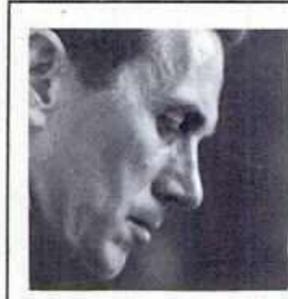


# Billboard

JUNE 3, 1967 • SEVENTY-THIRD YEAR • 75 CENTS

The International Music-Record Newsweekly



## A Salute to Chet Atkins

See Center Section

## Koppelman & Rubin Bow a 'Cartune' Act

By AARON STERNFIELD

NEW YORK — Koppelman-Rubin Associates, independent producers, are building a campaign around two cartoon char-

acters of their own creation. Plans call for singles, albums, a television series and a cartoon strip. The characters are Elmo & Almo, who have a single to their credit, but who have not yet appeared in graphic form.

The single, "When the Good Sun Shines," was released in mid-May on the Daddy Best Presents label (owned by Warner-Bros. Records). The act will make its visual debut this fall on a major television show, with a two-and-a-half-minute film clipbacked by live vocals and instrumentals.

Norman Prescott has been hired to produce the film clip, which will also serve to introduce the act's latest single. The cartoonist, and the two pre-teens, will be kept in the background.

### Intend to Build

Charlie Koppelman and Don Rubin intend to build the cartoon characters by filming them against live backgrounds and keeping secret the names of the mortals who play their roles.

Next year, plans call for a

(Continued on page 10)

## Oil Firm to Test-Market CARtridges

By EARL PAIGE

CHICAGO — Stereomatic here will begin test-marketing tape CARtridges and players through 34 metropolitan auto service stations under agreement with a major national oil company.

### Credit Card Use

Peter Guchi, Stereomatic partner, said that the oil company will permit the use of its national credit card for player and tape purchases. Stereomatic will also serve as warranty agent for the equipment for which it will add 10 per cent to the wholesale.

(Continued on page 68)

## EMI Sets Up Swiss Firm

By GRAEME ANDREWS

LONDON—In further global expansion moves following its acquisition of a majority stake in the Dutch record company Bovema, EMI has now set up a new company, EMI Records Switzerland, in association with the Swiss record distribution company, Jecklin. The joint company becomes operative July 1.

The new company will distribute all EMI product in

Switzerland. Previously EMI material was distributed by Jecklin and Hug, but with the formation of the new company, EMI product will no longer go through Hug. EMI will have the majority stake in the new company, with Jecklin a minority shareholder.

The move, which gives EMI greater vertical integration on the Swiss market, follows the

(Continued on page 10)

## Col. to Raise Mono Price, RCA Too; Cue All-Stereo

By MIKE GROSS

NEW YORK—The record industry is drawing closer to a stereo-only album market. The monaural disk's struggle for existence has been intensified by a change in pricing that will bring the monaural record up to the price of the stereo disk.

The initial step in the direction was made last Thursday morning (25) when CBS Records announced that prices for all monaural albums on the Columbia, Epic, Okeh and Date labels would be increased \$1 in the manufacturer's suggested list price. Later that day, RCA Victor announced that the prices of monaural albums would be brought to the level of stereo albums in each category. The new CBS price goes into effect

next Monday (5), while the RCA Victor price is effective Thursday (1).

Manufacturer reaction to the equalization of the monaural and stereo records was generally favorable and it looked as though other companies would soon follow the new pricing patterns. Dealers and one-stops, too, were, for the most part, in favor of the move. (See separate story.)

The move to an all-stereo market had already been made overseas by EMI which recently started releasing its new classical LP's in stereo only. Also, EMI has developed a cartridge that could be used on monaural machines to play

(Continued on page 8)

## Talent's Historical 'Foundation Fest'

By ELIOT TIEGEL

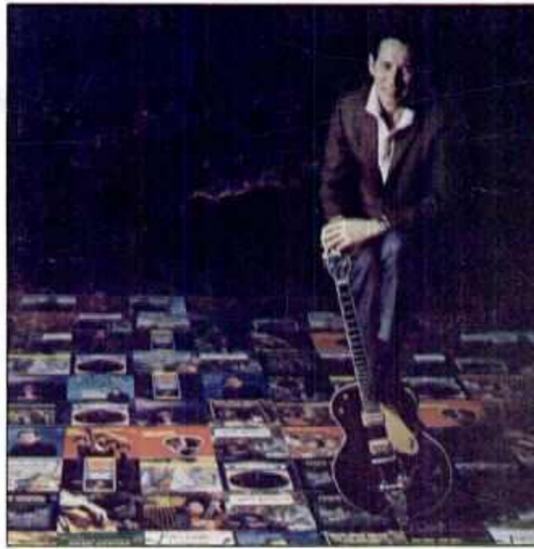
LOS ANGELES — The multimillion-dollar lineup of talent at the first Monterey Pop Festival (June 16-18) will be donating their services free, and the monies that will be accrued from the festival will be allocated to needy persons associated with pop music and some charities. Also, talks are now being held to get the show on film for a subsequent TV showing.

Lou Alder, one of the founders of the festival, figures that there will be about \$2 million worth of talent on hand and that their action proves that today's young performers are serious people who believe their music qualifies as an art form. The talent roster will include such established artists as the Mamas and the Papas, Lou Rawls, the

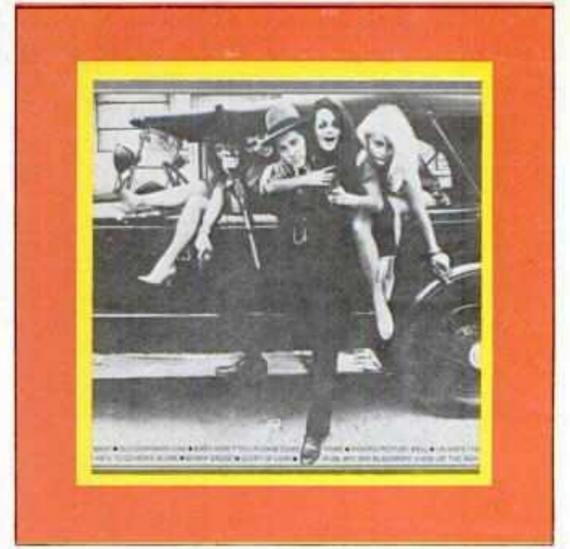
Beach Boys, the Byrds, Simon and Garfunkel, Dionne Warwick, Johnny Rivers, the Association, Otis Redding, and the Jefferson Airplane. Also appearing will be a score of relatively unknown hippie groups from San Francisco.

The Monterey pop bash at the 7,200-seat Fairgrounds marks the first time that artists have elected to run a music festival. Adler said the festival had surrounded itself with a number of businessmen like managers Phil Turetsky and Adler and John Phillips, of the Mamas and the Papas, who is another director of the festival, are holding the talks with film companies about shooting the event in color with the finished print to

(Continued on page 10)



Chet Atkins' friends and associates gathered in Nashville Sunday night (28) to honor Chet on the occasion of his 20th anniversary as an RCA Victor artist and a&r head. See Special Chet Atkins Tribute Section inside. (Advertisement)



The Yama Yama Man Will Get You! Who's the Man? It's George Segal, Hollywood's hottest young star, and he's got everybody with his exciting film performances, "Tonight" show appearances, and, now, his sensational new album on Philips Records, "The Yama Yama Man," PHS 600-242, PHM 200-242. (Advertisement)

(Advertisement)

THE HOTTEST RECORDING ACT IN SHOW BUSINESS

# The Supremes

Sing Rodgers & Hart

MOTOWN RECORD CORPORATION

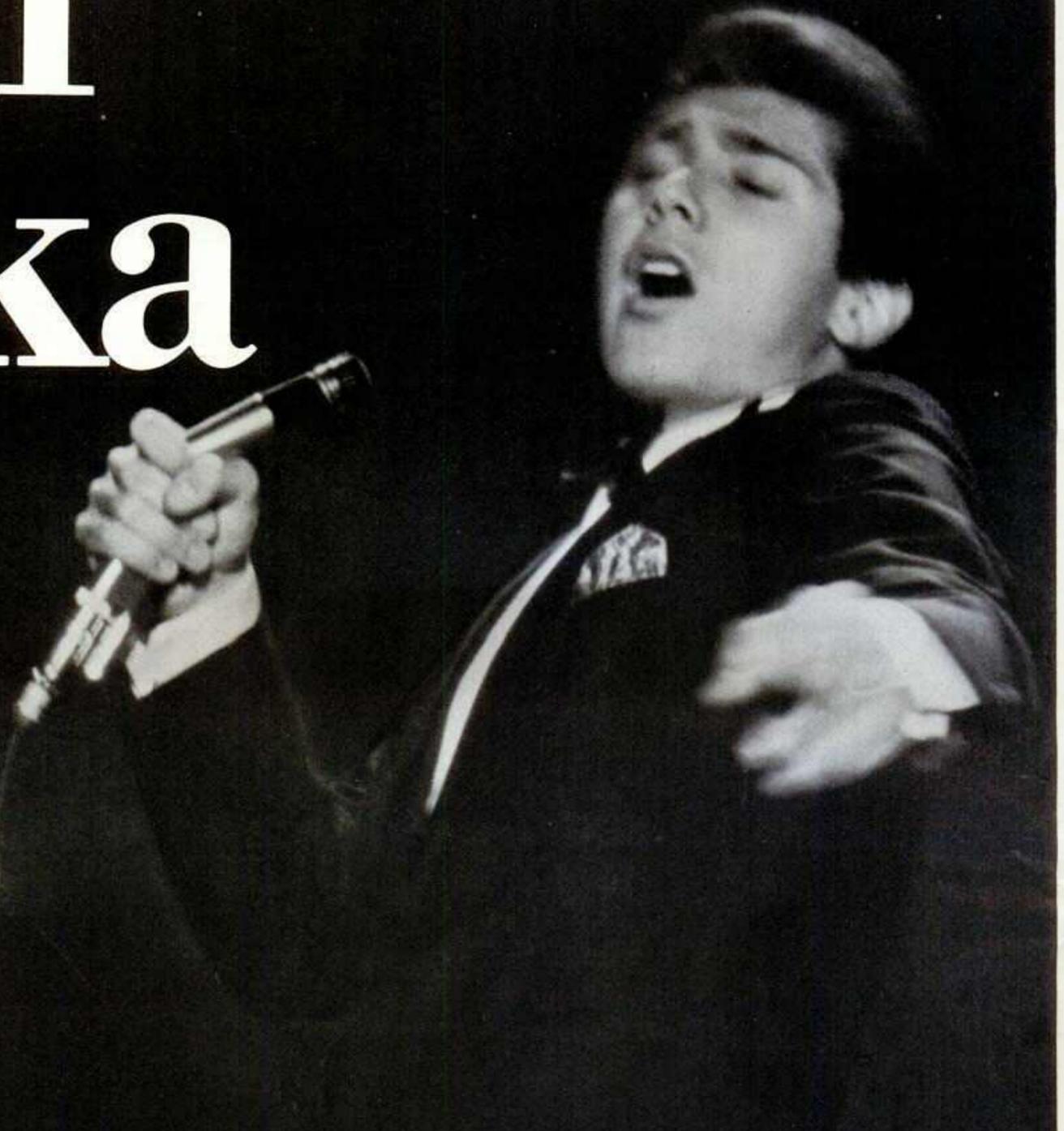
The Sound of Young America



MOTOWN M-659 S-659

10th Starring Year

# Paul Anka



On record: His new single  
**"A Woman Is a Sentimental Thing"**  
c/w "That's How Love Goes" #9228

In person:  
**Royal Box, Americana Hotel, opening May 30**

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

# Executive Turntable

**Neil Bogart**, 24-year-old national sales manager of Cameo/Parkway Records, has been named vice-president of the label. Bogart joined the label, which had been in the doldrums for several years, 18 months ago. Since he joined the label, C/P has been operating at a substantial profit. Bogart was responsible for buying masters by **Question Mark and the Mysterians**, **Terry Knight** and the **Hardly-Worthing Players**. During his tenure as sales manager, the label hit the charts with 24 singles and five albums. Prior to joining Cameo/Parkway, Bogart had been with the MGM Records promotion department and on the advertising staff of Cash Box.



BOGART

★ ★ ★

**Wayland Stubblefield**, former promoter for Hickory Records and national promotion manager of Pamper Music, joins ABC Records as head of the Nashville office. The Nashville branch will be primarily a sales and promotion office, and increased emphasis will be placed on buying product from outside producers. Stubblefield will work closely with **Bill Lowery** and **Lowery Music**, whose management of **Tommy Roe** and the **Tams** first brought him into the ABC fold. Stubblefield, a native Texan, had been a distributor promoter in New Orleans and San Antonio.

★ ★ ★

**Jim Bailey** has been appointed to the new post of manager of marketing administration for the Record International Department of RCA Victor. Bailey has been head of his own company, Jim Bailey International. He originally joined Victor in 1943 as an accountant in Indianapolis. He later was in charge of production and material control and served as plant liaison for Victor's custom pressing accounts. Bailey left Victor in 1957 for Dot Records, where he later became director of its international operations. He next was international director for Pye Records in England. He formed his own firm a year ago.



BAILEY

★ ★ ★

**David A. Heneberry** has been appointed manager of marketing for the RCA Victor Record Club. Heneberry formerly was vice-president of marketing at LaSalle Extension University, the home study division of Crowell-Collier and MacMillan Publishing Co. Before that, he was vice-president of Marshall John Associates, a Chicago Advertising agency.



HENEBERRY

**Ernest Fleischmann** will handle the CBS Master Works operations in Europe. Fleischmann resigned as secretary of the London Symphony Orchestra in April. He will be based in London. In his new role, Fleischmann will co-ordinate Master Works activities throughout Europe and will seek to increase the activities of CBS artists on the Continent. He will supervise arrangements for recordings, advise on repertoire and will co-ordinate the marketing of CBS classical product in Europe. He will also supervise arrangements at festivals and will organize radio press and TV coverage of CBS artists and Master Works activities. Fleischmann was general secretary of the London Symphony Orchestra for eight years until he quit in April following differences over the running of the orchestra. Under Fleischmann's guidance, the LSO became one of the world's leading orchestras.

★ ★ ★

**J. E. Read** and **J. G. Stanford** have been named joint managing directors of Electric and Musical Industries, Ltd. (EMI). Read will supervise operations within Great Britain, while Stanford will be responsible for EMI's overseas activities. Both executives have been serving as deputy managing directors since November. . . . **Budd Dolinger** joins GNP Crescendo as national sales promotion vice-president. He was formerly Valiant's general manager before the company was sold to Warner Bros. In his 10 years in the business, he has been associated with Record Merchandising in Los Angeles and with Cadence Records in New York.

Mercury has named the following new local promotion managers: **Stu Yahm**, a former musician and comedian, who will handle Mercury and Limelight at Merrec in Los Angeles; **Ron Needham**, former salesman with Merrec in Dallas, who will handle all the Mercury labels out of Merrec in Atlanta, and **Fred Saxon**, formerly with Tera Shirma Productions, who takes over all the firm's product out of Jay Kay Distributing Co., Detroit. . . . **Leon Brettler**, vice-president of Shapiro-Bernstein, an old-line ASCAP firm, for the past 11 years, is resigning from the company, effective June 2. The firm is headed by **Dick Voltter**, president, and **Dave Schenker**, who is chairman of the board.

★ ★ ★

**Cliff Gorov**, who was handling MGM promotion in Detroit with the Jay-Kay Distributing Co., has accepted the position as Dot promotion manager in Detroit with Jay-Kay. Taking over the MGM promotion position is **Larry Benjamin**, who formerly handled Mercury and several smaller lines for Jay-Kay. **Fred Saxon** has joined the distributor to promote the Mercury family

(Continued on page 10)

# C/P to Trim Singles Output in Artist Concentration, Ad Drives

NEW YORK — Cameo/Parkway Records, which had been releasing an average of three singles a week, will cut down its schedule by at least a third, in an effort to concentrate on a dozen artists and do a thorough promotion and exploitation job.

The move was the first major

decision by Neil Bogart in his new role as vice-president of the label (see Executive Turntable).

Artists due to get the full treatment are Terry Knight, the Five Stairsteps, Question Mark and the Mysterians, Tony Orlando, the Hardly-Worthing Players, the New Colony Six, Bobby Marchand and Ed McMahon.

## A Rep on Hand

Bogart said that when these artists make a personal appearance, a C/P representative will be on hand. The policy will be launched when the Five Stairsteps go on tour with Otis Redding, and will be continued when the Hardly-Worthing Players go on a GAC tour of Eastern college campuses.

Also on tap will be displays for book stores, record shops and college radio station interviews for the tour. A presenta-

tion for Terry Knight is in the works.

## Works With Premiere

C/P will work closely with Premiere Talent, which books most of the label's acts, and local distributors and promotion outlets will be brought into the act. Four roadmen are working on the next Terry Knight release.

Elsewhere on the C/P front, Al Rosenthal, president, is setting up a private New York office which he will maintain in addition to his Philadelphia office. Rosenthal will spend two days of each week in New York.

This week, Cameo picked up the master of "The Sweetest Thing This Side of Heaven," which will be released on the Vando label. The r&b record was produced by Van McCoy; Chris Bartley is artist.

# 4 Albums in Verve's New Gospel Line

NEW YORK—MGM Records began shipment this week of its new gospel line on Verve Records (as reported exclusively in Billboard some weeks back). There were four albums in the first release, featuring Clara Ward, Lloyd Reese and the Solid Rock Chorus, the Gospel Ambassadors with Frank Baylor, and Robert Banks and his New Gospel Folk Sound.

Billed as the New Gospel Sound Series, this marks the first venture of the label in the Negro gospel music field. The company stated that authorities in the field had been retained as consultants to exploit the line. A promotion campaign on gospel music radio shows and Negro newspapers and magazines is being launched to herald the new line.

# Merc. Pacting For 'Turn On'

CHICAGO —Mercury Records is completing negotiations to acquire soundtrack release rights to a film showing an LSD experience.

The movie, produced by Henry G. Saperstein, music by Mary Vonne Giercarz, Lars Eric and Richard Bond, features Dr. Timothy Leary conducting an LSD "trip." Dominant instruments in the score are the Veena-guitar and the Tabla.

World premiere of the movie, "Turn On, Tune In, Drop Out," was May 11 at the Berkeley campus of the University of California.

# AF Division on Special Products

NEW YORK — Audio Fidelity Records has set up a special products division, with Harold Drayson, executive vice-president, as its head.

The division will be concerned with premium and promotional programs. According to Drayson, the division will create special premiums and incentives using the Audio Fidelity product to promote the manufacturers' wares.

The label recently ran a promotion for Winchester Rifles tying in the company with the "Music of the West" album by the Winchester Chorale.

# Epic Plans Series of Key Sales Meetings

NEW YORK — Epic Records will hold sales meetings in key cities throughout the country this year, instead of holding a national sales convention. The meetings will be conducted by two separate teams of Epic executives.

One team will consist of Len Levy, the label's vice-president, and Fred Frank, national promotion manager; the other, of Mort Hoffman, Epic's director of marketing, and Nick Albano, national sales manager.

The meetings will begin in New York on June 19. In all, 18 cities, covering 25 markets, will be visited in 12 days.

In commenting on the city-by-city sales meetings, Levy said, "We decided to go directly to the distributor market so that entire distributorship sales forces, as well as key buyers on the retail level and rack operators, would be able to attend the presentation of our upcoming product."

In addition to New York, the cities to be covered are Chicago, Detroit, Cleveland, Boston, Newark, Philadelphia, Baltimore, Atlanta, Miami, Los Angeles, San Francisco, Seattle, Denver, Dallas, St. Louis, Minneapolis and Buffalo.

# Benefit Honors Atkins With Program of Plaques, Praise

NASHVILLE—Chet Atkins was honored here Sunday night (28) with music, praise, and plaques.

The occasion was "A Tribute to Chet Atkins," presented by Furbelows and Fanfare, the annual charity benefit sponsored by the Junior Board of the Florence Crittendon Home. The affair coincided with the 20th anniversary of Atkins' association with RCA Victor.

Patrons paid \$20 apiece to see an assemblage of stars perform, and hear the Nashville Symphony orchestra under the direction of Arthur Fiedler.

Jud Collins, a television personality and long-time friend of Atkins, introduced the program. Following a medley of Atkins' hits, directed by Joe Layne, Collins brought on RCA Victor's Jimmy Dean, who set the tempo with "Are You From Dixie." Dean then took over as master of ceremonies.

Dean brought on Archie Campbell, who entertained with stand-up comedy on his recording of "The Cockfight" (with Dean doing the sound effects.) Homer and Jethro entertained, and then the Jordanaires, Dottie West, and John D. Loudermilk.

## Randolph Next

Boots Randolph, Monument artist, followed with his saxophone renditions of "Charley Brown," "Temptation," "Shadow of Your Smile," and "Yakety Sax." Floyd Cramer followed with "Born Free," "Last Date,"

"San Antonio Rose," and "Sam's Theme." Randolph then brought Dean back on stage, and, with Cramer, closed the first half of the program.

Following an intermission, Fiedler led the symphony in a series of show tunes and "Pops" music. Finally, Atkins himself appeared for a medley of "Country Gentleman," "Alabama Jubilee," "Wildwood Flower," and the "Tennessee Waltz."

Dean then called to the stage Lowell Blanchard, former producer of the WNOX "Mid-Day-Merry-Go-Round" in Knoxville, who gave Atkins his first professional job. Atkins at that time was hired as a "fiddler," and later as a singer, for \$50 a week.

Dean introduced Jack Stapp, president of Tree Publishing Co., representing the Nashville music community. Stapp hired Atkins to work on the "Grand Ole Opry" when Stapp was program director of WSM.

Dean then brought out Norman Racusin, division vice-president and general manager of the RCA Victor Record Division, who presented an award to Atkins. Additional awards were made and telegrams were read.

An estimated 1,000 persons crowded the main floor of the auditorium, with additional thousands in the balcony seats.

HIGHLIGHTS OF THE WEEK IN

# Billboard

**AUDIO RETAILING** ..... 73

MORE MUSIC SHOW DETAILS—More highlights of the June 25-28 business program at Chicago.

**CLASSICAL** ..... 36

STRAVINSKY BIRTHDAY. Columbia Records is celebrating Igor Stravinsky's birthday with five-album release, including specially priced package.

**COIN MACHINE** ..... 75

PIN BAN BILL BLOCKED by the Judiciary Committee of the Illinois House of Representatives. Full details of preliminary victory in bitter battle to save the State's flipper games.

**COUNTRY MUSIC** ..... 58

CHANGES MIND. Columbia Records signing new country acts again.

**INTERNATIONAL** ..... 62

BARCLAY-RIVIERA has produced an impressive line-up of contract artists for a \$40,000 four-day promotion campaign.

**RADIO-TV PROGRAMMING** ..... 26

LYRICS QUESTION. The National Association of Broadcasters considering the questionable lyrics problem, says Charlie Stone, head of the NAB code authority.

**TALENT** ..... 22

PITNEY'S ACTIVITIES. Gene Pitney, a recording success in pop, country and foreign markets, also is involved in publishing, public relations and tour packaging.

**TAPE** ..... 68

CAPITOL HAS initiated talks with Detroit about car utilization of its new 8-track home players.

**FEATURES**

Gospel News	56
Jazz Beat	14
Stock Market Quotations	6
Vox Jox	33

Hits of the World	66
Hot Country Albums	59
Hot Country Singles	60
Hot 100	20
New Album Releases	45
Top 40 Easy Listening	18
Top LP's	52

**CHARTS**

Best-Selling Classical LP's	38
Best-Selling Jazz Records	14
Best-Selling R&B Records	34
Breakout Albums	40
Breakout Singles	45

**RECORD REVIEWS**

Album Reviews	40 & 45
Back Cover	40 & 45
Single Reviews	16

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Vol. 79 No. 22

# Decca Gearing Stepped-Up R&B Build-Up to Its Promotion Men

NEW YORK — The Decca, Coral and Brunswick labels are stepping up activity in the rhythm & blues field. The r&b buildup, right now, is being keyed to the promotion man.

According to Lenny Salidor, national director of promotion and publicity for the three labels, the r&b promotion men have been key factors in stirring up the new r&b action. In addition to plugging the home-made product, the promotion men are acquiring masters, and scouting for masters and songs. Some of the masters recently

acquired for release on the Decca label are Sam and Bill's "I Feel Like Cryin'," Donnie Burke's "Satisfaction Guaranteed," Jackie Verdell's "Are You Ready for This" and Gladys Tyler's "That Man of Mine."

Salidor is now pushing for a larger r&b promotion staff. Last week he set Warren Lanier as West Coast rhythm and blues promotion manager for the three labels. Lanier will report to Joe Medlin, the company's national rhythm & blues promotion manager. He'll cover Los Angeles, San Francisco, Seattle, San Diego, Texas, Phoenix and Salt

Lake City areas in particular, and will make trips into other territories as the need arises. Also working under Medlin's direction is Jack Gibson, Midwest and rhythm & blues promotion manager.

One of the prime factors in Brunswick's stepped up activity has been Carl Davis, who was brought in as an a&r producer by the label's executive vice-president Nat Tarnapol about eight months ago. Scoring with Davis-produced product are Jackie Wilson, the Artistics, the Young Holt Trio and Gene Chandler.

## Randell, Linzer In Pact With SG-Col. Music

NEW YORK — The song-writing team of Danny Randell and Sandy Linzer have signed with Screen Gems-Columbia Music Division. It's a one-year deal and reportedly involves an estimated \$750,000. The contract also provides for their non-exclusive services as producers both for the music publishing company and for Colgems.

The team was brought to Screen Gems-Columbia Music by Emil La Viola, who recently took over as vice-president in charge of the division. Since Randell and Linzer began their collaboration three and a half years ago, the two 25-year-olds have made the No. 1 spot on the best-selling charts twice, written two other Top 10 songs, and racked up 25 chart-making songs.

In addition to their writing and producing work, the team is signed with Records as vocalists.

## THIRD CATV FRANCHISE ACQUIRED BY BILLBOARD

NEW YORK—Billboard continues to expand as a total communications company with the acquisition of its third CATV franchise. Warren Syer, general manager of the CATV division of Billboard, announced last week that a new franchise in Lee, Mass., had been acquired. This means that Billboard will be soon offering 12 TV channels and a vast variety of FM stereo frequencies to more than 5,000 homes, including those in Great Barrington, Mass., and Stockbridge, Mass.

The Great Barrington system went on the air last week, the Stockbridge system is slated for completion in August, with the Lee system going into operation in October. In Great Barrington, homes are being provided with complete local coverage. The 12 channels are being offered over the CATV systems. These include two educational channels which Billboard is supplying free to schools.

## RCA's Campaign on Arnold Topping Sales Objectives

NEW YORK — RCA Victor's April-May merchandising campaign for Eddy Arnold's entire album catalog has gone over the company's sales objectives. According to Jack Burgess Jr., division vice-president for commercial sales, the campaign has developed into one of the most successful the company has ever conducted on an individual artist even though the final figures are not yet in.

As part of the campaign Victor 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 in Nashville last October). In addition, "The Best of Eddy Arnold" was released to coincide with the April-May promotion. That album is currently on the best selling charts.

The program was backed up by a full-scale advertising and promotion campaign. During the months of April and May Arnold toured 23 cities in 17 States making in-store appearances, and doing guest shots on local radio and TV programs.

Arnold, who has been a best selling artist for Victor for over 20 years, is also one of the best selling artists on Stereo-8 cartridges.

## AGAC Has Writers' Interest at Heart; Asks 6% for Late Fees

NEW YORK — The American Guild of Authors & Composers (AGAC) is asking that 6 per cent interest be paid to writers whose royalty payments are delayed. Although AGAC's collections hit a record-breaking \$2,600,000 in 1966, the Guild disclosed last week that in two cases, music publishers have delayed payments because accounting procedures were temporarily unavailable.

Under those circumstances, publishers should make their arrangements so that royalties can be paid on time.

## Project 3 Names 6 New Licensees

NEW YORK — Project 3 this week named five new licensees and one sublicensee, boosting its foreign representation to 14 countries.

New licensees are Hataklit, Israel; Compagnia Generale del Disco, Italy; El Palacio de la Musica, Venezuela, and Discos Central Americas, Central America. Morks Musikforlag, Denmark, Radio Triunfo in Portugal will operate as a sublicensee for Hispavox in Spain.

Other licensees are in South Africa, Peru, Australia, Philippines, Japan, Canada and Mexico.

## Gore Seen on Copyright

NASHVILLE — A Nashville music industry contingent, headed by Mrs. Frances Preston, vice-president of BMI, flew to Washington last Monday (22) for conferences with Sen. Albert Gore.

The group discussed the controversial copyright bill with the senior Tennessee senator, a friend of Sen. John McClellan Arkansas, who is a driving force in the copyright revision legislation.

Those making the flight from Nashville included Mrs. Preston, Jack Stapp, president of Tree Publishing; Bobby Russell and John D. Loudermilk, songwriters, and Wesley Rose, president of Acuff-Rose Publishing.

## Award to Wm. B.

NEW YORK — William B. Williams, WNEW personality, will be presented the Ed Wynn Humanitarian Award at a testimonial dinner here June 27 at the Waldorf Astoria. David Kapp, president of Kapp Records, will chair the dinner. The award is offered annually by the American Parkinson Disease Association. The late Wynn was co-founder and national chairman.

"Writers expect royalties to be regularly paid," said AGAC President Burton Lane in a letter to music publishers. "Their welfare and living arrangements depend on prompt receipt of their royalties. And delay in payment is an injury to them."

He added, "Writers should not be subjected to delay in accounting and payments of royalties because of the fact that accounting facilities or personnel may not be available, or that there be some delay in

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An overwhelming performance by The Glories creates a single that everyone within hearing chooses as the next top ten smash. Listen and you'll get that hit feeling, too.

**I STAND  
ACCUSED**

(Of Loving You)

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Produced by Bob Yorey

A great **date** to remember.

This One



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# Market Quotations

(As of Noon Thursday, May 25, 1967)

NAME	65-66		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	38	23½	1025	25½	23½	23¾	-1¾
American Broadcasting	93½	72¾	220	85½	81¼	81¾	-3¾
Ampex	35	22¾	1354	34¾	32	34	+ ½
Audio Devices	30¾	21¾	144	26½	24¾	24¾	-1¾
Automatic Radio	6¾	3¼	154	6¾	5¾	5¾	+ ½
Automatic Retailer Assoc.	71½	51¾	169	72	69¼	70	Unchg.
Cameo Parkway	3¾	2½	87	3¾	3¾	3¾	- ¼
Canteen Corp.	28¾	21½	461	23¾	21¾	22¾	+ ¾
CBS	76¾	59½	471	75¾	72¾	72¾	-2¾
Columbia Pic.	52¾	33½	234	49½	45¾	46¾	-1½
Consolidated Elec.	53½	36¾	586	54¾	51	52¾	+ ¾
Disney, Walt	103¾	75	282	103¾	97	97½	- ¼
EMI	5	3½	275	4¾	4	4¾	- ¼
General Electric	95	82½	1196	89¾	86¾	87½	-2
Handleman	29¼	17½	42	28¾	27¼	28½	- ¼
MCA	51½	34¾	72	47½	46¼	47	- ½
Metromedia	56¾	40¾	165	51¾	50½	51¼	- ¾
MGM	51¼	32¾	353	47	44¾	45¼	-1¾
3M	93½	75	482	89¾	85¾	88	- ¼
Motorola	132¾	90	936	116½	109½	111¼	-8¾
RCA	55½	42¾	2112	52¾	50½	51	-2½
Seeburg	20¾	15	630	18¾	16	18¾	+2½
Tel-A-Sign	3¾	1¾	51	2¾	2¾	2¼	Unchg.
20th Century	51	32¾	729	50¾	46½	48¾	-1¾
U-A	40½	26¾	54	39¾	37¾	37½	-1¾
WB	25¾	16¾	434	24¼	23¼	24	+ ¾
Wurlitzer	36	18½	95	24	22¼	22¾	-2¼
Zenith	66¾	47¾	1008	62	58¾	60	-4

## OVER THE COUNTER\*

(As of Noon Thursday, May 25, 1967)

NAME	Week's High	Week's Low	Week's Close
Dextra Corp.	1¾	1¾	1½
GAC	7½	6½	7
Jubilee Ind.	4¾	4	4½
Lear Jet	22½	20¼	20¾
Merco Ent.	9¾	9	9½
Mills Music	25	23¾	24¾
Pickwick Int.	14¾	12¼	13½
Telepro Ind.	6¾	5¼	5¾
Tenna Corp.	10½	9½	10¼
Orrtronics	8¼	6¾	7¼
ITCC	18	14	16

\*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.

## Mob Wants 'Out' & \$\$ In Action Vs. Capitol

CHICAGO — A complaint filed in Cook County Circuit Court on behalf of a recording group called the Mob alleges that under their contract with Capitol Records. . . "the purported consideration for their services, as composers, was illusory in that it provided for future, contingent payment of royalties only" . . . and that Capitol . . . "was under no obligation to do anything for plaintiffs' services as composers."

The suit seeks a declaratory judgment and termination of the contract, signed by the act in November 1966.

Two members of the eight-man act, Gary Beisbier and James Holvay, are composers of a song, "Don't You Care," which was No. 12 on the Hot 100 last week, its 12th week on the chart. The hit was recorded by the Buckingham on the Columbia label. Publisher is Capitol's Beechwood Publishing Co. (BMI).

According to the suit, the publishing clause of the group's contract with Capitol reads: "I great Capitol the right to each and every composition and I agree that at Capitol's request I will execute an assignment of each composition I record

hereunder to a publisher designated by Capitol. . ."

The Mob alleges that Capitol is "claiming rights and title" to "Don't You Care" and another Beisbier - Holvay tune, "Why Don't You Love Me?"

The Mob suit asks that the court declare that Capitol has rights only to songs composed and recorded during the contract term and asks that the contract's publishing clause be declared . . . invalid and held for nought for want of consideration."

This is reportedly the first time the publishing clause in an artist's recording contract has been challenged in court on "consideration."

Under terms of the Mob's publishing contract with Capitol, according to the complaint, . . . Publisher agrees to pay writer 50 per cent of all net income . . . derived from the exploitation of the composition. 'Net income' means publisher's gross income from exploitation of the Composition less . . . 15 per cent of such gross income as an allowance for overhead. . ."

The complaint also alleges that the contract should be terminated on five other counts and seeks . . . relief and damages which may be proper in the premises."

## RCA IN ACCORD WITH STATIONS ON STANDARDS

NEW YORK — Due to an error in transmission, the RCA statement in regard to the McLendon radio chain's lyric sheet requirements was inadvertently misprinted in Billboard last week. The correct statement reads:

"We are in full accord with the avowed objective of radio stations to maintain high standards in program content. At RCA Victor Records, we maintain standards which we believe are fully compatible with the broadcasters' requirements. Because of this, we feel that a shotgun approach which requires copies of lyrics on all records is particularly onerous. We would hope that a less cumbersome and less costly procedure can be worked out."

## Musicor Inks Foxx & Wylie

NEW YORK—Musicor Records has signed Charlie Foxx, half of the duo of Inez and Charlie Foxx, and Richard Wylie to producing and writing deal. Foxx will be co-published by Musicor's publishing wing and produce other artists as well as his sister's and his own disks for Dynamo; Wylie will be co-published by Catalog Music owned by Musicor president Art Talmadge and his own A La King Music. He recently finished producing a session with the Platters.

## Ampex Recorder For Studio Bows

LOS ANGELES — Ampex has unveiled a solid-state master recorder for recording studios, the AG-300. The control panel features a rebalancing control, multi-channel capability, a re-record feature to remix sound and a special effects input to handle echo, bass or reverberation, allowing one performer to sing with himself and create multiple voice effects.

The unit has a fast stop switch which halts the tape flow up to two inches after the stop button is pushed at 7½ ips.

## JINGLE KAPP LATEST DISK

NEW YORK — A radio jingle for an Atlanta jewelry store is Kapp Records' latest release. The song, "My One and Only Diamond Ring," started as an advertisement for the store over Atlanta's WQXI and later was programmed, for pop play. Hy Grill, Kapp's a&r director, heard of the record and bought the master. The artists are two sisters, Sue and Patty Nunn, known as the Gentle Touch.

## Singleton Purchase

NEW YORK—Shelby Singleton Productions last week purchased the master of "Train" on Minaret Records by Big John Hamilton and will distribute the r&b record through the SSS International Records label. The tune, produced by Finley Duncan in Valparaiso, Fla., was No. 1 last week on WAME, Miami.



OFFICIALLY ANNOUNCING the launching of the MGM Records logo in England were, from left, Wally Rand, EMI factory manager; Frank Chalmers, EMI international operation; Eric Steinmetz, director of foreign sales for MGM; John Nathan, MGM European representative; and Vic Ridgwell, United Kingdom distribution manager. EMI will press for MGM.

## Letters To The Editor

### Following 'Code'

Editor:

In reference to records that are suggestive with lyrics that are judged unfit for air play. We are following this "code of record standards," set down by the McLendon Stations. In reviewing our records at this station, we came across a new record by The Grass Roots, titled "Let's Live for Today." This record has a lyric line in it that says: "Baby I Need To Feel You Inside of Me."

Needless to say this record will not be heard on our station. We feel we not only have an obligation to the FCC, but we also have an obligation to our audience, especially those in our formative years, to keep such material off the air.

Jerry Bright  
WINN  
Louisville, Ky.

Editor:

We are happy to see Gordon McLendon get on the quality band wagon after all these years. It is amazing to us that any operator could have been playing the records of which Mr. McLendon speaks all these years and not realize until now that he has been pandering to the youth of his communities. McLendon has built an empire with Top Forty music; and to our knowledge, in the past he has never been quite as selective or critical; but then again, this was during his growth era and he possibly wasn't so angelic at that time. We note, however, that Mr. McLendon no longer has any competition in his Dallas market and wonder if this purity does not come from this.

For years many of us have been extremely careful about the type of records played on our good-music stations. All records are auditioned carefully before they are ever exposed to the

public, and we see no reason why an industry such as the record industry should be chastised by the Top Forty operators who know good and well that they have been playing suggestive records for years because it is the suggestive records that have caused high interest in their operations by juveniles. If they were never played in the first place, the record industry would never have continued to create them; but competition is peculiar and forces lots of operators to do things they might not do sans competition. It would seem to us that any operator who received a record motivating marijuana, LSD, and sexual activity would automatically ban it from his station without screaming at his record companies.

We would like to go back over McLendon's play lists for the last ten years in the Top Forty Operation, and we are sure we would find many records with suggestive lyrics, but we wouldn't build an empire as McLendon has without having border-line recorded smut. The unfortunate part is that many fine national companies have purchased advertising on these operations in the past because of extremely high ratings, with apparently no thought to the content of the broadcasting that achieved these ratings; so they also have condoned the playing of suggestive music on Top Forty stations throughout the country.

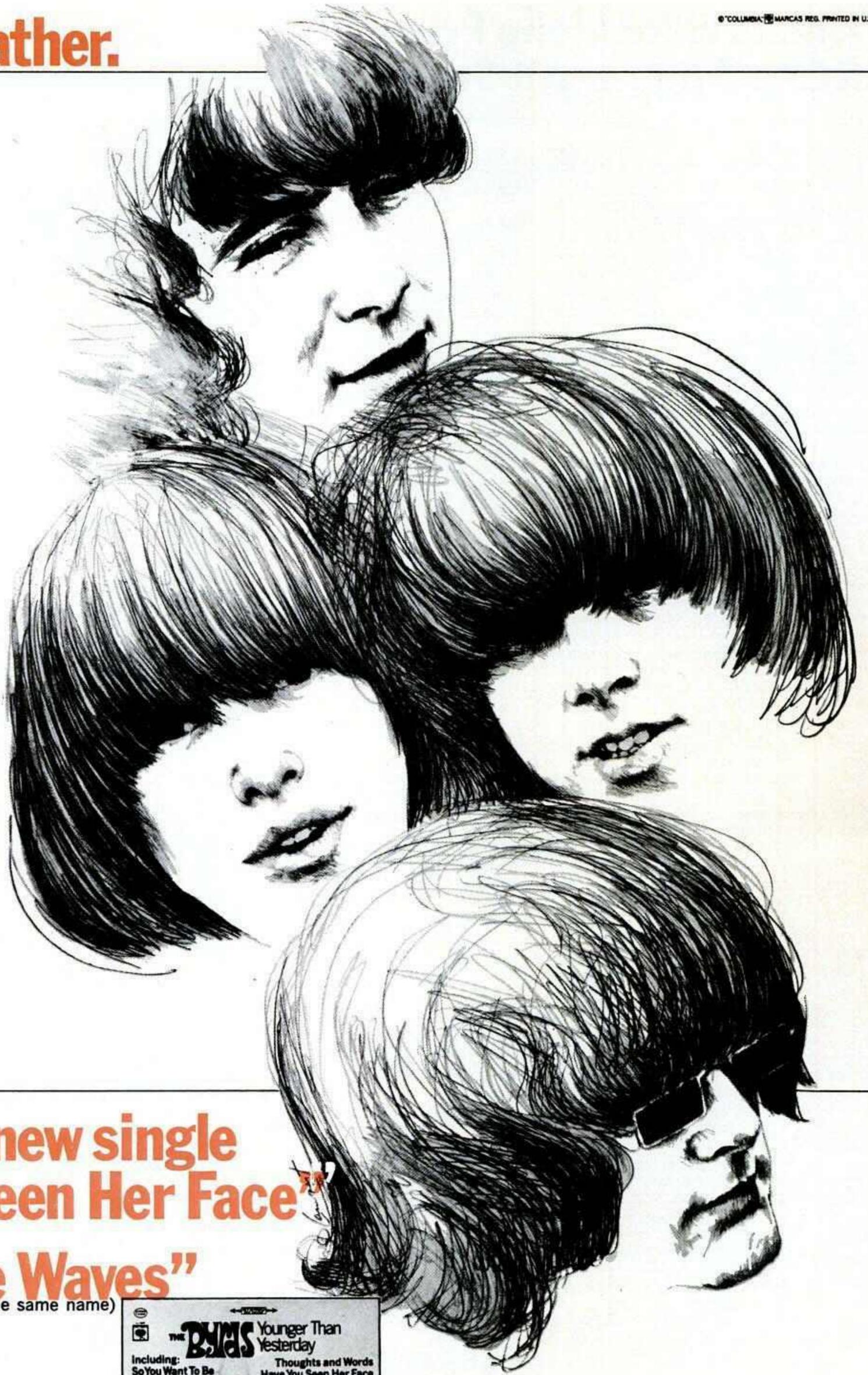
So possibly, based on the theory that everything happens for the best, that McLendon's revelation of his key to successful ratings will cause national advertisers who have pride in their products to give second thought to the purchase of advertising on stations that obviously are pandering to the emotions of children.

H. J. (Hal) Davis  
Vice-President  
General Manager  
KHOW, Denver



ED BURTON, left, executive vice-president of Bobby Darin's T.M. Music, and Irwin Schuster, right, firm's professional manager, witness signing by folk singer-composer Buffy Sainte-Marie for T.M. to represent her Gypsy Boy Music on a world-wide agreement.

# Another feather.



## The Byrds' new single "Have You Seen Her Face"

(From the latest Byrds album)

## "Don't Make Waves"

(From the motion picture of the same name)



CL 2642/CS 9442

Where The Byrds make the action take off. On COLUMBIA RECORDS

# Col. to Hike Mono Price; Same for RCA: Trigger All-Stereo Market

• Continued from page 1

stereo records. Philips, another major overseas manufacturer, on the other hand, has been pushing for a compatible disk.

Clive J. Davis, vice-president and general manager of CBS Records, warned that a compatible record would necessarily involve a compromise between true stereo and mono and that it would be most unfortunate to see the industry take a direction which would necessitate the surrender of its achievements in sound quality. He pointed out that developments in the stereo disk have been so considerable that it is clear today that a full separation stereo record is now unchallenged in quality and represents the future of the record industry.

Anticipating consumer inquiries concerning the ultimate elimination of monaural recordings, Davis said, "Technical developments in recent years have enormously improved the quality of today's phonograph. Since the monaural vs. stereo price factor no longer need influence the consumer's decision, he will find it both useful and reassuring to know that a stereophonic record will now give satisfactory reproduction on most monaural phonographs. Although the spatial perspective of stereo will not be heard, the stereo information will not be erased when played on a monaural phonograph but will be revealed in subsequent reproduction on a stereo instrument. In this manner, the present owner of a monaural phonograph can build a collection of stereophonic recordings anticipating his future purchase of a stereophonic phonograph."

## Profit Squeeze

Both CBS and RCA claimed that the tight profit squeeze was instrumental in their decision to raise the monaural record price. Norman Racusin, division vice-president and general manager, RCA Victor Record Division, pointed out, however, that even with this increase most consumers will still be able to buy monaural records at lower prices than they paid more than 15 years ago.

RCA Victor believes that it is entirely possible that this price change may accelerate the consumer shift to stereo records where no price change has been made.

Davis specifically pointed out that the public is clearly increasing its purchase of stereophonic phonographs. He said that stereo phonographs presently represent 61 per cent of all phonographs sold. He added, "Nevertheless, while the percentage of stereophonic records being purchased is also rising steadily, a substantial number of monaural records are still being bought today, and as long as there is sufficient consumer interest, Columbia, in its dedication to the public, will continue to release monaural recordings."

Stan Gortikov, president of Capitol Records Distributing Corp., called the move "progressive," adding it was "quite tailored to the industry's need." Gortikov said he felt it could launch the industry toward a stereo-only inventory. He cited heavy inventory investment with mono and stereo records plus the new addition of several tape cartridge systems which have added to the problems of stock inventory.

Gortikov said his company was evaluating the move, and if any changes would be forthcoming,

they would be announced in June, but not necessarily implemented at that time. He called the current climate in the industry one of increased prices and in that light, the Columbia price change was a good move.

## Merc: Favorable

"Our initial reaction to the Columbia move is favorable," said Mercury Record Corp. executive Vice-President Irwin Steinberg. "We feel the industry needs a more comfortable margin."

Steinberg said he had no comment at this time on what Mercury intends to do in the wake of the Columbia move.

## Dot Statement

Randy Wood, Dot Records president, was enthusiastic about the elimination of the two prices. He said, "I can't remember a better move in the record industry. As we all have known, mono albums have long been profitless with decreasing volume and higher discounts. This move could be the beginning of a better and more profitable era in the industry. The public will never even notice the price increase. The public will accept it without the slightest protest. There's never been any reason for prices to be as low as they have been. I commend Columbia for its leadership."

## Liberty Likes Idea

Al Bennett, president of Liberty Records, said, "I like the idea of one price. Generally there must be a price increase in the industry. It's very good from the market penetration standpoint."

Bennett added that he hadn't expected anything as drastic as the increase in price to come this time of year. "It had to happen," he said, "but I didn't anticipate it coming this fast, especially since we're in the first third of the year. We're all working under the same pressure: raw manufacturing costs are increasing more and more. I don't think the increased price will affect the public. If they're looking for bargains, there are plenty of those around."

## WB Talks Held

Warner Bros. officials, when told of the CBS price plan, began holding intra-company discussions, but there was no official statement presented. A spokesman said the company could conceivably make a decision on its own price structure in the immediate future. Other companies still reviewing the situation are Decca, ABC, MGM, United Artists and London.

## Right Step: Elektra

Jac Holzman, president of Elektra Records, called Columbia's move a "definite step in the right direction" toward the elimination of monaural records.

Two months ago, Holzman launched a drive for the elimination of the monaural record as a means to boost the list price to stereo levels and to cut down on production and inventory costs.

Holzman added that the Columbia action was "in keeping with sensible pricing, especially in view of the markedly increase costs in all phases of recording, production and promotion."

He pointed out that Elektra has been independently reviewing its own pricing policies for several months. Holzman said Elektra is unhappy about a situation where the stereo buyer, who purchases most of the product, is being penalized by paying \$1 more for a record than the monaural buyer.

An Atlantic Records executive said: "We welcome the move." Morris Levy, president of Roulette, said: "I don't see how it could wipe out the mono business . . . because what's list price, anyway? But this is certainly an interesting development." Larry Uttal, president of Amy-Mala-Bell, said: "We're not planning anything at the moment, but I hope this becomes an industry-wide movement."

## Stereo Vs. Mono LP Unit Sales 1960-1966

(Non-Rack Only)  
(As Compiled by Billboard's Record Market Research Division)

YEAR	STEREO	%	MONO	%
1966	32,405,800	38.6	51,548,200	61.4
1965	25,478,700	33.3	51,102,000	66.7
1964	20,931,600	30.1	48,500,900	69.9
1963	18,954,300	28.8	46,806,100	71.2
1962	17,938,600	25.7	51,861,400	74.3
1961	17,382,400	25.6	50,517,600	74.4
1960	12,173,000	23.5	39,627,000	76.5

## Stereo vs. Mono Phono Production 1960-'66

Year	Stereo Units (in millions)	%	Mono (in millions)	%
1966	3.9	63	2.4	37
1965	3.6	62	2.1	38
1964	3.6	70	1.6	30
1963	3.6	71	1.5	29
1962	3.5	72	1.3	28
1961	2.9	73	1.1	27
1960	3.4	74	1.2	26

## DEALERS & RACKS:

# Will Hurt at First—Boon in Long Run

By HANK FOX

NEW YORK — "It will hurt us initially, but in the long run I think the market will be stronger than ever." This—the comment of one rack jobber—sums up the feeling of dealers across the nation.

Although the effective dates for the RCA and Columbia price changes were timed close to the date of announcement, many dealers will seek to buy up as much mono product as possible before the set date. Other manufacturers have not yet announced changes in their price structure, which thus gives dealers more time to accumulate inventory at the lower price.

While most companies have withheld comment on the Columbia and RCA decisions, most dealers and rack jobbers believe that an industry-wide change-over is imminent. Said one New York dealer, "Within the next 30 days, every manufacturer will conform to the Columbia prices."

June 1 and 5 are the dates set by RCA and Columbia, respectively, for the mono price boost, but when the consumer will be affected is not yet known. The time depends on present inventory conditions, market conditions and the decision of dealers and rack jobbers in each market.

Some retailers say they will raise mono prices at the time set by the record companies. Others, however, will continue their current mono price as long as they can. The result will be a turmoil and keen, stepped-up competition within each locality. It is expected that there will be a run on distributors for mono product during the next few days.

The increase will mean a maximum of 36 cents extra to the dealer who buys his \$4.79 product at \$3.01, but even more

important is the possible demise of the mono record. Dealers, most of whom are limited in mono, stereo, open reel tape and floor and stock space, are forced to stock the same product in cartridges.

The decision to equalize mono-stereo prices will affect mainly pop albums. Dealers report that stereo outsells mono in classical music by as much as eight to one. But in the pop market, where teen-agers are responsible for a major percentage of sales, monaural records either tie or slightly lead the figures.

Most companies are reportedly not mapping any price changes at the distributor level, but according to informed sources, one of the intermediaries is studying the possibility. A decision is expected next month.

## Eden Gets Rights To 7 Italian Songs

NEW YORK — Eden Music has acquired American publishing rights to seven Italian songs.

The numbers are "La Ballata dello Kankee" and "Serenata Maledetta," from the film "Yankee," and "Monica," "Concerto per un Addio," "L'Innoimina Ta," "Aitutami a Dimenticarti" and "The Nimbo Kid."

## Rob Houston Shop

HOUSTON—Burglars struck at the Groove Record Shop making off with an estimated \$5,000 in property. M. M. Katz, owner of the shop, said the burglars took eight portable televisions, several phonographs, eight tape recorders and 65 automobile stereo CARtridges. Police said the thieves entered the shop by breaking open the front door.

## Phonograph Could Spin Right Into All-Stereo: Decca Exec

NEW YORK—If Columbia's move to set the same price for monaural and stereo albums leads to an all-stereo industry, the physical problems with regard to phonographs will be minor ones.

That's the opinion of a highly placed executive with the phonograph division of Decca.

## Can't Use Troy as Name, Hickory Told

NASHVILLE—Hickory Records will not have a new label named Troy after all. There will be a new label, but it must have another name.

Hickory had picked the name of the label, received a verbal clearance from the American Federation of Musicians, and drew up designs for a Troy logo, but a New Yorker had a written claim in for the name before Hickory's arrived in the mail, and this superseded the verbal clearance.

Officials of the firm now are trying to find a name which meets the approval of all and still can get the necessary clearance. The label plans to move into the Top-40 field, and has several artists ready to sign.

The executive, who asked not to be identified, pointed out that Decca phonographs, at all price levels, have been equipped with cartridges capable of playing monaural or stereo since the advent of stereo.

## Installed Easily

He also pointed out that inexpensive crystal cartridges, many of Japanese manufacture, may be installed easily on most phonographs. These compatible cartridges list from \$2 to \$4.

On older phonographs, the executive added, the weight of the tone arm will chew up a stereo phonograph before its time, but that the listener can still get many hours of play before the record has to be scrapped.

Even on the older sets, the executive continued, cartridge replacement takes about three minutes and most consumers with a little patience can make the conversion without too much trouble. A service call for such a conversion, he said, would probably be about \$6.

If the album industry were to go all-stereo tomorrow, the executive said, the great majority of monaural sets on the market could accommodate stereo records—with monaural sounds of course—without too much trouble.

JUNE 3, 1967, BILLBOARD

Copyrighted material

*A New and Startlingly Original Album...*

# Buffy Sainte-Marie

## Fire & Fleet & Candlelight



*Including Her  
Latest Single*

**"The Circle Game"**  
VRS 35053



VRS 9250 (mono) VSD 79250 (stereo)

 **VANGUARD**  
RECORDS



AL BERMAN, left, president of B'nai Brith's Music and Performing Arts Lodge, goes over plans for the June 11 dinner-dance with William B. Williams, center, WNEW personality, and Floyd Glinert, vice-president of the Lodge and dinner chairman.

## Executive Turntable

• Continued from page 3

of labels now: Saxon was formerly production manager of Tera Shirma Studios.

\*\*\*

**Leonard Korobkin** is resigning as legal counsel for United Artists Records and United Artists music publishing companies effective Thursday (1). He was with UA for two years. Korobkin is joining the law firm of Marshall & Vigoda as an associate. He will headquarter in New York.

\*\*\*

Disk jockey **Bob Rubanks**, **Steve Rolf** and **Michael Brown** have formed Concert Associates to promote pop music concerts in Southern California. Brown operates several Cinammon Cinder nightclubs and Wolf has worked on several previous Rubanks promotions. Los Angeles disk promoter **Irwin Zucker** has opened a national promotion company. He has been a West Coast operator for the past 12 years. He leaves June 1 on a 10-city business tour.

\*\*\*

**Alden W. Clark** is the new advertising manager of Mills Music, Inc. Clark has held positions in marketing, advertising, sales promotion and public relations for 20 years. He also has been a conductor, accompanist and organist and is now choir-master of the Marble Collegiate Church of New York. His musical training was with Leonard Bernstein, John Finley Williamson and Frank Van Dusen. Clark is a member of the Players, the Advertising Club of New York and the Public Relations Society of America.

\*\*\*

**Happy Wilson**, general professional manager of the Nashville office of Central Songs, has been promoted to vice-president. He has been with the company for five years. **Irv Siegel** has joined the professional staff of Chappell & Co. He comes to his new post from various publishing capacities with Irving Berlin, Robbins Music and Remick Music. In his new job, Siegel will work with Chappell's **Stan Stanley** and **Leo Diston**.

\*\*\*

**Kristin White** has been named director of publicity of The Richmond Organization (TRO). She comes to her new job with several years' experience as a publicist in the music industry and has been with the Leo Miller public relations firm, Westport, Conn. Mrs. White has also done free-lance work. Her new duties for TRO will involve publicity for the trade and consumer press as well as special publicity assignments.



STUFFING BUSINESS: Seven of Imperial Record's fastest moving female employees are shown during the rush campaign to mail out 5,000 copies of Johnny Rivers' new single, "Tracks of My Tears," along with a special promo kit. The label's national promotion director Johnny Musso on the left and Rick Frio, right, rear, join the stuffing action.

# Talent's Historical 'Foundation Fest'

• Continued from page 1

be sold to a TV network as a special. If the film is "artistic enough," Adler said, "it could be developed as full-length picture."

Although several record companies have queried the festival about taping performances, the organization has shied away from granting recording privileges because of the problems of artist clearance and union fees.

### To Be Polled

Adler said all participants will be polled after the event to ascertain where the money should be spent. Adler said it was not inconceivable that music grants or scholarships could be established in the name of the pop festival. The San Fran-

cisco Diggers, a self-help hippie organization from San Francisco has been promised some help.

"We are running this festival as a non-profit foundation set up by artists in the name of pop music," Adler said.

"People don't think of pop music as an art form. They think of it as single records. It needs an artistic image. It's more than just a business."

Other acts scheduled to appear are the Who, Jimmy Hendrix, Mike Bloomfield, Thing, Big Brother and the Holding Company, the Blues Project, Booker T and the MG's, the Buffalo Springfield, Paul Butterfield Blues Band, Canned Heat, Country Joe and the Fish, Grateful Dead, the Impressions, Hugh Masakela, Steve Miller Band, Layro Nyro and Quick Silver and the Messenger Service.

## 13 TRACKS ON BEATLES' LP

LOS ANGELES — The Beatles' new LP, "Sgt. Pepper's Lonely Hearts Club Band," will feature 13 tracks, 12 original tunes and a reprise of the title tune on Side 2. The LP, which has already exceeded 1 million advance orders, according to the label, goes into worldwide release Thursday (1). The double-fold LP jacket contains the lyrics to all the tunes.

## 10 'HQ' Tunes in Monkees Rerun

NEW YORK — Ten songs from "Headquarters," the Monkees' latest album on Colgems, will be inserted into summer rerun episodes of their TV show, replacing earlier hits originally featured. The numbers are performed as accompaniment to pantomimed "romp" and "chase" sequences.

The quartet also will include selections from the album on programs of the 35 live and stadium concerts slated this summer in London and the United States.

## Mainstream Promo Aids Single Line

NEW YORK — Mainstream Records is beginning to develop its single line by promoting a dozen recently signed rock groups.

Bob Shad, the label's president, said he has been promoting the groups on the West Coast, Chicago, Detroit, New Orleans, Kansas City and New York. Shad added that the label, which also represents Brent and Time Records, does not plan to trim its LP output. Mainstream carried about 20 soundtrack albums during the past year, which included the track from the film "A Patch of Blue."

New Mainstream groups include Big Brother and the Holding Company, Fever Tree, the New Dawn, Underground, Six Pentz, the Movers, Grammy Fones and the Vanity Fair.

## EMI Swiss Firm

• Continued from page 1

pattern established by EMI operations elsewhere in which the company is seen taking control of all phases of operations involving its product from manufacture and distribution, even on the British market, through to retailing. Geoffrey Bridgett, EMI's joint deputy managing director overseas division, is due to return to London next week to appoint an executive to head the new Swiss operation.

# Koppelman & Rubin Bow a 'Cartune' Act

• Continued from page 1

regularly televised series, featuring Elmo & Almo, and bringing in their friends. First of these friends is Baby Julian, an r&b act.

The idea came when Koppelman and Rubin, in Los Angeles to record the instrumental version of "When the Good Sun Shines," felt the instrumental was weak and decided to overdub vocals. Two adult performers, who sound like pre-teens, volunteered as a gag, and Koppelman and Rubin felt they had a sound.

The artist who does the comic strip was living in singer-composer Tim Hardin's basement. He, too, will be anonymous.

### Syndication

Koppelman and Rubin plan to peddle an Elmo & Almo comic strip to a newspaper syndicate, with the strip to be

somewhat in the "Peanuts" bag.

Singing cartoon characters are not new, with Rudolph the Red-Nosed Reindeer and Alvin and the Chipmunks the most successful characters. But in neither case was such a complete television and newspaper comic strip campaign laid out.

Plans also call for comic books to be distributed with albums, the books will be in color, as will be the televised film.

Koppelman and Rubin's arrangement with Warner-Bros. calls for W-B owning the Daddy Best Presents label, but with K-R having full charge of production and with all ancillary rights (television, comic strip and franchising) going to the independent production firm.

On television appearances, Koppelman and Rubin expect that their cartoon artists will be paid to perform, the same as mortal artists.

## CLUB REVIEW

# Vinton Turns Showman In First-Class Date

NEW YORK — Epic Records would have done well by recording another Bobby Vinton live at the Copacabana where he opened last Thursday (25). The label already has a Vinton album recorded at the Copa, but his current performance surely warrants another.

Vinton dished out an hour of spirited showmanship which places him in an entirely new light as an entertainer. Leaving most of the material which established him as a singer for the teen-age market, Vinton concentrated on sophisticated arrangements of show tunes and easy listening pop.

The medley was the vehicle on which he interwove the show and Vinton was quite successful at it. Jumping from one medley to another and some-

times assisted by his two "Georgy Girls," Martha Velez and Kathy King, Vinton spun a fast-moving and very much alive show.

Vinton's repertoire included songs from Al Jolson to Bob Dylan. Highlights of the evening were his "Let Me Sing" medley featuring "Swanee" and "Rock-a-bye Your Baby" and his International medley. Vinton, an ex-bandleader displayed his instrumental versatility at the clarinet, saxophone and trumpet with "The Girl From Ipanema," "When the Saints . . ." and "Music to Watch Girls By." The Vinton displayed at the Copa was a depiction of a first-class entertainer. HANK FOX

## James Brockman Is Dead on W. Coast

SANTA MONICA, Calif. — James Brockman, composer and lyricist, died here last Monday (22). He was 80. Among songs Brockman was associated with were "I'm Forever Blowing Bubbles (1918)," "Down Among the Sheltering Palms (1915)," "Feather Your Nest, (1920)," "Golden Gate (1928)," and "I Faw Down and Go Boom (1928)." He was a partner in Kendis - Brockman Music Co. with James Kendis, composer of "If I Had My Way." Brockman later was a staff writer for movie studios.

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BUT ONLY IF YOU USE IT.

**A BUDDING GROUP...**  
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# Kent Bows 5 Vintage Folk Blues LP's to Snare College Crowd

LOS ANGELES — Five albums of "Original Folk Blues Of . . ." have been developed by Kent Records, a long established independent blues label. The new series ships this week and consists of the original masters by Smokey Bogg, Elmore James, Howling Wolf, Lightnin' Hopkins and John Lee Hooker.

The series was inspired by the recent success attained by Chess Records with a similar package of vintage blues performances. Several of the tunes in the Kent series have previously been released as singles and tracks within other company-owned LP's.

The company feels an audience of collegians and young blues fans is the nucleus for the potential audience. The LP's are being offered distributors of a guaranteed sale of the first 100 units. The packages carry a suggested list of \$3.98.

According to Saul Bihari, Kent was the first company to record John Lee Hooker, who is now available on several other logos.

## Bows Singles Series

The label recently bowed a new series of r&b oldies singles titled Modern Oldies, with 42

titles in the initial release by such acts as B. B. King, Etta James, Jimmy Witherspoon, Jessie Belvin, Ike and Tina Turner and Johnny Guitar Watson.

Bihari feels the market is prime for new and old blues material because r&b radio stations are being listened to by Caucasian audiences and the programmers are trying to avoid scheduling "low down blues" records. On the other hand, many Caucasian acts are trying to imitate the sounds of the early "low down" blues artists like John Lee Hooker and Lightnin' Hopkins, which provides interest in that material, he says.

To accommodate the audience for new, fresh blues interpretations, the company has begun an active recording pro-

gram after being out of the blues bag for several years.

Just released have been newly cut singles by Johnny Adams ("Don't Wait Too Long"); Jackie Day ("What Kind Of Man Are You?") and Clay Hammond ("Take Your Time.").

Bihari says these new singles in no way compete with the oldies series. Distributors, according to the executive, have been reordering on the initial release and the company is now considering developing displays and co-op advertising in markets where the reorders have been the strongest.

The oldies series can be fully expanded if it proves financially rewarding, Bihari noted. "We really haven't put out any old stuff. We might pick that up in another release."

# NARM Adds 13 Firms

WASHINGTON — The National Association of Record Merchandisers (NARM) added 13 companies to its membership roll at a meeting here last week. Twelve of the new companies are in the Regular Membership category, as wholesalers of records and/or tape cartridges. The new member company in the Associate Membership category is a tape cartridge duplicator.

The new Regular Member companies are: Associated Distributors, Phoenix, Ariz.; Carmichael Enterprises, Norcross, Ga.; M.T.S., Inc., Central Valley Record Racks, Sacramento, Calif.; Consolidated One Stop, Detroit; Double B Records, Freeport, L. I.; Galgano Distributing, Chicago; General Record Service, Seattle; Hel-lo Records, Metairie, La.; Marshall-Mangold Distributing Co., Baltimore; Merchandise Promotions of America, Los Angeles; Ohio Appliance, Cincinnati; Summit Distributors, Chicago.

The new Associate Member company is Stereodyne, Inc., Troy, Mich.

# Spot Controls Qualiton Plant

LONDON — Spot Productions, an active London independent studio and label, has gained a controlling interest in the Qualiton pressing plant in Pontardawe, South Wales. The Qualiton factory has a staff of 30 and has been in operation since 1960. Some changes and reorganization are being instituted there by Spot's managing director, Jack Winsley, through the new Spot Pressings Co. that has been formed to run the plant. The Qualiton label will continue as before.

The Spot organization, incorporating Ryemuse Records, has now achieved a significant degree of independence and capacity. Spot Productions, which runs the London recording studio, recently bought a new cutting lathe, one of the most modern in commercial use in Britain, which brings the total value of Spot's studio equipment to over \$42,000.

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Billboard

JUNE 3, 1967, BILLBOARD

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# Spectra-Sound Films' Records

LOS ANGELES — Spectra-Sound, a recording studio specializing in dubbing motion picture film, has modified its equipment to go into disk recording with 10 and 12-track 35mm film. The six-year-old studio claims it is the first in the city to offer 35mm film with such capabilities for pop dates.

The film can be dubbed down to conventional 15 ips or 7½ ips tapes. As part of its program to lure disk producers who previously have shied away from 35mm film because of its exorbitantly high cost factor, the company has set a \$50-an-hour studio rental on its 10-track equipment and a \$60-an-hour fee for its 12-track machinery. Additionally, the company will loan its 35mm stock to clients, erasing the information only after a final dub-down has been made. If a producer wants to buy the 35mm film, the cost would run from \$20 to \$25 for a 1,000-foot roll of film, according to Paul Taylor, Spectra-Sound's president.

Taylor said the studio's two engineers, Bob Norberg and Buck Monger, modified the company's existing Westrex equipment. The 35mm film runs at 18 ips. The fidelity attained by such 35mm advocates as Command, Everest and Mercury can be achieved on pop singles dates, Taylor pointed out. Taylor also singled out the known advantages of 35mm film over tape, such as greater signal-to-noise ratios, greater recording levels and the all but elimination of print-through.

# Murray on Mend

BOSTON — Juggy Murray, president of Sue Records, is recuperating at the New England Deaconess Hospital here after a successful operation for a stomach ailment.



UNITED ARTISTS Records is promoting its original Broadway cast album, "Illya Darling," with a window display campaign. Above is the display at New York's Liberty Record Shop.

# Epic Top Prize To Hub Distrib

NEW YORK—Don Dumont, of Dumont Record Distributors in Boston, won the first prize 1967 Cadillac DeVille convertible in Epic Records' four-month sales incentive program. The second prize, consisting of an all-expense paid, week-long trip for two to Paris, was won by Al Hirsch of Malverne Distributors in New York. A week for two in the Caribbean, the third place prize, was won by Joe Stanzione of Campus Record Distributors in Miami.

Prizes to other personnel in the top three organizations include a color TV set to each promotion manager and operations manager, as well as to all salesmen. Female members of the office and warehouse staffs received Ronson portable hair dryers, and the men, Ronson electric razors.

# Dot's Welk Winner Of '67 Alger Award

NEW YORK — Lawrence Welk, Dot Records artist, received the 1967 Horatio Alger Award in ceremonies at the Waldorf-Astoria Hotel here last Thursday (25).

The award was made by the Horatio Alger Awards Committee of the American Schools and Colleges Association, and Dr. Norman Vincent Peale presented plaques to Welk and Dr. Michael E. Debakey, noted heart surgeon.

The award is made annually. Award recipients are selected by vote in some 500 colleges and universities across the nation.

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BOSOMS ARE HEAVED AND  
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FLIES DIE IN WINTER.  
BARRIERS ARE CRASHED AND  
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SHIPPING IS NOT THE BEGINNING,  
NOR THE END.  
BUT SHIPPING IS SHIPPING IS  
SHIPPING AND WE ARE SHIPPING  
BOYCE AND HART  
THIS MORNING. OR THIS AFTERNOON.



# Blue Note Mini-Cut LP's Out for DJ's

NEW YORK — Blue Note Records, in an attempt to capture a wider audience spectrum through increased radio exposure, will issue special mini-cut albums to disk jockeys. Each album will contain the same selections as the version sold at the retail level, but the deejay album cuts will be edited to about three minutes.

In addition, the label, in its future production, will place greater emphasis on the traditional jazz-r&b ties. By this move, Blue Note, a Liberty Records subsidiary, seeks to further exploit r&b's recent popularity surge.

## Boosts Jazz

"The entire concept," said Blue Note's national sales promotion manager, Bernie Block, "is to make jazz more palatable to easy listening stations." Servicing of the re-edited album versions of upcoming Three Sounds, Horace Silver, Jimmy Smith and Stanley Turrentine releases are slated for fall release.

Block's major point of contention is that the jazz manufacturer has alienated his product from the mass audience. "Most jazz product is geared to the jazz buff," he said. "The albums are released without any special promotion or follow-up being planned. The assumption being made, and mistakenly at that, is that jazz has its particular audience and that audience will buy the product."

Product availability is at the crux of what Block stresses. "There's a thin line between non-esoteric jazz and material that easy listening stations play. We're aiming at the huge good music station's market."

## Cites Airplay

Block cites the airplay by easy listening stations of artists as Lou Rawls and Ramsey Lewis as laying the groundwork for stepped up exposure of jazz performers. "The link between good music outlets and jazz," Block said, "is r&b."

But the Blue Note executive emphasized that the label will not seek to alter its product for mass appeal. "We're not going into the studio to cut r&b records," he insisted. "But much jazz can be relegated toward rhythm and blues."

The company's plans for r&b interweavement serves a two-fold goal. Aside from reaching the easy listening audience, Blue Note seeks to bolster its play on r&b stations. Frequently, jazz FM radio has an AM r&b counterpart. "We find that occasionally an FM outlet will

channel certain jazz album to its AM wing," Block said. "We hope to take more advantage of having our records aired by both."

Block, in outlining Blue Note's Fall production plans, said that the label has always experienced sales in the r&b market, but during the past several months, sales have been particularly strong.

## First Step

First step in Blue Note's attempt to capture an r&b flavor will be through the recording of live performances. "There's a different atmosphere in a club date," said Block, "one which cannot be duplicated in a recording studio. The live performance contains a built-in excitement. 'The Three Sounds live at the Lighthouse will be the first live album in a series slated for release. Other artists scheduled for in-person recordings are Horace Silver and Stanley Turrentine."

In the label's choice of material, Block said the company will not turn its back on original material, but it would include a significant percentage of familiar standards or recent hit tunes in its packages.

# Newport Fest: Reunion, Debut

NEWPORT, R. I. — The Eastern debut of the Don Ellis Band, a reunion between Count Basie and blues vocalist Joe Williams and the banding together of Lionel Hampton and a number of his alumni, will highlight the Newport Jazz Festival, June 30-July 3.

Williams will sing with Basie's band on the opening night, which is being sponsored by Schlitz Beer, the first time a commercial sponsor has tied itself to the event.

Ellis will present his multi-rhythmic Los Angeles-based band at an afternoon concert on July 3, sharing the bill with the 60-member Milford (Mass.) Youth Band led by Boots Mussulli.

Hampton and his graduates will perform during the closing session. These instrumentalists include Illinois Jacquet, Milt Buckner, Snooky Young, Joe Newman, Jimmy Nottingham, Jimmy Cleveland, Britt Woodman, Garnet Brown, Penny Powell, George Dorsey and Jerome Richardson.

Previously announced additional bands include Buddy Rich and Woody Herman.

# Jazz Behind the Curtain — Bans and Breakthroughs

LOS ANGELES — Jazz behind the Iron Curtain is blowing hot and cold, according to reports from Europe. The Charles Lloyd Quartet, first invited to perform at a festival in Tallinn, Estonia, was kept off the bill, then following three days of indecision, was allowed to play.

Lloyd's avant-garde style thoroughly rocked the 5,000 in the Sports Palace who responded with an eight-minute ovation. There was no reported reason for the refusal to allow Lloyd to play. Jazz has only been officially accepted in the Soviet Union for the past two years.

In East Germany, an amateur jazz festival was cancelled recently without official reason. American trumpeter Carmell Jones, who has been living in Europe, was also not allowed to perform in a separate concert. Other artists affected by the East German reversal of policy, which has been in effect one year, were the Albert Mangelsdorff Quintet from West Berlin and the Swingle Singers.

It was also reported that recordings by American jazz artists have been banned from East German radio and taken off the stalls in retail shops.

# Ecofina Unit An Amplifier

MILAN—In Billboard's report (May 20) on tape cartridges at the Milan Fair, the Radiotap device manufactured exclusively by Ecofina was incorrectly described as a cartridge-shaped transistor radio. It is, in fact, a cartridge-shaped amplifier which, slotted into a tape player and connected to a transistor radio will amplify the radio signal through the player's speakers.

The cartridge-shaped transistor radio referred to in the report is the radiocartridge manufactured by Atlantida of Geneva which is available in sizes to fit most tape players. Slotted into a playback machine, the radiocartridge signal is amplified through the player's speakers.

Ecofina's Radiotap, which currently sells for \$7.98 will eventually retail at between \$4 and \$4.50.

Atlantida's radiocartridge is expected to sell at between \$12 and \$15.

# WAAF Move To R 'n' R?

CHICAGO — WAAF, 1000-watt daytimer here, is shifting formats and will probably go rock 'n' roll. New general manager Lloyd Webb, who took over the operation May 5, refused to confirm this, but said the station was in the interim period. "We are making some changes," he said. Gwen Glenn has been named operations manager. Both Miss Glenn and Webb were formerly with WVON, the r&b powerhouse in Chicago.

# Teldec's Drive Puts Jazz in Global Groove

HAMBURG — Teldec has launched a big spring sales drive for jazz, with a slogan "timeless swing—yesterday and today."

The releases are headed by Duke Ellington's "Greatest Hits," recorded live in concert. Other LP's on the program are "The Grand Terrace Band" with Earl Hines; "Earl Hines and His Boys"; "The Count Swinging Blues" with Count Basie; and Buck Clayton and His Swiss All-Stars in "Swinging the Blues."

Teldec's promotion is using Earl Hines to symbolize the timelessness of jazz. Hines' LP with the Grand Terrace Big Band is from 1938, and his second LP was recorded only recently and features Hines in solo performances.

Teldec is giving simultaneous and heavy promotion to LP's by European jazz artists to illustrate not only the timelessness but the universality of jazz. Teldec is also mounting super-charged promotion for Herb Alpert and the Tijuana Brass' recording of "Casino Royale."

# World Pacific Pitch On 3 Band Albums

LOS ANGELES — World Pacific is promoting three band LP's during a June program: "Big Swing Face" by Buddy Rich (on Pacific Jazz); "Live and Swinging" by Gerald Wilson and "Pet Project" by Bob Florence, consisting of instrumental interpretations of Petula Clark hits. All the LP's were produced by Dick Bock. Rich's LP is his second for the label.

Billboard SPECIAL SURVEY for Week Ending 6/3/67

# 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)	13
2	3	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	13
3	2	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	13
4	4	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM Reprise R 1021 (M); RS 1021 (S)	4
5	5	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	13
6	16	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	2
7	8	DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	3
8	6	SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	13
9	9	EQUINOX Sergio Mendes & Brasil '66; A&M LP 122 (M); SP 4122 (S)	4
10	10	JODY GRIND Horace Silver, Blue Note BLP 4250 (M); BST 84250 (S)	6
11	11	FOREST FLOWER Charles Lloyd, Atlantic 1473 (M); SD 1473 (S)	8
12	7	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	13
13	13	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	13
14	12	MILES SMILES Miles Davis, Columbia CL 2601 (M); CS 9401 (S)	13
15	14	CARRYIN' ON Lou Rawls, Capitol 2632 (M); ST 2632 (S)	13
16	19	SWEET HONEY BEE Duke Pearson, Blue Note BLP 4252 (M); BST 84252 (S)	3
17	15	BOOTS WITH STRINGS Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	6
18	20	THE DEALER Chico Hamilton, Impulse A 9130 (M); AS 9130 (S)	5
19	17	SPELLBINDER Gabor Szabo, Impulse 9123 (M); S 9123 (S)	13
20	—	STRAIGHT NO CHASER Thelonious Monk, Columbia CL 2651 (M); CS 9451 (S)	1

# Jazz Beat

Nancy Wilson and Julian (Cannonball) Adderley are planning a recording reunion in the fall for Capitol, the songstress confirms. She cut her first LP with Cannonball six years ago.

Record producer Frank Brooks hosts "All That Jazz" on WRGM, Richmond, Va., every Sunday from 6-8 p.m. Brooks says the program is the only jazz show on AM radio in the State. It celebrates its first anniversary in September. Brooks is production director at Richmond Sound Stages and the producer of the LP "Blues Alley" starring vibist-clarinetist Tommy Gwaltney's quartet. Gwaltney owns the Washington jazz club, from which the LP is named.

Vocalist Sue Rainey hired the Bill Evans Trio as her accompanying group when she became disenchanted with the house band at a Salt Lake City club. She refused to work with the house group after her opening night and contacted Evans who had just closed in San Francisco. The pianist and his rhythm section flew down and went on two nights later. Now, the two artists are thinking about college concerts together. It was the first time they had worked together.

Miss Rainey is also listed among the acts signed for a June 11 special on KTLA (LA) called "Some Folk With a Little Jazz." The talent roster includes Barney Kessell, Terry Gibbs, Ruth Olay, Jackie DeShannon, and Jimmie Rodgers, the last two the only non-jazz names in the line-up. Rodgers is the star of the Kip Walton production.

The Newport Jazz Festival will reunite three of the early boppers: Dizzy Gillespie, Thelonious Monk and Max Roach. . . . Los Angeles TV station KABC presented a Stan Kenton hour special, "Neophonic Spring," May 21. . . . The Sacramento Bee and radio stations KFBK and KOVR sponsored a "pop/jazz concert by the Airmen

of Note, the official U. S. Air Force dance band. . . . Five bands waited at Disneyland's Memorial Day weekend band festival: Les and Larry Elgart, Woody Herman, Art Mooney, Buddy Rich and the Elliott Brothers, the resident group.

Red Norvo has launched the Los Angeles Century Plaza Hotel's jazz policy in the Hong Kong Bar on the bill with the Kirby Stone Four. . . . John Hanby appears at the Village Gate (N. Y.) from May 30-June 25 and will work the Antibes Festival in July. . . . Jazz Interactions has established Jazz Line, a telephone service designed to inform New York residents about live concerts and club dates, has branched into sponsoring sessions Sunday afternoons at the Five Spot and organized a bus excursion to the Newport Festival. The organization was formed in 1965 by two aficionados who sought to bring the music closer to young people.



National Cartoonists Society

JUNE 3, 1967, BILLBOARD

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SINGLE  
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IN THE  
SUBWAY"



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# SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 216—Last Week, 133

\*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 4 SEASONS—C'MON MARIANNE** (Prod. Bob Crewe) (Writers: Brown-Bloodworth) (Saturday-Seasons Four, BMI)—This exciting, driving rocker with Valli at his best and top Gaudio arrangement should put the group at the No. 1 spot on the Hot 100 in short order. Flip: "Let's Ride Again" (Saturday-Seasons Four, BMI). **Philips 40460**

**STEVIE WONDER—I WAS MADE TO LOVE HER** (Prod. H. Cosby) (Writers: Cosby-Hardaway-Moy-Wonder) (Jobete, BMI)—Solid beat blues rocker loaded with discotheque appeal and first rate Wonder vocal workout can't miss hitting hard and fast. Flip: "Hold Me" (Jobete, BMI). **Tamla 54151**

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

**ARTHUR CONLEY—SHAKE, RATTLE AND ROLL** (Prod. Otis Redding) (Writer: Stone) (Progressive, BMI)—That "Sweet Soul Music" man strikes back with an exceptional treatment of Jesse Stone's old rocker that should skyrocket Conley right back up the Hot 100. Otis Redding production grooves all the way. Flip: "You Don't Have to See Me" (Progressive, BMI). **Atco 6494**

**THE ROYAL GUARDSMEN—AIRPLANE SONG** (Prod. Gernhard Ent.) (Writers: Murphy-Castleman) (Hastings, BMI)—The "Snoopy" group takes to the air with more clever novelty material that should have no trouble hitting with solid sales impact. Easy dance beat in strong support. Flip: "O M" (Sanphil-Roznique, BMI). **Laurie 3391**

**BLUES MAGOOS—ONE BY ONE** (Prod. Art Polhemus & Bob Wyld) (Writers: Gilbert-Theilhelm) (Ananga-Ranga, BMI)—This solid beat rhythm entry will fast surpass their recent two-sided hit and put the quintet on the top half of the Hot 100 once again. Well done arrangement and production work. Flip: "Dante's Inferno" (Ananga-Ranga, BMI). **Mercury 72692**

**\*THE BOB CREWE GENERATION—YOU ONLY LIVE TWICE** (Prod. Bob Crewe) (Writers: Bricusse-Barry) (Unart, BMI) — Theme of the new James Bond film, penned by Bricusse and Barry, serves as powerful material for the exciting sounds of the Generation band. Should put the Crewe group back in the "Music to Watch Girls By" selling class. Top Hutch Davie arrangement fits all programming. Flip: "A Lover's Concerto" (Starday, BMI). **DynoVoice 237**

**TOMMY ROE—LITTLE MISS SUNSHINE** (Prod. Steve Clark) (Writer: Roe) (Low-Twi, BMI)—All the ingredients for a summertime hit are included in this infectious easy-beat rhythm item penned by the performer. Fine vocal workout. Flip: "The You I Need" (Low-Twi, BMI). **ABC 10945**

**TERRY KNIGHT—LIZABETH PEACH** (Prod. Finiz & Rome) (Writer: Byrne) (Dandelion, BMI)—Making his solo debut, Knight has the sounds and material here for a big one. Off-beat item with baroque feel has the possibilities of a "Lady Godiva" success. Flip: "Forever and a Day" (Merlin, BMI). **Cameo 482**

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

**DINAH SHORE—Loneliness Is My Lover** (Dov, ASCAP). **PROJECT 3 1313**  
**BEN E. KING—Katherine** (Pronto-Milky Way, BMI). **ATCO 6493**  
**JAMES BROWN—Jimmy Mack** (Jobete, BMI). **SMASH 2093**  
**SYLVIA SYMS—Vaya Con Dios** (Bolero, BMI)—Solitaire (Octave, ASCAP). **PRESTIGE 446**  
**MAJOR LANCE—You Don't Want Me No More** (Jalyne, BMI). **OKEH 7284**  
**THE WANTED—Don't Worry Baby** (Mikim-Detroit Sound, BMI). **A&M 856**  
**KATE SMITH—Anyone Can Move a Mountain** (St. Nicholas-Videocraft, ASCAP). **RCA VICTOR 9217**  
**LOUIS ARMSTRONG—Step Down Brother, Next Case** (Morris, ASCAP). **BRUNSWICK 55328**  
**GAIL MARTIN—I Wish That Everett Dirksen Was All Mine** (Ricden, BMI). **REPRISE 0585**  
**THE KNICKERBOCKERS—Come and Get It** (4-Star, BMI)—Wishful Thinking (Jat, BMI). **CHALLENGE 59366**  
**THE FOUR STEPS—Draft Dodger Rag** (Applesee, ASCAP). **CAPITOL 5921**  
**PETER COURTNEY—Before You Go** (Viva, BMI). **VIVA 612**  
**BARBARA EDEN—Rebel** (Travis, BMI). **DOT 17022**  
**RUBY & THE ROMANTICS—This Is No Laughing Matter** (Leeds, ASCAP). **ABC 10941**  
**PAUL ANKA—A Woman Is a Sentimental Thing** (Screen Gems-Columbia, BMI). **RCA VICTOR 9228**  
**VIKKI CARR—Sunshine** (Sunbeam, BMI). **LIBERTY 55976**  
**NEAL HEFTI—Barefoot in the Park** (Famous, ASCAP). **DOT 17020**  
**PETTY MADIGAN—Maybe Today** (Miller, ASCAP). **MGM 13745**  
**MICHELLE LEE—I Believe in You** (Frank, ASCAP). **COLUMBIA 44165**  
**MIKE CLIFFORD—Send Her Flowers** (Mirby, BMI). **SIDEWALK 917**  
**THE SPINNERS—For All We Know** (Cromwell, BMI). **MOTOWN 1109**  
**THE THYME—Love to Love** (Trio, BMI). **BANG 546**  
**THE EMPERORS—Lookin' For My Baby** (Anteresgo, BMI). **MALA 561**  
**THE POOR—My Mind Goes High** (Country Music, BMI). **YORK 404**  
**KAI WINDING—Penny Lane** (Maclean, BMI). **VERVE 10488**  
**BILLY BUTLER—Come Over to My Side**. **BRUNSWICK 55323**  
**SUE THOMPSON—The Ferris Wheel** (Acuff-Rose, BMI). **HICKORY 1457**  
**MARK DINNING—It's Such a Pretty World Today** (Freeway, BMI). **UNITED ARTISTS 50169**

**THE HOLLIES—CARRIE ANNE** (Prod. Ron Richards) (Writers: Hicks-Clarke-Nash) (Maribus, BMI) —Currently riding the Hot 100 with two Imperial hits, the quintet marks their move to Epic with a rhythm winner headed right for the top of the charts. Good sound. Can't miss. Flip: "Signs That Will Never Change" (Maribus, BMI). **Epic 10180**

**KEITH—DAYLIGHT SAVIN' TIME** (Prod. Jerry Ross) (Writers: Shuman-Ross) (Rumbalero, BMI)—Well-timed is this hot rhythm item aimed right at the teen market. Will prove one of Keith's top sellers. Has the ingredients of a summertime smash. Flip: "Happy Walking Around" (Act Three, BMI). **Mercury 72695**

**DARRELL BANKS—ANGEL BABY** (Don't You Leave Me) (Writers: May-Cosby) (Jobete, BMI)—Raucous rocker filled with electricity and dance appeal plus a wailing blues vocal workout should bring Banks back rapidly as a top seller. Flip: "Look Into the Eyes of a Fool" (Jitters, BMI). **Atco 6484**

**THE FABULOUS PACK — HARLEM SHUFFLE** (Prod. Jerry Tuttle) (Writer: Nelson) (Marc Jean Kezman, BMI) — Formerly Terry Knight's back up group, they should fast establish themselves as hot sellers via this wild, wailing rock number loaded with teen appeal. Powerhouse production work. Flip: "I've Got News for You" (Ann Arbor, BMI). **Lucky Eleven 003**

**THE EXCITERS—SOUL MOTION** (Prod. Bert Berns) (Writers: Berns-Barry) (Web IV-Trio, BMI)—Here's just the groovy, exciting sound the fine group needs to re-establish them on the charts. Blockbuster rhythm material and performance picks up all the electricity of today's soul feel. Flip: "You Know It Ain't Right" (Web IV-Picturetone, BMI). **Shout 214**

**ST. GEORGE & TANA — SO TENDERLY** (Prod. Huey Meaux) (Writers: Sacks-Campolongo) (Teutonic, BMI)—New boy-girl folk-rock duo makes an auspicious debut on Kapp with a hit sound that should prove an immediate programming and sales winner. Good blend and dance beat in strong support of infectious material. Flip: "Without Your Heart" (Teutonic, BMI). **Kapp 832**

**THE JET STREAM—ALL'S QUIET ON WEST 23RD** (Prod. J. Levine & A. Resnick) (Writers: Resnick-Levine) (T.M., BMI)—The same feel and excitement that brought "The 59th Street Bridge Song" to the top can be heard in this strong, original material entry performed to perfection by a new group with a captivating sound. Could prove a giant. Flip: "Crazy Me" (T.M., BMI). **Smash 2095**

**THE MORNING GLORIES—LOVE-IN** (Prod. Dick Glasser) (Writers: Griffin - Farthingworth - LeBlanc) (Stone Canyon-Simetra, BMI)—Timely lyric idea, strong rhythm beat in support, and a blockbuster vocal workout makes this debut a left-felder to watch. Could easily go all the way. Flip: "You're So Young" (Viva-Stone Canyon, BMI). **Warner Bros. 7045**

**CHAD MITCHELL—Suzanne** (Project 7, BMI). **WARNER BROS. 7043**  
**NICK PALMER—If You Don't Care** (Pincus & Sons, ASCAP). **RCA VICTOR 9220**  
**BOBBY WELLS—Be's That Way Sometimes** (Scoeber, BMI). **ROMUR 0010**  
**BOBBY BLOOM—Count on Me** (Kama Sutra, BMI). **KAMA SUTRA 229**  
**WILLIE HIGHTOWER—For Sentimental Reasons/You Send Me** (Duchess/Kags, BMI). **CAPITOL 5916**  
**DONNA LOREN—Let's Pretend** (Piedmont, ASCAP). **REPRISE 0586**  
**BILLY JOE YOUNG—Little Tin Soldier** (Bearpaw-Su-Ma, BMI). **JEWEL 782**  
**CHICO HAMILTON—For Mods Only** (Dawn of Freedom, BMI). **IMPULSE 258**  
**JAMES BOUNTY—Prove Yourself a Lady** (Mean Groove/Jay-Wis, BMI). **COMPASS 7005**  
**KEITH COBELL—True Love Is Rare** (Mr. Blue, BMI). **TRIDENT 6706**  
**THE GENTLE SOUL—Our National Anthem** (Daywin, BMI). **COLUMBIA 44152**  
**FEVER TREE—Girl, Oh Girl (Don't Push Me)** (Brent, BMI). **MAINSTREAM 665**  
**DALE WARD—Your Seventeenth Year** (Rising Sons, BMI). **MONUMENT 1014**  
**SunshineWard—Sally Go 'Round the Roses** (Winlyn, BMI). **RCA VICTOR 9227**  
**LOWELL FARMER—Till Then, My Love** (Lou-Keith, BMI). **TRIDENT 6701**  
**THE BLUE REALM—Proud** (Saka, BMI). **OASIS 671**  
**THE CHECKMATES, LTD.—Walk in the Sunlight** (Kacydee, BMI). **CAPITOL 5922**  
**THE MAUDS—C'mon and Move** (Yuggoth, BMI). **MERCURY 72694**  
**FANTASIA—Gotta Get Away** (Kama Sutra, BMI). **MALA 562**  
**THE STUMPS—Think of the Good Times** (Knob Hill, BMI). **BOYD 159**  
**PETER ANDERS—Sunrise Highway** (Kama Sutra, BMI). **BUDDAH 3**  
**BILLY HARNER—Sally Sayin' Somethin'** (Kama Sutra, BMI). **KAMA SUTRA 226**  
**THE INSPIRATIONS—What Am I Gonna Do With You, Hey Baby** (Screen Gems-Columbia, BMI). **BLACK PEARL 102**  
**THE PEOPLE'S CHOICE—Savin' My Lovin' For You** (Ala-King, BMI). **PALMER 5020**  
**THE IMPROPER BOSTONIANS—Out of My Mind** (Ten East-Springalot-Cotillion, BMI). **MINUTEMAN 209**  
**THE LOOSE ENDS—Dead End Kid** (Loxx-Aim, BMI). **BELL 671**  
**THE DAVE ROONEY TRIO—Pop-I** (Celano, BMI). **SOMA 1446**  
**THE ADAPTERS—I Want to Know** (Schwab-Maxwell, BMI). **MOONGLOW 5022**  
**THE APOLLOES—Summertime Blues** (Amer, BMI). **LOOK 001**

## COUNTRY SPOTLIGHTS

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

**SOME OF CHET'S FRIENDS—CHET'S TUNE** (Prod. Bob Ferguson & Felton Jarvis) (Writer: Coben) (Delmore, ASCAP)—In conjunction with Atkins 20th anniversary, Cy Coben has written a beautiful dedication rhythm ballad performed by all of the top stars of the label. Should fast prove a No. 1 country chart item and spill over into the Hot 100. Flip: "Chet Atkins-Country Gentleman" (Acuff-Rose BMI). **RCA Victor 9229**

**JOHNNY CASH & JUNE CARTER — LONG-LEGGED GUITAR PICKIN' MAN** (Prod. Don Law) (Writer: Grant) (Perkins, SESAC)—As their smash duet "Jackson" starts down the chart, this exceptional duo snaps back with a rhythm topper with clever lyric content. Headed straight for the top. Flip: "You'll Be Alright" (Southwind, BMI). **Columbia 44158**

**WARNER MACK—HOW LONG WILL IT TAKE** (Writer: McPherson) (Page Boy, SESAC) — From "Drifting Apart," Mack makes a change of pace with this well-done rhythm entry destined for the top of the charts. He wrote it and performs it to perfection. Flip: "As Long as I Keep Wantin'" (Page Boy, SESAC). **Decca 32142**

**CONNIE SMITH—CINCINNATI, OHIO** (Prod. Bob Ferguson) (Writer: Anderson) (Moss-Rose, BMI)—Composed by Bill Anderson and culled from her album of Anderson material Miss Smith is in top vocal form with this rhythmic praise of Midwestern city. Hot follow-up to her "I'll Come a Running." Flip: "Don't Feel Sorry for Me" (Harbot, SESAC). **RCA Victor 9214**

**ROY DRUSKY—NEW LIPS** (Prod. Jerry Kennedy) (Writer: Carver) (Screen Gems-Columbia, BMI)—Powerful country ballad material with a top Drusky performance, this one has all the earmarks of a No. 1 contender. Flip: "Now" (Harbot, SESAC). **Mercury 72689**

**STU PHILLIPS — VIN ROSE** (Prod. Chet Atkins) (Writers: Walker-Phillips) (Acuff-Rose, BMI)—Cindy Walker and Stu Phillips combined their writing talents for this infectious, happy rhythm item which should prove a programming and sales giant for the fine performer. Flip: "I Wish I Had Never Seen Sunshine" (Peer Int'l, BMI). **RCA Victor 9219**

**CHUCK WOOD—I'M THE MAIL SHE'S WAITING FOR** (Prod. Shelby S. Singleton Jr.) (Writer: Chrysler) (Southtown, BMI)—Impressive initial country release for Shelby Singleton's label is this well-done Chuck Wood offering of a plaintive ballad with a novelty title line. Could prove a top sales winner. **SSS International 703**

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

**HOWARD TATE—Baby, I Love You** (Ragmar, BMI). **VERVE 10525**  
**DON COVAY—40 Days—40 Nights** (Pronto, BMI). **ATLANTIC 2407**  
**LAWRENCE & THE ARABIANS—Ooh Baby** (Jobete, BMI). **SHOUT 215**  
**WILLIE MITCHELL—Slidin' & Slidin'** (Venice, BMI). **HI 2125**  
**SKIP EASTERLING—Just One More Time** (Tune-Kel, BMI). **ALON 9034**  
**LITTLE JOHNNY TAYLOR—I Know You Hear Me Calling** (Tradition-Veytig, BMI). **GALAXY 752**

## R&B SPOTLIGHTS

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

**WALTER JACKSON—DEEP IN THE HEART OF HARLEM** (Prod. Ted Cooper) (Writers: Radcliffe-Spencer) (January, BMI)—In the same groove as Lou Rawls' "Dead End Street," this exceptional rock ballad should ride to the top of the r&b charts and work its way up the Hot 100. Fine performance by Jackson. (T.M., BMI). **Okeh 7285**

**JIMMY HUGHES — DON'T LOSE YOUR GOOD THING** (Prod. Rick Hall & Staff) (Writers: Hall-Oldham-Killen) (Fame, BMI) — Hughes wails the blues to perfection making this a sure-fire contender for the top of the r&b charts. Top Rick Hall production work has much pop appeal as well. Flip: "You Can't Believe Everything You Hear" (Fame, BMI). **Fame 1014**

**BOBBY POWELL—WHY (Am I Treated So Bad?)** (Prod. Lionel Whitfield) (Writer: Staples) (Cape Ann-Mirdean, BMI) — Powell offers a convincing and powerful performance of the much-recorded blues hit, and stacks up well against the competition. Could be the one to make it big. Flip: "Thank You" (Staple, BMI). **Whit 730**

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

**HANK LOCKLIN—Nashville Women** (Wilderness, BMI). **RCA VICTOR 9218**  
**BILLY GAMMER—I've Seen That Look On Me** (A Thousand Times) (Wilderness, BMI). **EPIC 10169**  
**BOBBY HELMS—He Thought He'd Die Laughing** (Mayhew, BMI). **LITTLE DARLIN' 0030**  
**CLYDE OWENS—Whatever Made You Think I Missed You So** (Peach, SESAC). **CHART 1455**

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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	1 <sup>st</sup> Wk.	2 <sup>nd</sup> Wk.	3 <sup>rd</sup> Wk.	TITLE	Artist, Label & Number	Weeks On Chart
1	2	3	4	CASINO ROYALE	Herb Alpert & the Tijuana Brass, A&M 850 (Colgems, ASCAP)	8
2	1	1	1	SOMETHIN' STUPID	Nancy Sinatra & Frank Sinatra, Reprise 0561 (Green Wood, BMI)	12
3	4	5	8	STOP! AND THINK IT OVER	Perry Como, RCA Victor 9165 (Northern, ASCAP)	7
4	5	8	15	LOVE ME FOREVER	Roger Williams, Kapp 821 (Rogelle, BMI)	5
5	3	2	3	MAKING MEMORIES	Frankie Laine, ABC 10924 (Feist, ASCAP)	8
6	7	7	11	LITTLE BY LITTLE, BIT BY BIT	Ray Charles Singers, Command 4096 (Ensign, BMI)	8
7	8	13	22	TIME, TIME	Ed Ames, RCA Victor 9178 (April, ASCAP)	5
8	9	10	18	ONLY LOVE CAN BREAK A HEART	Margaret Whiting, London 108 (Arch, ASCAP)	5
9	6	6	9	LAY SOME HAPPINESS ON ME	Dean Martin, Reprise 0571 (Four Star, BMI)	6
10	10	12	12	I WAS KAISER BILL'S BATMAN	Whistling Jack Smith, Deram 85005 (Mills, ASCAP)	6
11	15	17	21	EVERYBODY LOVES MY BABY	King Richard's Fluegel Knights, MTA 120 (MCA, ASCAP)	7
12	18	21	26	HELLO, HELLO	Claudine Longet, A&M 846 (Great Honesty, BMI)	5
13	19	25	34	MISTY BLUE	Eddy Arnold, RCA Victor 9182 (Talmont, BMI)	5
14	11	4	2	MUSIC TO WATCH GIRLS BY	Andy Williams, Columbia 44065 (SCP, ASCAP)	10
15	12	9	6	TIME ALONE WILL TELL	Jerry Vale, Columbia 44087 (Chappell, ASCAP)	8
16	17	18	25	"17"	Ray Conniff, Columbia 44055 (Marks, BMI)	6
17	14	16	17	GEORGY GIRL	Baja Marimba Band, A&M 843 (Chappell, ASCAP)	7
18	38	—	—	MARY IN THE MORNING	Al Martino, Capitol 5904 (Pamco, BMI)	2
19	22	22	27	AFTERTHOUGHTS	Jack Jones, Kapp 818 (Morris, ASCAP)	5
20	13	11	5	THIS IS MY SONG	Petula Clark, Warner Bros. 7007 (Shemley, ASCAP)	12
21	25	38	—	PUPPET ON A STRING	Al Hirt, RCA Victor 9198 (Gallico, BMI)	3
22	16	14	14	I BELIEVED IT ALL	Pozo Seco Singers, Columbia 44041 (Mayham, ASCAP)	12
23	23	23	29	ILLYA DARLING	Don Costa, Verve 10511 (United Artists, ASCAP)	6
24	24	26	37	THE SEA	Gogi Grant, Monument 1005 (Combine, BMI)	4
25	21	19	7	THOROUGHLY MODERN MILLIE	Julie Andrews, Decca 32102 (Northern, ASCAP)	11
26	20	15	10	59TH STREET BRIDGE SONG	Harpers Bizarre, Warner Bros. 5890 (Charing Cross, BMI)	13
27	40	—	—	NIGHT AND DAY	Sergio Mendez & Brasil '66, A&M 853 (Harms, ASCAP)	2
28	28	30	31	THOROUGHLY MODERN MILLIE	Pete Fountain, Coral 62516 (Northern, ASCAP)	4
29	31	—	—	VOLARE	Lettermen, Capitol 5913 (Robbins, ASCAP)	2
30	37	37	40	PINEAPPLE MARKET	Billy Vaughn, Dot 17000 (Gil, BMI)	4
31	35	—	—	I LOVE YOU	Billy Vaughn Singers, Dot 17021 (Morris, ASCAP)	2
32	32	33	33	RELEASE ME (And Let Me Love Again)	Engelbert Humperdinck, Parrot 40011 (Four Star, BMI)	5
33	33	34	35	ONE LIFE, ONE DREAM	Robert Goulet, Columbia 44100 (Jenny, ASCAP)	4
34	34	35	38	LISTEN TO YOUR HEART	Kissin' Cousins, Project 3 1312 (Multitone, ASCAP)	4
35	36	39	—	NOW I KNOW	Eddie Fischer, RCA Victor 9204 (Helios, BMI)	3
36	29	29	30	MINISKIRTS IN MOSCOW	Bob Crews Generation, DynaVoice 228 (Saturday, BMI)	6
37	—	—	—	FINCHLEY CENTRAL	New Vaudeville Band, Fontana 1589 (Southern, ASCAP)	1
38	39	40	—	I LOVE, I LIVE, I LOVE	Enech Light, Project 3 1310 (Record Songs, ASCAP)	3
39	—	—	—	NOW I KNOW	Jack Jones, Kapp 833 (Helios, BMI)	1
40	30	32	32	LOVE EYES	Nancy Sinatra, Reprise 0559 (Caterino, ASCAP)	7

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# BAREFOOT IN THE PARK

NEAL HEFTI (Dot)

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 CILLA BLACK (Capitol)  
 DIONNE WARWICK (Scepter)  
 JOANIE SOMMERS (Col)  
 CARMEN McCRAE (Mainst'm)  
 JACK JONES (Kapp)  
 TONY MARTIN (Dot)  
 BILLY VAUGHN (Dot)  
 MEL CARTER (Liberty)  
 JERRY BUTLER (Mercury)  
 DEE DEE WARWICK (Mercury)  
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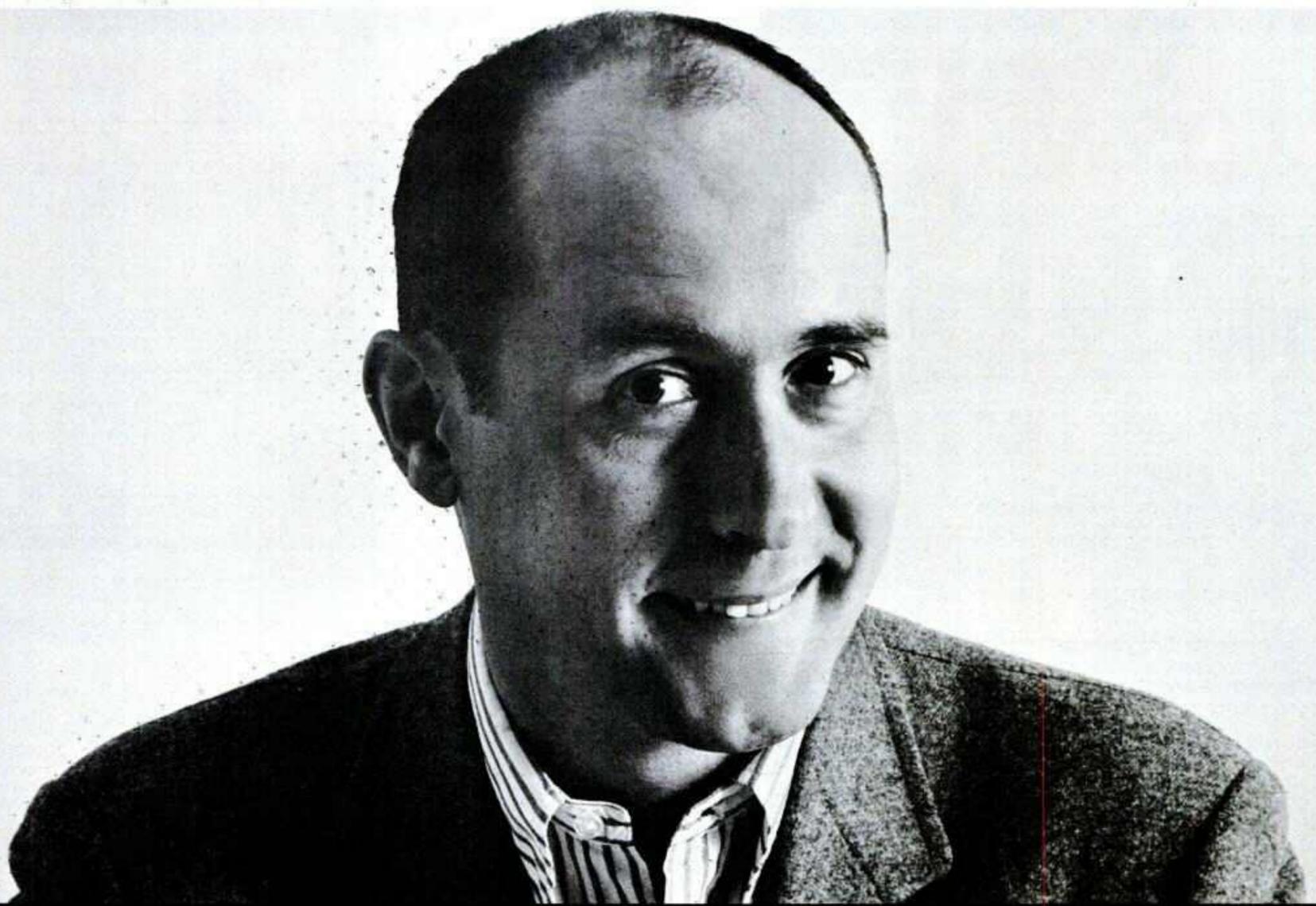
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Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'Can't Take My Eyes Off You', 'My Girl Josephine', 'Alfie', etc.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'Another Day, Another Heartache', 'Long Legged Girl', 'Time, Time', etc.

HOT 100—A TO Z—(Publisher-Licenses)

WHEELS UNDER THE HOT 100

Large alphabetical list of songs and artists from the Hot 100 chart, including 'Ain't No Mountain High Enough', 'Alfie', 'All I Need Is You', etc.



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## Pitney's Multi-Front Invasion—Musical Ear, Mind for Business

By FRED KIRBY

NEW YORK — An ear for music and speech inflections and business acumen have combined to make Gene Pitney successful on several fronts. The Musicor Records artist has scored in pop, country, British and Italian markets. He recently broke into the Spanish scene with his first album in that language.

Pitney is involved in publishing, public relations and helps set up his own tours. But, it's in performing and recording that his versatility comes to the fore. Pitney explained, "I function much better as an artist when I'm placed in different situations."

As examples, he cited performing before audiences in different countries. In Italy, he found, performers did not talk between numbers, while in England talk was expected. The English performances helped Pitney develop the line of chatter he now uses on stage.

Musicor was responsible for the country breakthrough. Two of the label's biggest artists were George Jones in country and Pitney. Pitney recalled that Musicor wanted the two to record together, thereby widening the sales appeal of both. Pitney's ear for speech inflections and his genuine liking for country music made the Connecticut native fit in perfectly. As a result, Jones and Pitney, and later



GENE PITNEY

Pitney and Melba Montgomery became hit country duets.

Pitney credited much of his country success to Jones, one of the hottest artists in that field. Pitney explained that country material has to be authentic and has to have the right feeling. He called Jones a master at selecting the right material. Jones and Pitney were called the "most promising" country group by Billboard two years ago.

This breakthrough came as country music has continued its spread. Pitney noted there were six country music radio stations in the Hartford area. His acceptance in that field also is shown by the number of country fans who show up at his pop concerts.

One of the top artists in Italy, Pitney said many American artists don't make it in other countries because they do foreign-language versions of their American hits. Pitney sings Italian material, such as "Nussuno Mi Puo di Giudicare" with which he finished second at San Remo last year. He cautioned that local artists came out with cover versions of American hits making it unnecessary for the original artist to do the same.

His song-writing credits include two BMI award winners, "Hello Mary Lou," which was done by Rick Nelson and "He's a Rebel," the Crystals' hit. He also has written hits for Steve Lawrence, Roy Orbison, Tommy Edwards and June Valli. However, he recognized the pitfalls of sticking to his own material. Pitney noted that several top artists hit the skids when they stopped writing good songs, but continued to record only their own material.

Pitney thought he had a greater stake in the industry through his other activities, which include his interests in Pitfield Music Inc., Cassandra Music Inc., and Pitney Music Inc. Robin Britten and he own RCB Consultants in England, a publicity consulting firm. Among acts handled are Peter and Gordon, Julie Felix, Radio London and Claude Françoise as well as many Italian acts. He explained the firm co-ordinated all publicity activities.

He selects talent for his touring show and produces the show in association with his agency, the William Morris Co. Pitney regularly tours England and Australia and also has an American tour. The successful artist looks upon his various activities and areas in the music industry as stimulants to keep his talent and his outlook fresh.

## Batoneer Gregory Strikes Up Dixieland Band in Mid-South

NASHVILLE — Dixieland still thrives in this part of Dixie primarily through the efforts of Jack Gregory.

Gregory, who was a member of the late Papa John Gordy's Dixieland band, now has his own group playing club dates throughout the mid-South.

Another member of the old Gordy outfit still playing with Gregory is trombonist Dutch Gorton. Each of these men has played Dixieland for more than a quarter of a century. Other members of the group are Mack Roberts, Sonny Day, Buddy Rogers and Don Madaris.

"Our music is beamed to the sort of music adults grew up with," Gregory explained. He mixes pop standards with his Dixieland, but it's the latter to which the crowds really respond. "We just try to please people," he added, "give them what they want."

And they obviously want Dixieland. Gregory has been booked into nearly every country club in the area, as well as to organizational dances. There also is an occasional call for Dixieland music at a college function. Generally, though, it's the "older" set.

Gregory and his Dixieland Band also plays the auditorium shows in the area, and this style of music seems to be a mass crowd pleaser.

Gregory has been a member of the WSM studio orchestra for 26 years, and played five years with Owen Bradley, and another five with the Gordy band.

## Mr. Kelly's Is Reopened With Comfort as Star

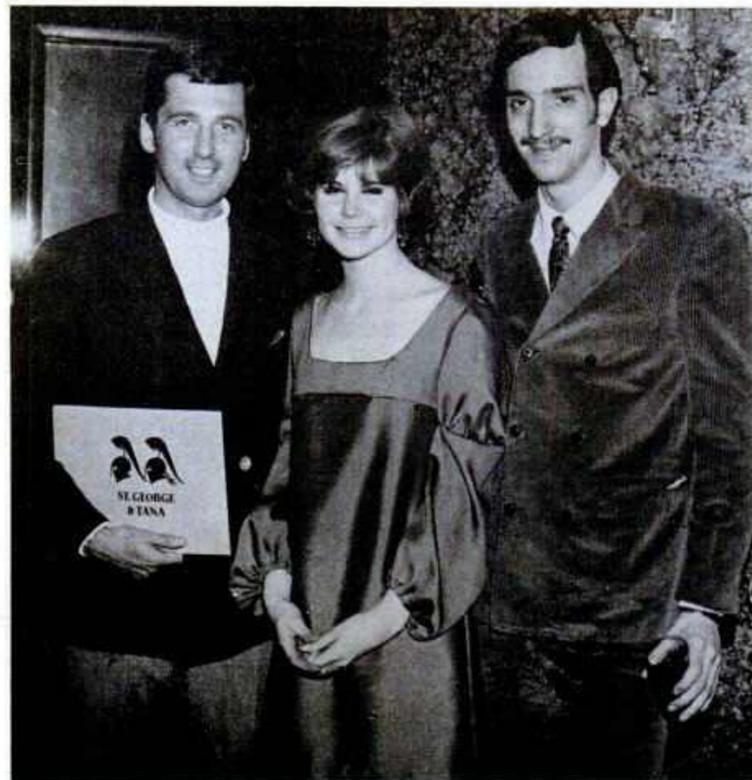
CHICAGO — An enlarged, starkly functional, and quite comfortable Mr. Kelly's reopened here May 15.

The Rush Street nightclub, Chicago's top talent showcase, burned down in February of 1966. Owner George Marienthal has rebuilt the room at a cost exceeding \$500,000.

The room now has an enlarged stage and excellent sound system. First-night patrons were impressed with the ample table and booth space (seating for 180), excellent air conditioning and enlarged lobby and front door awning. (Waiting patrons used to stand in the rain and snow.)

Lainie Kazan and Hendra and Ullett, who were in the club when the fire broke out, were on the reopening bill. Miss Kazan contracted a sore throat, however, and missed the first performance. Frank D'Rone pinch hit.

Booked for the near future are old Mr. Kelly's favorites such as Woody Allen, Chad Mitchell, Godfrey Cambridge, Mel Torme, Mort Sahl and Shecky Greene.



ST. GEORGE AND TANA, recently signed by Kapp Records, chat with Clay Cole, left, WPIX personality, at a party recently given for the group by Dave Kapp, president of Kapp Records. Press and disk jockeys attended the reception at La Martinique nightclub in New York.

## Int'l Market New World to Williams

LOS ANGELES — Andy Williams, who recently returned from a concert tour of Japan with Henry Mancini, has become more aware of the overseas market for American artists. The Japanese junket and his recently renegotiated five-year contract with Columbia Records have broadened Williams' interest in the international market.

"I want to know a little more about selling overseas," he said, "it's good to know where you're

doing well and where you're not. Royalty statements are not broken down by individual countries but if you know where the money is coming from you can use this information in future planning. I know about Japan but there are other areas where we didn't co-ordinate our record releases with our television show." His NBC-TV show is broadcast in Japan and set the foundation for a sales build-up.

### Market Research

Williams says he won't think of any European concert tour until he's obtained market research on his draw on the Continent. "I don't believe in going over to promote records. If you have a TV show you establish yourself through TV and then begin to co-ordinate releases and promotions in conjunction with the TV exposure."

Having just completed the 26-show weekly color series for NBC-TV, Williams is now considering ways of selling these programs, which his company owns, to the foreign market. "There are countries which simply cannot afford my television programs because of the high costs," he said. Williams pointed out that television started with 15-minute musical shows and he can see no reason why some of his shows cannot be cut up to make the price acceptable.

Williams revealed that during his tenure with NBC, he had never signed a contract with the network. He is signed to do three specials for NBC next season.

Concerning his pact with Columbia Records, Williams revealed that he hadn't signed a contract, either. "It's not unusual," Williams said, "If they don't care, I don't care. We've agreed on basic things like the percentage of the guarantee, but now it's a matter of clearing up small details, like how many records they can give away. I don't get involved in that too much."

AARON STERNFIELD

## Jackie and Roy: Sophisticates in Close Harmony

NEW YORK — The easy, casual sophistication of Jackie and Roy received a warm welcome at L'Intrigue here Tuesday (23). Identification is difficult to apply to the husband-and-wife Verve Records act. Their material is mainly contemporary, their delivery supper club style, and their approach often borders on jazz.

Jackie sounded sweet and plaintive on "Such a Lonely Girl as I," a slow ballad which will be included on her next Verve album. The number has a strong single potential.

She also scored with "Wait Till You See Her," the Rodgers and Hart standard, delivered in a sultry, jazzy manner.

Husband and wife worked together in close harmony on "Mimosa and Me," and came through with a sprightly duet with "Runaround." The pop scene was represented with John Sebastian's "I Didn't Wanna Have to Do It" and the Lennon-McCartney "We Can Work It Out."

It's strictly an adult act, despite the pop material. Jackie and Roy (who accompanies his wife on piano) were backed by guitar and drums, with the instrumentation on the jazz side.

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**Mamas and Papas In Raceway Show**

LOS ANGELES — The Mamas and Papas will star at the Indianapolis 500 Mile Raceway Show Monday evening (29) prior to the Memorial Day sports car classic. The quartet, which is just beginning to appear in public again after some months, was booked by the 500 Mile Raceway Commission. Last year Herb Alpert and the Tijuana Brass were the pre-race entertainers.

**Dove Makes Strong Impact As a Pop Standards Singer**

NEW YORK—Ronnie Dove, who cuts nothing but chart records and who is a virtual unknown to the general public, took a giant step into the spotlight at his Wednesday night (24) Latin Quarter opening.

The Diamond Records artist whose output had been primarily teen-oriented with a suggestion of country, is moving closer to the pop standard bag, and his Latin Quarter routine is calculated to please the John Gary and Robert Goulet set.

His opening "When You're Smiling" had an upbeat, Broadway show sound, and his "Cry" stirred up memories of Johnnie Ray.

Dove hasn't forsaken the country-rock bit entirely. Hank Snow's "Can't Stop Loving You" was delivered in first-class country style, with an excellent accompaniment by guitarist-conductor John Gillespie, who teamed with Dove on the duet. "Shout" was a real rocker, and "Whole Lot of Shaking" had a rock flavor and stirred up enthusiastic audience participation. "Keep It a Secret," a country standard, was performed in a strong pop style.

Dove also hit big with "Right or Wrong," and Sinatra's "That's Life."

The cloying country boy asides, which had marked his performances in the past, have been cut to a minimum, and his performance is all the better for it. While there's still enough of the country and rock singer left in Dove to give his performance dimension, he's a full-fledged singer of standards whose appeal to an adult audience should be strong for some time to come.



WALTER JACKSON stopped off at Billboard's New York offices last week with a dub of his new Okeh single "Deep In the Heart of Harlem." Left to right are Ted Cooper, Jackson's a&r producer; Fred Frank, Epic and Okeh national promotion manager; Jackson, and Billboard's Paul Ackerman and Mike Gross.

From the Paramount Picture  
**EL DORADO**  
NELSON RIDDLE (Epic)

---

**I'M INDESTRUCTIBLE**  
JACK JONES (Kapp)

---

**LITTLE BY LITTLE AND BIT BY BIT**  
The RAY CHARLES SINGERS (Com'd)

---

**DR. DAVID'S PRIVATE PAPERS**  
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**Gale Garnett: Captures Sunshine in Performance**

LOS ANGELES — Gale Garnett's act at the Troubadour is keyed to interpretation of her own compositions, with a stirring reading of "You Are My Sunshine," her big hit for RCA Victor, leading the way.

Miss Garnett's throbbing tones, which she effectively reduces in timbre, were supported by John Horton's electric bass and Dick Rozmini's electric

guitar. Her repertoire provides plenty of opportunity to capture moods of pathos and frustration.

Opening as a single on the bill was vocalist Bob Lind, whose "Elusive Butterfly" on the World Pacific label was a winner last year. Working alone without instrumentation, Lind's monotonous styling and his sameness of phrasing was quite evident. He has a good, clear voice but has to learn how to interpret each song differently. He, too, sang his own compositions.

Murray Roman, a comedian, who has copied many of the late Lenny Bruce's clean, hip expressions, offered funny dissertations on a trip through the South, and what one sees on late-night Los Angeles television.

ELIOT TIEGEL

**Signings**

Shelby Singleton Productions' rock group, the Young Savages, signed to Roulette Records. Producers Bob Wyld and Art Polhemus will record the group. . . . Della Reese has renewed her contract with ABC Records. . . . The Jammers signed to the Loma label.

Astrud Gilberto renewed with Verve Records. . . . Tom Paxton re-signed for a second long-term contract with Elektra Records. A fourth Paxton album on Elektra is due this fall with Paul Rothchild as producer. . . . Clay Hammond to Kent Records, where his debut single is "Take Your Time". . . . Boona has been inked by MG Records. His first disk will be "Since I Last Saw You" and "Just Part of Your Dream". . . . Kent and the Candidates to Double Shot with "Trouble," their debut pressing. The Human Jungle also to Double Shot, where their first single will be "Gorilla Milk". . . . The Pleasure Pair to UNI. "Morning Glory Days" will be their initial release. . . . Sam Coplin Theatrical Enterprises of Dallas has obtained contracts for Freddie King with King, Eddy Giles with Merco, the Masquerade with Le Best, and the American Blues, Lord August, and the Visions Of Life to A-OK.

**Professor Heads Saratoga Plan**

NEW YORK—Richard Burbin, concertmaster and professor of music at Florida State University, will head the "Congress of Strings" program at the Saratoga Performing Arts Center from July 2 to Aug. 25. Walter Ducloux, head of the Opera Department at the University of Southern California will direct the program at that school from June 18 to Aug. 12.

The ninth annual congress is sponsored by the American Federation of Musicians for the advanced training of 120 young students with 60 stringed instrumentalists from 16 to 23 years old, selected and sponsored by AFM locals, at each center. This is the first year the Congress of Strings will be at two locations with enrollment upped from 100 students. A \$60,000 grant from the Rockefeller Foundation is aiding the program.

**Redding Show Set For One-Nighters**

NEW YORK — The Otis Redding Show is set for eight weeks of one-nighters starting in New Haven on June 23 and finishing in Oakland, Calif., on Aug. 27. Starring in the show along with Redding will be Atlantic's Percy Sledge and Atco's Percy Wiggins. The package will be the first r&b show to play at Expo 67. The dates there are July 3-4.

The show, Redding's annual summer concert, is being presented by Phil Walden's Artists and Promotions of Macon, Ga. The package is produced by Redding and APO Shows.



Johnny Tillotson joins the folk-rock group with his latest MGM release, "Don't Tell Me It's Raining." Refining the flair and zest of his previous releases, "Don't Tell Me It's Raining" gives every indication that it will surpass Johnny Tillotson's past successes. The flip side, "Taking It Easy," makes this a strong bid for top of all the charts. Johnny's infectious style is backed by a warm, wide-ranging guitar—the superlative sound that comes only from a Gibson guitar. (Advertisement)

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MOJO MEN # 0580

**MORE CHART IMPERATIVES FROM**



# Radio-TV programming

## NAB May Leave Smut Problem With Individual Broadcasters

By CLAUDE HALL

WASHINGTON — The National Association of Broadcasters last week was still considering what action—if any—to take on the situation of questionable lyrics. Charlie Stone, head of the NAB Code Authority, indicated the matter may be left, as on at least two previous occasions, in the hands of the individual broadcasters. "I feel you're not going to put the brakes on reducing the output of questionable lyrics until the desire for this kind of music by the public dwindles. But if you feel you have to play it, you're a nutty broadcaster."

"We have talked about the matter not only here in the office but with representatives of the record industry and we hope to talk with other record industry executives to see if we can voluntarily improve, if not eliminate, the problem that seems to bother some people," Stone said. He pointed out that an April 2 meeting of the authority approved a provision that narcotic addiction shouldn't be presented except as a bad

habit, but this had been aimed primarily at interview shows and not at the record industry in general.

The lyric problem has been gaining widespread attention in the trade and consumer press as the result of a campaign by Gordon McLendon, head of McLendon Broadcasting. The code authority had discussed the possibility of setting up a panel to screen all records for broadcasters. Sherrill Taylor, vice-president for radio of the NAB, brought to light the possibility of an NAB reviewing panel last week on a radio series on WNEW, New York, called "The Truth About Radio: A WNEW Inquiry." Richard K. Doan, host of the show, questioned Taylor about the NAB's position on the matter and Taylor mentioned that "probably what we're going to have to do is have set up a monitoring system for every new record that comes out" but this was still in a formative stage. Playing of a banned record would mean eviction of the station from the code.

"More and more stations feel

something should be done about questionable lyrics," Taylor said last week. But he felt this was only one method that could be used to handle the problem and another might be to leave it up to individual broadcasters.

Stone said that on two different occasions the code authority had taken the position that it was up to the broadcaster. "This is not a new problem. The licensee has a final responsibility and shouldn't delegate it to anybody."

## WKDA: No. 1 Means Try Harder

By BILL WILLIAMS

NASHVILLE — It's tough to be the major pop music station in a market. "It's hard to get there and harder to stay there, and our vulnerable point is complacency" says Charles (Smokey) Walker, president and general manager of WKDA.

Nevertheless, WKDA, with a Hot 100 format, has enjoyed the lofty position for 10 consecutive years. And it works hard at staying out of the complacent groove.

WKDA puts on about eight big promotions every year. This includes bringing in rock 'n' roll shows, the latest of which packed the Fairgrounds coliseum. "Our primary purpose in doing this is promotion," Walker pointed out, "but we make some money at it, too."

Buckley noted that the station provides "little embellishments for the public." WKDA gets the music stars to cut promotions for the station. "We get them to cut something when they're doing a show for us, or passing through town," Buckley

EDITORIAL

## Forgotten Talent

Modern radio is "good" radio, with all of its ramifications, including tight format and controlled programming. The r&b station, virtually the last outpost of the individual DJ doing his own show, is bowing to progress. This includes tight control of every record played. The result is that many Negro program directors have been, either literally or in a sense, demoted. Maybe wisely, maybe not. But it goes without argument that management should have the right to hire whom it pleases. Especially, if the station is successful . . . and most of these integrated stations are doing quite well in billings and ratings.

The mistake management may be making is in thinking that all Negro deejays follow the old patterns. There are many Negroes today who are excellent programmers . . . others who could be if given the responsibility. Management should give these men their chance for advancement.

## KKHI, KIXI Bids on Exemption Rejected

WASHINGTON — The FCC has denied further exemption from its 50 per cent non-duplication rule for programming on mutually owned AM-FM stations to KKHI in San Francisco, and KIXI in Seattle, Wash. Both stations will have to comply with the rule, which applies only in cities of 100,000 or more, by Aug. 1, 1967. But New York City's WEVD-FM has been given to June 1, 1969 and possibly beyond.

Five other stations were involved in recent FCC rulings on requests for longer exemptions. Waivers to April 1, 1968, were granted to KTNT-FM, Tacoma, Wash.; WNUS-FM, Chicago, Ill.; KBEY, Kansas City, Mo.; and KPOJ-FM, Portland, Ore., all on the basis of economic circumstances. Exemption to Nov. 1, 1967, was allowed to WKAQ-FM, San Juan, Puerto Rico.

San Francisco's KKHI had been granted an earlier exemption partly because of economic circumstances, but chiefly because it claimed "unique classical music programming." KKHI produced a survey of some 2,000 of its "educated, adult and affluent" listeners in which the great majority said they wanted the program duplicated to permit listening on either AM or FM. Also, KKHI said the 50 per cent non-duplication would deny some listeners the simultaneous carriage of live symphony and other music group broadcasts.

The San Francisco station wanted either a waiver or a hearing, but the Federal Communications Commission said "No" to both requests. FCC argues—as it did in other cases such as WGMS, Washington, and WQXR in New York —

(Continued on page 33)

said. "Sometimes the national promotion people will send us something. We've been doing this for so long they naturally think of WKDA, and will cut something for us at a session. We even have an old promotional tape done by Russ Columbo."

Music Top Product  
"Music still is our most im-

portant product," he said. "Every week we call the record shops in town and see what's selling. We get their list of 25 top-selling songs, and then we supplement those with records on the charts. It's been a successful formula."

Music is only part of the story, however. Consistency in  
(Continued on page 34)



WKDA GOOD GUYS serve coffee to music executives. From left, Curt Stocker of WKDA, Deë Kilpatrick of Hickory Records, Dave Allen and Dick Burkley of WKDA, Lester Rose and Bob McCluskey of Acuff-Rose Publishing, Doc Holiday and Dan Hoffman of WKDA, Wesley Rose, president of Acuff-Rose, and Jon Wailin.

## Treadwell Mixes Poetry, Jazz

By ELIOT TIEGEL

CINCINNATI — Poetry and jazz, which showed some life in the early 1960's, flourishes here on "Oscar Treadwell's" Sunday afternoon four-hour program on WNOP.

The weekend feature is actually a "hobby" for the host, whose real name is Art Pedersen, an executive with an industrial saw company.

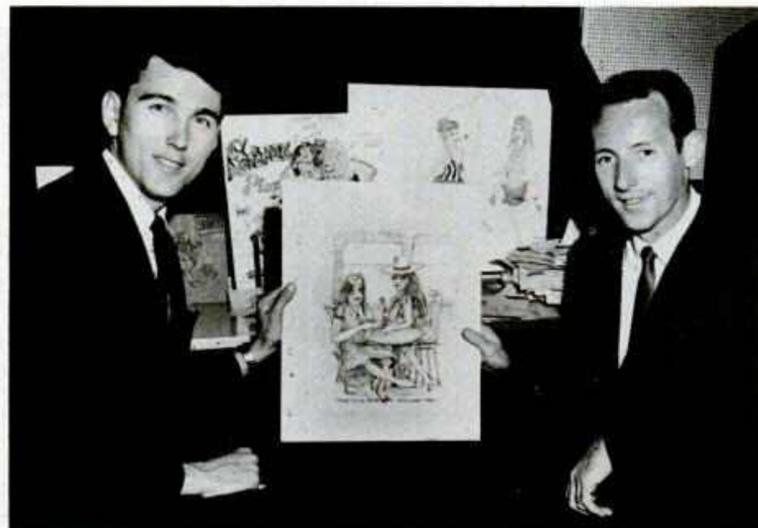
Pedersen created the disk jockey pseudonym in Philadel-

phia in 1949 while with WKDM. He has been reading poetry to modern jazz recordings for WNOP to add a distinctive lilt to his AM feature.

"There is a great bond between music and language," he said, "I've merely tried to put them together on the air in juxtaposition with each other. I look for non-stilted, unsteretyped poetic expression. This means Sandburg, Frost, Dylan Thomas, Gregory Corso and Robert Lowell."

Pedersen, who has spent half his 40 years being associated with jazz radio, feels that poets and jazz musicians are the best outlets for freedom of expression.

During the hot days of the bop era, his stature as a jazz DJ was praised by musicians. Many dedicated compositions to his air name. Some of the more colorful tunes were "An Oscar for Treadwell," "Treadin' With Treadwell," "Blues for O. T." and "Oscar T."



KBOX PROGRAM DIRECTOR JACK GARDINER, right, looks over the winning entry of a Buck Owens' "Sam's Place" contest with Merlin Littlefield of Capitol Records Distributing in Dallas. The Dallas station promoted a contest for wild interpretations of Hootchy Kootchy Hattie and Shimmy Shakin' Tina, characters in the record, and received several hundred entries.

## BANDSTAND SHOW BEING LAUNCHED BY KELP-TV

EL PASO—"Where the Action Was" is the title—temporarily—of a new bandstand type of show being launched June 1 on KELP-TV here. The show replaces Dick Clark's "Where the Action Is" TV series, which has bowed out. But a contest is being held to rename the 4:30-5 p.m. Monday through Friday show.

Charlie Russell, program director of KELP radio, said that radio station personalities would serve as hosts of the TV show on a rotating basis. He was contacting record companies for film strips of artists performing their hits and already slated for showing was a strip of Lou Christie doing "Walk Away Crying." Local groups and national artists passing through will also be shown performing live. Russell said the show will feature no set format, but range from music to interviews to panel discussions.

## Expo 67 Show For WABC-TV

NEW YORK — WABC-TV will debut the "Swinging Sounds of Expo 67" syndicated hour show produced by Herman Spero and directed by Al Herrich. The special is one of two music variety shows videotaped at the Canadian exposition by a production unit of WEWS-TV, Cleveland. The show, to be seen in New York in prime time June 5, will subsequently be syndicated nationwide, including airing by other ABC-TV owned stations.

# 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 June 2, 1962

1. I Can't Stop Lovin' You—Ray Charles (ABC-Paramount)
2. Stranger on the Shore—Mr. Acker Bilk (Atco)
3. Soldier Boy—Shirelles (Scepter)
4. Lovers Who Wander—Dion (Laurie)
5. Mashed Potato Time—Dee Dee Sharp (Cameo)
6. Everybody Loves Me But You—Brenda Lee (Decca)
7. Shout! Shout! (Knock Yourself Out)—Ernie Maresca (Seville)
8. Old Rivers—Walter Brennan (Liberty)
9. The One Who Really Loves You—Mary Wells (Motown)
10. Man Who Shot Liberty Valance—Gene Pitney (Musicor)

## R&B SINGLES—5 Years Ago June 2, 1962

1. I Can't Stop Loving You—Ray Charles (ABC-Paramount)
2. Don't Play That Song—Ben E. King (Atco)
3. Soldier Boy—Shirelles (Scepter)
4. Mashed Potato Time—Dee Dee Sharp (Cameo)
5. Night Train—James Brown (King)
6. The One Who Really Loves You—Mary Wells (Motown)
7. Stranger on the Shore—Mr. Acker Bilk (Atco)
8. Any Day Now—Chuck Jackson (Wand)
9. Playboy—Marvelettes (Tamla)
10. Soul Twist—King Curtis (Enjoy)

## POP SINGLES—10 Years Ago June 3, 1957

1. Love Letters in the Sand/Bernardine—Pat Boone (Dot)
2. White Sport Coat—Marty Robbins (Columbia)
3. All Shook Up—Elvis Presley (RCA Victor)
4. I'm Walkin'/A Teenager's Romance—Rick Nelson (Verve)
5. So Rare—Jimmy Dorsey (Fraternity)
6. School Day—Chuck Berry (Chess)
7. Little Darlin'—Diamonds (Mercury)
8. Dark Moon—Gale Storm (Dot)
9. Start Movin'—Sal Mineo (Epic)
10. Dark Moon—Bonnie Guitar (Dot)

## POP LP'S—5 Years Ago June 2, 1962

1. West Side Story—Soundtrack (Columbia)
2. Breakfast at Tiffany's—Henry Mancini (RCA Victor)
3. Blue Hawaii—Elvis Presley (RCA Victor)
4. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
5. Your Twist Party—Chubby Checker (Parkway)
6. College Concert—Kingston Trio (Capitol)
7. West Side Story—Original Cast (Columbia)
8. Time Out—Dave Brubeck (Columbia)
9. The Twist—Chubby Checker (Parkway)
10. Doin' the Twist at the Peppermint Lounge—Joey Dee & the Starlifters (Roulette)

# Bids on Exemption Rejected

Continued from page 26

that licensees have "wide latitude" in their scheduling to meet the 50 per cent non-duplication. Also, classical music programming cannot be considered "unique." FCC says financial reports show an improving FM picture since its non-duplication decision to prevent the "waste" involved in having two frequencies carry the same program.

New York's WEVD broadcasts substantial amounts of "idish and other foreign language programming, and further, is on a frequency sharetime basis with two other stations. This is the FCC view, puts it into the same exemption class as daytime-only and limited-time stations.

KIXI-FM, in Seattle, had asked for extended time to bring its low-powered AM operation up to the reach of the high-powered FM. KIXI claims a top rating in its area, where 1.5 million can receive its FM sig-

nal, but only around 900,000 get the AM. FCC denied its request for extension of waiver beyond Aug. 1, 1967, although the station's March 1967 request for increased AM power was turned down for failure to meet protection requirements of the commission's rules.

## MONKEES PLAY KFH-FM DJ'S

WICHITA, Kan. — What better recommendation that FM has arrived than the Monkees... live... as deejays. During their recent appearance in Wichita, the Colgems Records group spent more than 10 hours on the air on KFH-FM, a rock 'n' roll format operation. KFH-FM personality Peter Rabbitt had hosted the Monkee concert, which attracted more than 10,000 fans.

## Brooks Launches DJ Magazine

ATLANTA — A new deejay publication, intended as a promotion vehicle, has been launched by Johnny Brooks, head of Gaye Records, World Wide Records, Sounds of Atlanta Records, and Gay Talent Productions. Titled Mr. Music—U. S. A., the magazine was first out in 1964; Brooks is reviving it, and will circulate 3,000 copies a month free to deejays and by subscription to all others. The digest-sized magazine will feature a deejay of the month for rock 'n' roll, country, r&b, and gospel music fields.



LARRY KANE, host of "The Larry Kane Show," KTRK-TV in Houston, welcomes Liberty Records' Vicki Carr. She introduced her "Sunshine" single and "Intimate Excitement" album on the show.

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188 W. Randolph St., Chicago, Ill. 60601

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# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Jerry Howard is now with WESC in Greenville, S. C.; he'd been with WFIS in Fountain Inn, S. C. The 10,000-watt operation is all-country-formatted and the FM side now also features country music at night. "The Jerry Blavat Show" is now in a 7:30-8:30 p.m. Monday slot on WFIL-TV, Philadelphia, where the syndicated bandstand show originates. An added feature on the program is an interview with a celebrity.

Joe Thompson is station manager of Buck Owens' KYND in Phoenix.



THOMPSON

Howard Shulman of WPTR, Albany, N. Y., says that Dick Lawrence is no longer at the station and all correspondence and records should be addressed to Boom Boom Brannigan until further notice. The annual banquet of the New York chapter of Broadcast Pioneers will be held at the Americana Hotel June 8. Michael P. Mallard, treasurer, has been upped to vice-president and general manager of the Straus Broadcasting Group.

KHAK, the new country music outlet in Cedar Rapids, Ia., is "still in need of country service from several major record labels, says music co-ordinator Rick Sampson. Address is 202 SGA Building. Bob Rado, formerly of WIRY in Troy, N. Y., is now holding down the 10 a.m.-3 p.m. slot on WBZA, Kingston, N. Y. WBZA just held a "Battle of the Bands"; drew 1,200 fans and 23 bands. Giles (Slip) Helps, production manager and morning personality at KAVR at Apple Valley, Calif., has been upped to program director.

Thomas L. Brown has joined KDKA in Pittsburgh as producer-director; he'd been with WMBD in Peoria, Ill., as assistant operations manager and responsible for FM stereo programming. Steve Hollis has been appointed program director of WJRZ, the country music outlet in Hackensack, N. J.; Lee Arnold has been appointed music director. All records to Arnold, WJRZ, 497 Hackensack Avenue, Hackensack, N. J. 07602. The country station beams into Manhattan.

JUST LICENSED. WOULD LIKE DEEJAY job. John W. Crum, P. O. Box 224, Flat Rock, Ill. 62427.

I'VE BEEN DISPLACED BY A MACHINE that does everything. Have 12 years' experience in radio and TV announcing and production; left eight years ago to enter public relations; joined FM station at first of year but will be out of a job June 1. Need \$135 a week. Contact: Radio-TV Mart, Box 315, Billboard, 165 W. 46th St., New York, N. Y. 10036.

FULLY EXPERIENCED AS DEEJAY and operations manager. Presently in TV sales in good market, but I'm dying to get back to the Hot 100 game. I know and like promotion, have what I feel are good programming ideas, can handle and work well with personnel and know contemporary music. I'm looking for program director, operations manager or promotion position with a Hot 100 station. God, how I miss radio. Contact: Radio-TV Mart, Box 316, Billboard, 165 W. 46th St., New York, N. Y. 10036.

ENTERING 15TH YEAR WITH MIDWEST station as announcer, newscaster, board operator. Third-class license. College graduate. Now program-music director. Wish to host modern jazz program late night or all night, AM or FM, almost anywhere but the South. Willing to tape a free hour or two a night, five nights a week, for 13-39 weeks as a test. Contact: Radio-TV Mart, Box 317, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Bob Shelley, formerly with WMRB in Greenville, S. C., has joined Poole Productions as general sales manager and will assist in the production of two new syndicated color TV shows now in preparation. He'll be in charge of sales of the new TV shows produced by the independent production firm, both for the U. S. and abroad. Dick Weber has been named music director of WKYC; he was music and production director for WCOL in Columbus for the past six years. Tom Campbell has been appointed music director of WONE in Dayton. In addition to his 7 p.m.-midnight show, Campbell is active in freelance TV production.

Martin O'Hara, one of the former proprietors on WNEV's all-night "Milkman's Matinee," and presently a newscaster for WPIX-TV in New York, will play the role of a TV newscaster in the Universal movie "What's So Bad About Feeling Good?" Nick St. John, known on the air as the Saint, has joined KONO, San Antonio, in the all-night slot.

Dick Kernen has been promoted to assistant director of operations and Jim Neil to traffic director of WXYZ, Detroit. Perry Krauss has been named producer of the Martin & Howard show. Kernen, incidentally, will assist operations director Jow Bacarella with programming. Krauss joins from WCAR, Detroit; he heads the Perry Krauss orchestra. KSFO in San Francisco honored band leader Anson Weeks May 23 on his 50th anniversary with a 9:30-10 p.m. remote from the Sheraton-Palace's Garden Court. Wally King, KSFO's master of the old 78's, emceed the event, sponsored by the San Francisco Palace of the Fine Arts Guild.

Ken Collier, evening air personality of WIOD, Miami, is also handling the duties of promotion now. How's this for a switch? Two KGBS-FM programs have been added to the AM roster "because of public interest": Hugh Cherry's "Gospel Music Hour" and Joe Nixon's "Bluegrass and Ballads. Both are Sunday shows. The Broadcast Advertising Producers Society of America (BAPSA) has been formed by some 50 advertising agency commercial producers representing 16 agencies with TV billings of over a billion bucks. Bob Gross is president, Don Franz, vice-president; John Edgerton, secretary; Lincoln Diamant, treasurer. BAPSA to launch membership drive soon.

(Continued on page 34)

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## SCHOOLS AND SUPPLIES

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JIM HANLON, program director of WKBO, Harrisburg, Pa., chats with RCA Victor Records' Eddy Arnold, right. The artist was in Harrisburg recently, promoting his latest single.

## 2.7 Radios Per Home: NAB Poll

WASHINGTON — Ninety-seven per cent of Americans own a radio, but the wealthier and more educated people are likely to own several, according to a study by the National Association of Broadcasters. Based on a survey of 2,518 people, the NAB found an average of 2.7 radios per home, 55 per cent owned a portable, 48 per cent own an FM, 72 per cent owned a car radio.

The study, developed by Howard Mandel, NAB vice-president for research, showed that 80 per cent who had college educations owned more than one radio while only 70 per cent of high school graduates owned more than one and only 49 per cent of those with grade school educations owned more than one.

**TOP SELLING R & B SINGLES**

Billboard SPECIAL SURVEY for Week Ending 6/3/67

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1		<b>RESPECT</b> Aretha Franklin, Atlantic 2403 (East/Time/Walco, BMI)	5	26	29	<b>OOGUM BOOGUM SONG</b> Brenton Wood, Double Shot 111 (Big Shot, ASCAP)	3
2	12	<b>ALL I NEED</b> Temptations, Gordy 7061 (Jobete, BMI)	4	27	50	<b>AM I GROOVIN' YOU?</b> Freddie Scott, Shout 212 (Web IV, BMI)	2
3	3	<b>DEAD END STREET</b> Lou Rawls, Capitol 5869 (Raw Lou/Beechwood, BMI)	8	28	25	<b>OUT OF LEFT FIELD</b> Percy Sledge, Atlantic 2396 (Press, BMI)	8
4	14	<b>TRAMP</b> Otis & Carla, Stax 216 (Modern, BMI)	4	29	18	<b>THE HAPPENING</b> Supremes, Motown 1107 (Jobete, BMI)	7
5	7	<b>EIGHT MEN—FOUR WOMEN</b> O. V. Wright, Back Beat 580 (Don, BMI)	7	30	—	<b>AIN'T NO MOUNTAIN HIGH ENOUGH</b> Marvin Gaye & Tammi Terrell, Tamla 54149 (Jobete, BMI)	1
6	6	<b>HIP-HUG HER</b> Booker T & the M. G.'s, Stax 211 (East, BMI)	9	31	31	<b>NOTHING TAKES THE PLACE OF YOU</b> Toussaint McCall, Ronn 3 (Su-Ma, BMI)	12
7	2	<b>SWEET SOUL MUSIC</b> Arthur Conley, Atco 6463 (Redwal, BMI)	13	32	21	<b>JUST LOOK WHAT YOU'VE DONE</b> Brenda Holloway, Tamla 54148 (Jobete, BMI)	6
8	5	<b>CLOSE YOUR EYES</b> Peaches & Herb, Date 1549 (Tideland, BMI)	9	33	39	<b>AFTER LOVING YOU</b> Jean Wells, Calla 128 (Eden, BMI)	3
9	9	<b>I FOUND A LOVE</b> Wilson Pickett, Atlantic 2394 (14th Hour, BMI)	9	34	—	<b>SEVEN ROOMS OF GLOOM</b> Four Tops, Motown 1110 (Jobete, BMI)	1
10	13	<b>MAKE ME YOURS</b> Bettye Swann, Money 126 (Cash Songs, BMI)	5	35	36	<b>BABY, PLEASE COME BACK HOME</b> J. J. Barnes, Groovesville 1006 (Groovesville, BMI)	3
11	11	<b>HEY, LOVE</b> Stevie Wonder, Tamla 54147 (Jobete, BMI)	5	36	44	<b>SOUL FINGER</b> Bar-Kays, Volt 148 (East, BMI)	2
12	22	<b>GROOVIN'</b> Young Rascals, Atlantic 2401 (Glacsar, BMI)	4	37	37	<b>WHY GIRL</b> Precisions, Drew 1002 (Sidrian, BMI)	2
13	26	<b>TO BE A LOVER</b> Gene Chandler, Checker 1165 (Cachand/Jalynne, BMI)	4	38	46	<b>FOR YOUR PRECIOUS LOVE</b> Oscar Tony Jr., Bell 672 (Sunflower, ASCAP)	2
14	30	<b>LET YOURSELF GO</b> James Brown & the Famous Flames, King 6100 (Dynatone, BMI)	4	39	40	<b>PRECIOUS MEMORIES</b> Romeos, Mark II J-1 (Naro, ASCAP)	9
15	15	<b>THE WHOLE WORLD IS A STAGE</b> Fantastic 4, Ric Tic 122 (Myto, BMI)	13	40	—	<b>DO RIGHT WOMAN—DO RIGHT MAN</b> Aretha Franklin, Atlantic 2386 (Press, BMI)	1
16	17	<b>ALFIE</b> Dionne Warwick, Scepter 12187 (Famous, ASCAP)	4	41	41	<b>SPEAK HER NAME</b> Walter Jackson, Okeh 7272 (Skidmore, ASCAP)	14
17	23	<b>SHAKE A TAIL FEATHER</b> James & Bobby Purify, Bell 669 (Va-Pac, BMI)	4	42	—	<b>OOH BABY BABY</b> Five Steps, Windy C 607 (Jobete, BMI)	1
18	28	<b>WHEN YOU'RE YOUNG AND IN LOVE</b> Marvelettes, Tamla 54150 (Picturetone, BMI)	4	43	—	<b>SHAKE</b> Otis Redding, Volt 149 (Kage, BMI)	1
19	20	<b>EVERYBODY LOVES A WINNER</b> William Bell, Stax 212 (East, BMI)	7	44	—	<b>I'VE LOST YOU</b> Jackie Wilson, Brunswick 55321 (Blackwood, BMI)	1
20	19	<b>DO THE THING</b> Lou Courtney, Riverside 7589 (Bold, BMI)	9	45	45	<b>SHE SHOT A HOLE IN MY SOUL</b> Clifford Curry, Elf 90,002 (Wormwood, BMI)	3
21	4	<b>JIMMY MACK</b> Martha & the Vandellas, Gordy 7058 (Jobete, BMI)	14	46	—	<b>THREAD THE NEEDLE</b> Clarence Carter, Fame 1013 (Fame, BMI)	1
22	24	<b>FUNKY BROADWAY</b> Dyke & the Blazers, Original Sound 64 (Drive In/Routen, BMI)	7	47	48	<b>WHEN LOVE SLIPS AWAY</b> Dee Dee Warwick, Mercury 72667 (Helios/Act Three, BMI)	5
23	10	<b>TOGETHER</b> Intruders, Gamble 205 (Razor Sharp, BMI)	8	48	49	<b>I STAND ACCUSED</b> Charles & Inez Foxx, Dynamo 104 (Curton & Jalymore, BMI)	2
24	16	<b>YOU'RE ALL I NEED</b> Bobby Bland, Duke 416 (Don, BMI)	8	49	—	<b>I'LL NEVER TURN MY BACK ON YOU</b> Little Milton, Checker 1172 (Chevis, BMI)	1
25	8	<b>I NEVER LOVED A MAN THE WAY I LOVE YOU</b> Aretha Franklin, Atlantic 2386 (14th Hour, BMI)	13	50	—	<b>DADDY'S HOME</b> Chuck Jackson & Maxine Brown, Wand 1155 (Nom, BMI)	1

**Hot Promotions**

The Martians will invade—just like they did in the historic "War of the Worlds" radio show—but all in fun. It's a gigantic, nationwide promotion being developed by a group of Boston broadcasters; Howard Smith is director, Charlie (Bob Schumann) Roberts of WRKO is producer.

Titled "A Landing Party," the hour show concerns landing by Martians. Voices will be by Jim Runyon of WHDH; Joey Reynolds of WDRC, Hartford; Dick Provost of WEEI; and freelancer Bill Barnes. Smith said he would send out letters announcing syndication details of the show in the second week in June. The show will be aired at the same time by all participating radio stations, Smith said. The date and time will be a secret to capitalize on the "invasion" excitement, but Smith emphasized that stations will have a minute pause in the tape every seven minutes in which to plug a local landing area site and point out that the show is a promotion. How much stations want to reveal about it all being a promotion is strictly up to the stations. In addition, the show is hinged on the fact that the Martians are friendly. Listeners, upon arriving at the landing site, will be treated to a party—the raison d'être for the promotion. Stations will be provided with suggestions for the party, but details are strictly up to the stations, Smith said.

**Vox Jox**

Continued from page 33

Herbert S. Dolgoff has been appointed general manager of WQAM, Miami; he'd been a company vice-president for some years.

Dino Ianni, former general manager of WHK, Cleveland, has been named station manager of WJAS and WJAS-FM, Pittsburgh.

New station manager of KGNU in Santa Clara, Calif., is Bob Donnelly, most recently associated with KCBS and KPEN in San Francisco. . . . A/2c Michael B. Kirke, 37th Trans. Sqdn., Armed Forces Radio, APO San Francisco, Calif. 96368, asks for singles and albums old and new to use for a new possibility — "the only Air Force Armed Forces Radio Network here in Vietnam. The area covered by this station would be about 400 square miles from its location point in Qui-Nhon. We would try to broadcast seven days a week, 24 hours a day. I'm going to operate

this station at a top 50 station would be operated back in the United States. There are some radio stations and record distributors that have sent us records so far, and I'm wondering if I can call on you people to help in the build-up of our station."

Bob Leon, program director of KDZA P. O. Box 93, Pueblo, Colo., would like to get on record company mailing lists and also hear from other Hot 100 format program directors. . . . The new 10 p.m. personality at WPON, Pontiac, Mich., is Jerry Whitman, formerly "Nightline" host — at WFDF, Flint, Mich. He's doing his show from the Pontiac Mall Shopping Center.

KCLU at P. O. Box 728, Rolla, Mo., is now featuring the "Austin Wood Show," and needs country music records, says station manager Mrs. Donna F. Stanley.

**WKDA: No. 1 Means Try Harder**

Continued from page 33

promotion and in sound are important. "We go with a format until it's proven wrong," program director Dick Buckley said.

"We adopted the 'Good Guy' formula started by WMCA in New York just a few weeks after they did, and perhaps nobody but that station has given the attention to it we did."

WKDA takes the Good Guys seriously, and so does the community. "The Good Guys spend about as much time away from the station as they do here," said Holiday. "And they're always doing something good." May is a case in point.

WKDA currently has been running one of its biggest promotions ever. It's called "Good Guys Do a Good Deed in the Month of May." A few examples:

**Clean Up Drive**

The Good Guys handed out Coke and donuts to the weary people at a bus stop; they "cleaned up" city hall, literally taking brooms and mops and the like; they cleaned up Music Row similarly, and even planted a tree at Tree Publishing. They cleaned up a house for an old woman; babysat for another woman so she could shop. They did maintenance work at the Baptist Children's Home, then took the 100 youngsters there to a movie;

they held a surprise birthday party for a high school teacher. Dan Hoffman, one of the Good Guys, cut hair at the Veterans Administration Hospital—he has a barber's license — and led a song service for a religious gathering at the city jail. The Good Guys played a softball game with boys from a nearby training school so they could raise money for a loan fund. They shined shoes.

May's "Good deed" program was culminated by a "demonstration of everything American." Enlisting the help of the VFW, American Legion and other groups, they got thousands of people from middle Tennessee, on the lawn of the State Capitol, and had a quiet demonstration for local government, state and federal government, for peace, for Motherhood, for love, for understanding, for the fighting men of Vietnam.

Operating 24 hours a day, seven days a week, WKDA stays on top. Walker, who has been president and manager for the past three years, has been with the station (previously as program director) for 19 years. He worked under Jack Stapp, now president of the Tree Music publishing firm.

"You'll find that most of the ad agency men and radio executives in this area came from WKDA," Walker noted. "This was their training ground."

**TOP SELLING R & B LP's**

Billboard SPECIAL SURVEY for Week Ending 6/3/67

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1		<b>I NEVER LOVED A MAN THE WAY I LOVE YOU</b> Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	9	15	16	<b>NANCY—NATURALLY</b> Nancy Wilson, Capitol T 2634 (M); ST 2634 (S)	18
2	2	<b>TEMPTATIONS LIVE!</b> Gordy 921 (M); S 921 (S)	10	16	14	<b>LET'S FALL IN LOVE</b> Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	12
3	6	<b>TOO MUCH</b> Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	3	17	17	<b>SWEET SOUL MUSIC</b> Arthur Conley, Atco 33-215 (M); SD 33-215 (S)	4
4	3	<b>THE TEMPTATIONS GREATEST HITS</b> Gordy 919 (M); 919 (S)	25	18	11	<b>FOUR TOPS LIVE!</b> Motown M 654 (M); S 654 (S)	25
5	8	<b>COLLECTIONS</b> Young Rascals, Atlantic 8134 (M); SD 8134 (S)	8	19	23	<b>LOU RAWLS LIVE!</b> Capitol T 2459 (M); ST 2459 (S)	58
6	5	<b>KING &amp; QUEEN</b> Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S)	8	20	21	<b>DYNAMIC DUO</b> Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	2
7	4	<b>SUPREMES SING HOLLAND-DOZIER-HOLLAND</b> Motown MLP 650 (M); SLP 650 (S)	15	21	18	<b>FOUR TOPS ON BROADWAY</b> Motown 657 (M); S 657 (S)	9
8	12	<b>HERE WHERE THERE IS LOVE</b> Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	21	22	20	<b>WICKED PICKETT</b> Wilson Pickett, Atlantic 8138 (M); SD 8138 (S)	21
9	9	<b>CALIFORNIA DREAMING</b> Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	13	23	—	<b>KING CURTIS PLAYS GREAT MEMPHIS HITS</b> Atco 33-211 (M); SD 33-211 (S)	1
10	10	<b>CARRYIN' ON</b> Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	19	24	25	<b>SUPREMES A' GO GO</b> Motown MLP 649 (M); SLP 649 (S)	33
11	7	<b>RAW SOUL</b> James Brown, King 1016 (M); S 1016 (S)	6	25	24	<b>EMANCIPATION OF HUGH MASEKELA</b> Chisa CHM 1101 (M); CHS 4101 (S)	8
12	15	<b>MERCY, MERCY, MERCY</b> Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	15	26	27	<b>SPEAK HER NAME</b> Walter Jackson, Okeh OKM 12120 (M); OKS 14120 (S)	4
13	13	<b>ON STAGE &amp; AT THE MOVIES</b> Dionne Warwick, Scepter SRM 559 (M); SPS 559 (S)	8	27	26	<b>BOOTS WITH STRINGS</b> Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	8
14	19	<b>LOU RAWLS SOULIN'</b> Capitol T 2566 (M); ST 2566 (S)	40	28	29	<b>SOCK IT TO ME!</b> Mitch Ryder & the Detroit Wheels, New Voice NV 2003 (M); NVS 2003 (S)	7
				29	—	<b>JUST FOR NOW</b> Nancy Wilson, Capitol T 2713 (M); ST 2712 (S)	1
				30	30	<b>MARVELETTES</b> Tamla 274 (M); S 274 (S)	9

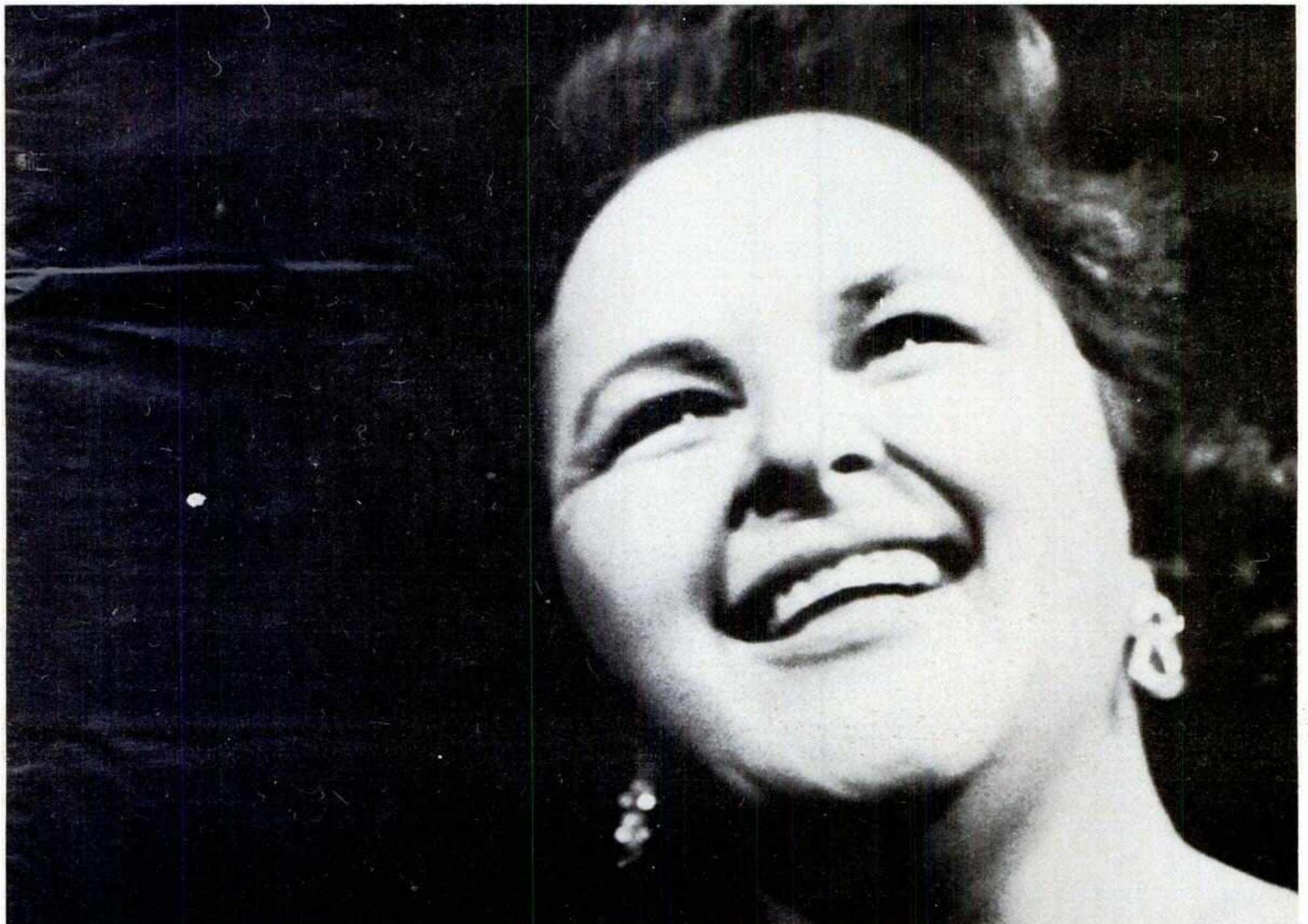
# “Anyone Can Move a Mountain” #9217

A single from her new album “Kate Smith Here and Now!” LPM/LSP-3821

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# THE NOW SOUND OF KATE SMITH



Written By: Johnny Marks, St. Nicholas Music, Inc.

# Classical Music

## Col. 5 LP's Honor Stravinsky —Ad, Radio Drive Under Way

NEW YORK — Columbia Records is issuing five Igor Stravinsky albums to help celebrate the composer's 85th birthday. An extensive advertising and radio campaign is planned by the label. Included is the catalog restoration of "Le Rossignol (The Nightingale)," a fairy tale opera. Stravinsky conducts soloists, chorus and orchestra of the Opera Society of Washington, D. C.

Another disk has Robert Craft

conducting the first Russian-language stereo pressing of "Les Noces," which features the Gregg Smith Singers, the Ithaca Concert Choir and the Columbia Percussion Ensemble. Soprano Mildred Allen, mezzo-soprano Adrienne Albert, tenor Jack Litten, and bass William Metcalf are the soloists. The reverse side has Stravinsky leading the CBC Symphony in "Mavra" with soprano Susan Belinck, mezzo-soprano Mary

Simmons, contralto Patricia Rideout and tenor Stanley Kolk.

The composer also conducts a repackaging of four of his ballets in a specially priced three-record set. The set contains "Orpheus," "Apollo," "Le Baiser de la Fee" and "Pulcinella" with the Columbia Symphony. The package will list for \$9.59 mono and \$11.59 stereo. Stravinsky conducts two other albums, including one with the first listing for "In Memoriam Dylan Thomas," which features tenor Alexander Young and the Columbia Chamber Ensemble. The disk also contains "Cantata 1952" with Young, Miss Albert, and the Gregg Smith Singers. The fifth set contains the "Symphony in E Flat, Opus 1."

Stravinsky's 85th year also is being celebrated by Stravinsky series by the Oxford Bach Festival in June and the Edinburgh Festival in August and September. Also listed for June are performances in New York of Gian Carlo Menotti's production of "The Rake's Progress" with the Hamburg Opera, at Expo 67 of Ingmar Bergman's production of the same opera with the Stockholm Opera, and a special concert at Los Angeles' Museum of Art. The Paris Opera Ballet is making a color TV film of the "Firebird" with sets by Marc Chagall. Stravinsky's new "Requiem" will receive its French premiere in Paris.

Columbia also is issuing the first stereo recording of Rachmaninoff's "Symphony No. 1" with Eugene Ormandy and the Philadelphia Orchestra. That orchestra also plays encore pieces featuring first-chair performers. This album has first listings of Weber's "Hungarian Fantasy for Bassoon and Orchestra" with Bernard Garfield, Creston's "Concertino for Marimba and Orchestra" with percussionist Charles Owen, and Bloch's "Suite Modale for Flute and Orchestra" with Murray Panitz. Other soloists are oboist John DeLancie, harpist Marilyn Costello, and clarinetist Anthony Gigliotti. The other composers represented are Weber and Debussy.

A two-LP package has Craft conducting the Gregg Smith Singers, Texas Boys Choir, and Columbia Baroque Ensemble in Monteverdi's "Vespers of 1610." The set is part of the observance of the 400th anniversary of Monteverdi's birth. Also slated is the mono reissue of Monteverdi vocal music with the New York Pro Musica on the low price Odyssey label.

Columbia recital albums feature Leonard Rose in romantic cello music of Schubert, Chopin and Schumann with Samuel Sanders, and Gary Graffman in Schumann piano music. Also on Columbia is a Mendelssohn album by Leonard Bernstein and the New York Philharmonic. Listed for the CBS label is a Mussorgsky album with Thomas Schippers leading both the Philharmonic and Columbia Symphony. Baritone George London is the soloist.

Odyssey's release includes a six-LP mono package of the complete Beethoven symphonies (Continued on page 38)



MAUREEN FORRESTER, contralto, and conductor Julius Rudel go over a point in the score of Handel's "Julius Caesar" during an RCA Victor recording session in New York's Webster Hall. Victor recorded the opera with the New York City Opera Co. cast, which opened the company's season last fall.

## 6 French Disque Ades LP's Out by Everest

LOS ANGELES — Everest is planning to issue six albums by August under an agreement with Disque Ades of France, including three LP's with Pierre Boulez conducting the Domaine Musical Ensemble. All three contain music by Arnold Schoenberg, although one also has pieces by Eloy and Pousseur, first catalog listings for both composers.

Another first listing is Milhaud's "Aspen Serenade," which is teamed with that composer's "Site de Quatrain" and "Septet for Strings." The pieces are conducted by the composer. Flutist Jean-Pierre Rampal and harpsichordist Robert Veyron-Lacroix perform music from the courts of Frederick II and Louis XV. The sixth album, a Grand Prix du Disque winner, has the Ensemble Luca Marenzio in Italian Renaissance madrigals.

Other Everest spring releases include first listings for Sergei Barsukov with a pairing of two of his concertos, and the Gregg Smith Singers in music by Schoenberg. The Choir of the Carmelite Priory is heard in a three-record anthology of choral music, which was produced by EMI. Another three-LP set has Corelli sonatas with Plummer, Hamilton and Kessler.

Three disks in the "Artistry of . . ." series feature soprano Maria Callas, and tenors Ferruccio Tagliavini and Cesare

Valletti. Kiril Kondrashin conducts the Moscow Philharmonic in a first listing for Shostakovich's "Symphony No. 13." Another choral album features the UCLA Men's Glee Club, while Rampal also offers romantic flute music.

Yaltah Menuhin and Joel play Mozart four-hand piano music in another pressing. Rounding out spring plans are Italian baroque music with the Italian Chamber Ensemble, virtuoso harmonica music, and concertos featuring pianist Dinu Lipatti.



EVELYN LEAR is greeted by Mort Nasatir, MGM Records president, in the Green Room after the soprano's recent successful New York recital debut at Philharmonic Hall. Miss Lear, a Deutsche Grammophon artist, will return to New York next fall to again star in Levy's "Mourning Becomes Electra" at the Metropolitan Opera.

### BOOK REVIEW

## Marek Covers R. Strauss, His Era, in Lively Style

RICHARD STRAUSS (The Life of a Non-Hero). By George R. Marek. 350 pages. Simon & Schuster. \$7.95.

NEW YORK — This biography of Richard Strauss by George Marek, vice-president of RCA Victor, not only covers the composer's life and works, but also is an account of European history and culture from

### Composer's Awards

NEW YORK — The American Composers Alliance last Thursday (25) presented Laurel Leaf Awards to the Composers Forum, the Fromm Music Foundation and radio station WBAI-FM for fostering and encouraging American music.

the middle of the 19th Century to today.

The result is more than a work of scholarship, although the volume is extensively researched. Drawing upon his long musical background, Marek gives his detailed opinions of Strauss' music. But, he doesn't stop there. He carefully includes differing opinions, which not only provide more objective and complete evaluations, but demonstrate that Strauss' music is still the subject of controversy.

This highly readable book should have wide appeal among those interested in modern music and European life during Strauss' years, which included his remaining ones in Germany under Hitler. FRED KIRBY

## Electrola's Pkg. Reviving Golden Voices of Past

By OMER ANDERSON

COLOGNE — Electrola has built a thriving business — and

### Turnabout Pkg. Stars Mozart's Masonic Works

NEW YORK — Vox Records is readying a two-record package of the complete Mozart Masonic music for a fall release on the low-price Turnabout label. The material was waxed on Dec. 5 in Vienna for the 175th anniversary of the founding of Austria's Masonic body. Peter Maag conducted. Also slated for Turnabout is an album of the ceremony marking the anniversary.

The Supraphon pressing of Stravinsky's "Oedipus Rex" also is planned as a fall Turnabout title. This summer Turnabout is releasing mono pressings of Bela and Ditta Bartok playing Bartok piano music and Prokofieff conducting his music.

The final two three-LP boxes of the six-volume series of the complete Bach organ music with Walter Kraft will be issued on Vox in September. A Vox box of Schoenberg's complete string quartets with the Kohon Quartet and the Ramar Quartet is slated for June.

considerable prestige for its label — with its unique series of recordings reviving the voices of yesteryear's big-name classical artists.

Titled "Unvergaenglich - Unvergessen," the series has become an "everyman's collector item" in German record shops. In its sales promotion for the series, Electrola claims that it is the duty of record companies to preserve man's cultural heritage. (Continued on page 55)

## Louisville Plans 4 More Releases

LOUISVILLE — Four more albums, all first recordings, are slated for release on Louisville Records this year, including a June pairing of Daniel Pinkham's "Signs of the Zodiac" and Robert Rohe's "Mainescape." Robert Whitney and the Louisville Orchestra also perform Harold Shapiro's "Partita in C for Piano and Small Orchestra," which is paired with Alvin Etler's "Triptych," listed for August; Peter Fricker's "Symphony No. 1," due in October; and a December album containing Goffredo Petrassi's "Concerto No. 5 for Orchestra," Irwin Fischer's "Overture on an Exuberant Tone Row," and Ben Weber's "Dolmen. An Elgy."

## Classical Notes

Pianist Malinee Peris debuted with Howard Mitchell and the Washington National Symphony on Sunday (28). . . . The UCLA Opera Workshop and Symphony Orchestra will present Tchaikovsky's "Eugene Onegin" Friday (2) through Sunday (3). . . . Tenor Stuart Burrows and baritones Delma Bryn-Jones and Ingvar Wixell will make their American debuts with the San Francisco Opera this fall. Making their debuts with the company will be sopranos Jeanette Scototti and Felicia Weathers, mezzo-sopranos Sylvia Anderson and Marija Kova, tenor Alan Crofoot, baritones Sesto Bruscantini, Eugene Holmes, John Modenos and Allan James Monk, and basses Simon Estes, Joseph Greindl, David Ward and Allan Wentt.

The world premiere of Hovhannes' "To Bishnu" will be given

by Andre Kostelanetz and the New York Philharmonic on Friday (2). The program, which will include violinist Glenn Dicterow, will be repeated next Friday (9) and Saturday (10). Contralto Shana Damari and harmonicist Larry Adler will appear with the orchestra in four Promenades concerts beginning on Tuesday (30). The program will include the first New York performance of Chagrin's "Roumanian Fantasy for Harmonica and Orchestra." . . . A pops concert in War Memorial Auditorium closed out Willis Page's tenure as Nashville Symphony music director. He held the post for eight years. . . . Conductors Eugene Ormandy, Leonard Bernstein and George Szell have been awarded the Golden Schalk Medal by the Vienna Philharmonic. FRED KIRBY

JUNE 3, 1967, BILLBOARD

**20TH CENTURY-FOX RECORDS  
PROUDLY ANNOUNCES THE FORTHCOMING  
ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM  
FROM THE MUSICAL ENTERTAINMENT OF 1967**

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HARRISON**

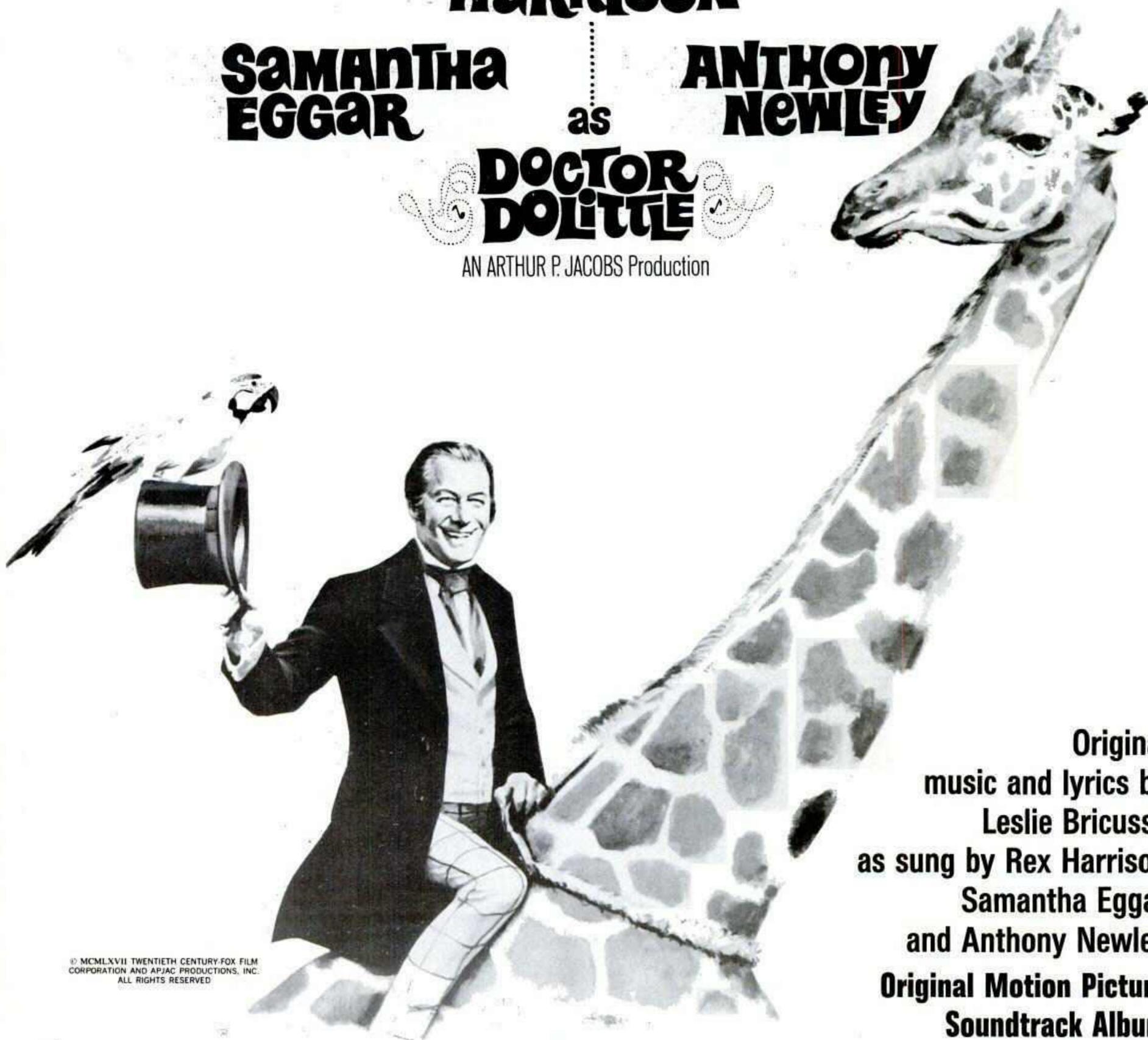
**SAMANTHA  
EGGAR**

as

**ANTHONY  
NEWLEY**

**DOCTOR  
DOLITTLE**

AN ARTHUR P. JACOBS Production



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**Original  
music and lyrics by  
Leslie Bricusse  
as sung by Rex Harrison  
Samantha Eggar  
and Anthony Newley  
Original Motion Picture  
Soundtrack Album  
for September Release**

and **RICHARD ATTENBOROUGH** as "BLOSSOM"

Directed by RICHARD FLEISCHER · Screenplay by LESLIE BRICUSSE · Based on the "Doctor Dolittle" stories by Hugh Lofting · Music and Lyrics by LESLIE BRICUSSE  
Musical numbers staged by HERBERT ROSS · Produced in TODD-AO® · Color by DeLUXE



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**BEST SELLING CLASSICAL LP's**

Billboard Award	This Week				Last Week			
	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
◆	1	1	MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	17	21	31	WAGNER: DIE WALKUERE (5-12" LP's) Crespin/Vickers/Various Artists, Berlin Philharmoniker (Karajan), DGG 39 229/233 (M); 139 229/233 (S)	3
	2	2	A TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's) NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)	7	22	23	MAHLER: SYMPHONY NO. 1 London Symphony Orch. (Solti), London CM 9401 (M); CS 6401 (S)	6
	3	4	HOROWITZ IN CONCERT (2-12" LP's) Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	5	23	27	BEETHOVEN: QUARTETS (10-12" LP's) Hungarian Quartet, Seraphim IC 6005/7 (M); SIC 6005/7 (S)	6
	4	3	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	61	24	28	STRAUSS: AN ALPINE SYMPHONY Royal Philharmonic Orch. (Kempe), RCA Victor LM 2923 (M); LSC 2923 (S)	11
	5	5	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)	16	25	25	DONIZETTI: LUCREZIA BORGIA (3-12" LP's) Caballe, Various Artists, RCA Italiana Orch. (Perlea), RCA Victor LM 6176 (M); LSC 6176 (S)	16
	6	6	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	10	26	22	BEETHOVEN: SYMPHONY NO. 5 Philharmonia Orch. (Klemperer), Angel 35843 (M); S 35843 (S)	8
	7	7	MAHLER: DAS LIED VON DER ERDE James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	13	27	26	BACH: LUTE SUITES NO. 1 & 2 Julian Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	39
	8	9	GOUNOD: FAUST (4-12" LP's) Sutherland, Corelli, Ghiaurov, London Symphony (Bonyng), London A 4433 (M); OSA 1433 (S)	15	28	29	PROKOFIEV: ALEXANDER NEVSKY Various Artists, USSR Symphony (Svetlanov), Melodiya/Angel R 40010 (M); SR 40010 (S)	4
	9	10	VERDI: UN BALLO IN MASCHERA (3-12" LP's) Price/Bergonzi/Merrill/Various Artists/RCA Italiana Opera Orch. (Leinsdorf), RCA Victor LM 6179 (M); LSC 6179 (S)	8	29	36	NIELSEN: SYMPHONY NO. 1 London Symphony (Previn), RCA Victor LM 2961 (M); LSC 2961 (S)	3
	10	16	ORFF: CARMINA BURANA New Philharmonia Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	41	30	32	CHOPIN WALTZES Artur Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	59
	11	13	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono), SKL 101/108 (S)	40	31	33	VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists, Vienna Philharmonic (Bernstein), Columbia M3L 350 (M); M3S 750 (S)	21
	12	8	DEBUSSY: CLAIR DE LUNE Philadelphia Orch. (Ormandy), Columbia ML 6283 (M); MS 6883 (S)	13	32	30	BACH: CELLO SUITES (3-12" LP's) Pablo Casals, Angel COHL 16/18 (M); (No Stereo)	8
	13	11	SHOSTAKOVITCH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)	14	33	38	GROFE: GRAND CANYON SUITE New York Philharmonic (Bernstein), Columbia ML 6018 (M); MS 6618 (S)	2
	14	15	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	32	34	21	RODGERS: VICTORY AT SEA, VOL. 1 RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSP 2335 (S)	27
	15	14	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	11	35	40	WAGNER: DIE WALKUERE (5-12" LP's) (Low Price) Various Artists, Vienna Philharmonic (Furtwaengler), Seraphim 1E-6012 (M); (No Stereo)	2
	16	12	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2896 (M); LSC 2896 (S)	34	36	37	IVES: SYMPHONY NO. 2 New York Philharmonic (Bernstein), Columbia ML 6289 (M); MS 6889 (S)	6
	17	17	PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	34	37	24	RAVEL: BOLERO/RHAPSODIE/LA VALSE N. Y. Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	28
	18	19	GERSHWIN: RHAPSODY IN BLUE N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	41	38	35	PROKOFIEV: PIANO CONCERTO NO. 1 & 3 Graffman/Cleveland Orch. (Szell), Columbia ML 6325 (M); MS 6925 (S)	8
	19	18	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S)	38	39	—	STOCKHAUSEN MOMENTE Various Artists/Radio Cologne Symphony (Stockhausen), Nonesuch 41157 (M); H-71157 (S)	1
	20	20	CHICHESTER PSALMS FOR CHORUS AND ORCHESTRA New York Philharmonic (Bernstein), Columbia ML 6192 (M); MS 6792 (S)	8	40	—	ORMANDY: PHILADELPHIA'S ORCH. GREATEST HITS Eugene Ormandy, Philadelphia Orch., Columbia ML 6334 (M); MS 6934 (S)	1

**NEW ACTION LP's**

Title, Artist, Label & No.
NIELSEN: SYMPHONY NO. 3 New York Philharmonic Orch. (Bernstein), Columbia ML 6169 (M); MS 6769 (S)
ART OF DENNIS BRAIN Seraphim 60040 (M); (No Stereo)
RODRIGO: CONCERTO D ARANJUEZ FOR GUITAR & ORCHESTRA The Melos Chamber Orch. & Colin Davis (Bream), RCA Victor LM 2730 (M); LSC 2730 (S)
ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES NO. 1, 4 & 6 BBC Symphony Orch. (Toscanini), Seraphim IG 6013 (M); (No Stereo)
HANDEL-BEECHAM: LOVE IN BATH Royal Philharmonic (Beecham), Seraphim 60039 (M); S-60039 (S)

Title, Artist, Label & No.
MAHLER: SYMPHONY NO. 2 Harper/Watts/London Symphony (Solti), London GMA 7217 (M); CSA 2217 (S)
LEONCAVALLO: PAGLIACCI Gigli/Pacitti/Bazaillo/Orch. & Chorus of La Scala Milan, Seraphim IB 6009 (M); (No Stereo)
NIELSEN: SYMPHONY NO. 1 Philadelphia Orch. (Ormandy), Columbia ML 6404 (M); MS 7004 (S)
COPLAND: THIRD SYMPHONY New York Philharmonic (Bernstein), Columbia ML 6354 (M); MS 6954 (S)

**Bolshoi Opera Set for Met**

NEW YORK — The Bolshoi Opera will appear at the Metropolitan Opera House for four weeks beginning next April 21. The company will then tour for 12 to 14 weeks. Sol Hurok, impresario for the tour, said costs for bringing over the 435-member unit might cause ticket prices at the Met to range from \$7.50 to \$25 with a \$50 top for opening night.

There will be 28 performances of five or six Russian operas. The repertoire will be chosen from among Mussorgsky's "Boris Godunov," Borodin's "Prince Igor," Prokofiev's "War and Peace," Tchaikovsky's "Pique Dame," "Eugene Onegin" and "Mazeppa," and Rimsky-Korsakov's "Sadko," "The Czar's Bride" and "The Legend of the Invisible City of Kitzeh."

**Col. Five LP's Honor Stravinsky**

• Continued from page 36

with Bruno Walter and the Philharmonic. Vocal soloists are Frances Yeend, Martha Lipton, David Lloyd and Mack Harrell. Another mono-only album features soprano Ljuba Welitsch in opera and operetta. Fritz Reiner and Max Rudolf conduct the Metropolitan Opera Orchestra. Tenor Richard Tucker sings in one duet.

Max Gouberman is conductor in two Odyssey titles, of the fourth volume of Haydn symphonies with the Vienna State Opera Orchestra. The other has the Vienna New Symphony in Prokofiev selections. Jean Casadesu plays Chabrier piano music, while Francis Chapelet is heard in secular baroque organ music.

The first volume of a two-volume series of Scarlatti's 60 harpsichord sonatas with Ralph Kirkpatrick. Rounding out the release are Albert Schweitzer in Bach organ music, Robert Casadesu in Beethoven piano concertos, and the Larrieu Instrumental Ensemble in trio sonatas of Stamitz, Telemann and Quantz.

**2 VANGUARD LP'S CAPTURE GRAND PRIX**

NEW YORK — Two Vanguard albums have received 1967 Grand Prix International Du Disque Awards. The "Sonata Recital" played by Bela Bartok and Joseph Szigeti. The recital of works by Beethoven, Debussy and Bartok was recorded in 1940 during Bartok's American visit. The two-record set was waxed in Washington under auspices of the Library of Congress on a grant from Elizabeth Sprague Coolidge. The set was honored in the "In Memoriam" category of the Academie Charles Cros.

In the "Song" category, the award went to Mahler's "Des Knaben Wunderhorn" with contralto Maureen Forrester, bass Heinz Rehfuss, and the Vienna Festival Symphony under Felix Prohaska.

**Japan Tour Ups Philly Sales**

TOKYO — Philadelphia Orchestra record sales in Japan rose sharply during the recent 24-week concert tour here of the orchestra under Eugene Ormandy, according to Nippon-Columbia, CBS International's Japanese affiliate.

The company released a special 20-record series, "The Art of Eugene Ormandy," to tie in with the tour. Each disk was packaged in a linenlike cover trimmed in gold and contained a special booklet on the conductor.

Merchandising tools produced by Nippon-Columbia for record retailers, distributors and other promotional outlets included posters, four-color banners, streamers and leaflets, a mounted color portrait of Mr. and Mrs. Ormandy, and a 32-page brochure featuring an interview with Ormandy.

Nippon-Columbia also dis-

tributed a 200-page hard-cover book about Ormandy published especially for the tour. The book contained a complete discograph as well as photographs of Ormandy and the orchestra. Special dealers' order form and newsletter, and discographies in Japanese and English were part of the promotion, also.

# FOUR NEW Project<sup>3</sup>\* ALBUMS!

## PRODUCED BY ENOCH LIGHT

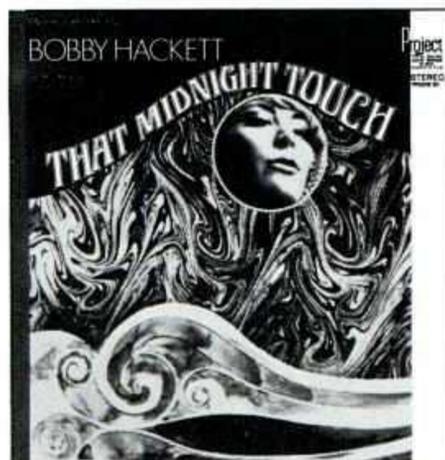
Photo: Charles Murphy



Enoch Light recording new Bobby Hackett Album—*That Midnight Touch*



**LISTEN TO YOUR HEART** .....  
Kissin' Cousins PR5008SD†



**THAT MIDNIGHT TOUCH** .....  
Bobby Hackett with strings PR5006SD†



**THE TRUE BLUES** .....  
Traveling Dance Band PR5009SD†  
Songs of the 20's, 30's and today



**CLAUDIO MONTEVERDI** .....  
400th Anniversary PR7001SD

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Enoch Light is on winning a streak again with his new Project 3 stereo records. Each new album is met with overwhelming critical acclaim. His new total sound is what's happening in records! DJ's and Program Directors send for free singles of the newest Project 3 hits!

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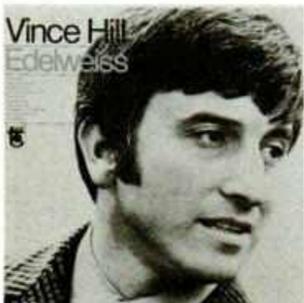
# Album Reviews

Continued From Back Cover



**POP SPOTLIGHT**  
**THE WONDERFUL MUSIC FROM "MAN OF LA MANCHA"**  
 Henri Rene Ork. Kapp KL-1521 (M); KS-3521 (S)

The Henri Rene Orchestra's treatment to this superb score will put this disk on the sales mark bulls-eye. "The Impossible Dream" and all the other numbers from the off-Broadway hit are included.



**POP SPOTLIGHT**  
**EDELWEISS**  
 Vince Hill. Tower T 5077 (M); ST 5077 (S)

This rich-voiced English artist, who hit with his initial American release, "Edelweiss," should hit, with this, his second Tower album. All 10 cuts are good, from ballads like "Love Me True" to big beat tunes like "Yesterday's Hero" and "Push Push." "Unexpectedly" is a gem.



**POP SPOTLIGHT**  
**THE INNER SOUNDS OF THE ID**  
 RCA Victor LPM-3805 (M); LSP-3805 (S)

One of those groups that is experimenting in sounds, "Wild Times" borders on the non-musical, the tune, "The Inner Sound of the Id," is weird enough to capture aficionados of the new kind of rock, and put this LP on the chart.



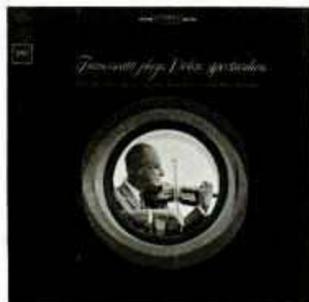
**POP SPOTLIGHT**  
**FOREIGN AFFAIRS**  
 Vic Dana. Liberty LRP-2051 (M); LST-2051 (S)

Dana has a strong chance for a payoff score with this one. The song-setting has an international flavor and gives him the opportunity to display his many vocal facets. There are a number of tunes here that will attract easy-listening programmers.



**LOW PRICE POP SPOTLIGHT**  
**I'M A BELIEVER AND OTHER MONKEES' HITS**  
 Living Strings. RCA Camden Cal-2148 (M); CAS-2148 (S)

Another beauty for both rack jobbers and dealers—the Living Strings with tunes like "I'm a Believer." Easy Listening FM stereo stations will delight in playing. A must.



**CLASSICAL SPOTLIGHT**  
**FRANCESCATTI PLAYS VIOLIN SPECTACULARS**  
 Zino Francescatti / Zurich Chamber Orch. (Stoutz). Columbia ML 6353 (M); MS 6953 (S)

Francescatti's technical handling of the Tartini concerto is absolutely marvelous as he tackles the work with vitality and adeptness. It's the record's highlight. His virtuosity shines in the other three selections. Stoutz and the Zurich group give the violinist excellent support.



**CLASSICAL SPOTLIGHT**  
**PROKOFIEV: CHOUT/LE PAS D'ACIER**  
 Moscow Radio Symphony (Rozhdestvensky). Melodiya/Angel R-40017 (M); SR-40017 (S)

This first recording of "Chout" is a valuable catalog addition. Rozhdestvensky skillfully leads the Moscow Radio Symphony in a stunning performance of this eccentric, inventive ballet score. Even the garish caricatures come through. Prokofiev's style is more developed in the concluding ballet, also well played.



**CLASSICAL SPOTLIGHT**  
**SIBELIUS: SYMPHONY NO. 2/SWAN OF TUONELA**  
 Halle Orch. (Barbirolli). Angel 36425 (M); S 36425 (S)

Sir John and the Halle Orchestra perform the most popular of Sibelius' symphonies with great clarity and precision. Eric Fletcher is impressive with an English horn solo on "The Swan of Tuonela."

## NEW ACTION ALBUMS

### ★ NATIONAL BREAKOUTS

#### SOUNDS LIKE . . .

Herb Alpert & the Tijuana Brass, A&M LP 124 (M); SP 4124 (S) (108-00124-3; 108-04124-5)

### ★ 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.

#### TIME & CHARGES . . .

Buckingham's, Columbia CL 2669 (M); SC 9469 (S) (350-02669-3; 350-09469-5)

#### THE GIRL DON'T CARE . . .

Gene Chandler, Brunswick BL 54124 (M); BL 754124 (S) (235-54124-3; 235-75424-5)

#### WALK THROUGH THIS WORLD WITH ME . . .

George Jones, Musicor MM 2119 (M); MS 3119 (S) (685-02119-3; 685-03119-5)

#### REFLECTIONS . . .

Terry Knight & the Pack, Cameo C 2007 (M); SC 2007 (S) (280-02007-3; 280-02007-5)

#### DANNY BOY . . .

Ray Price, Columbia CL 2677 (M); CS 9477 (S) (350-02677-3; 350-09477-5)

#### RUSTY RIDES AGAIN . . .

Rusty Warren, Jubilee JGM 2064 (M); (No Stereo) (595-02064-3)

#### EVERY MOTHER'S SON . . .

MGM E 4471 (M); SE 4471 (S) (660-04471-3; 660-04471-5)

#### LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM OUTER SPACE . . .

Dot DLP 3794 (M); 25794 (S) (430-03794-3; 430-25794-5)

#### ELECTRIC MUSIC FOR THE MIND & BODY . . .

Country Joe & the Fish, Vanguard VRS 9244 (M); VSD 79244 (S) (890-09244-3; 890-79244-5)

#### ERIC BURDON & THE ANIMALS, VOL. II . . .

MGM E 4454 (M); SE 4454 (S) (660-04454-3; 660-04454-5)

#### I WAS KAISER BILL'S BATMAN . . .

Whistling Jack Smith, Deram DE 16006 (M); DES 18006 (S) (406-16006-3; 406-18006-5)

#### BOBBY VINTON SINGS THE NEWEST HITS . . .

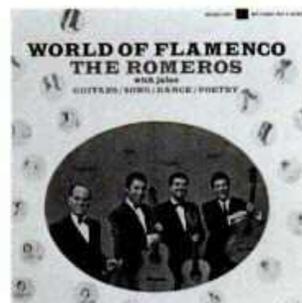
Epic LN 24245 (M); BN 26245 (S) (465-24245-3; 465-26245-5)



**CLASSICAL SPOTLIGHT**  
**MOZART CONCERT ARIAS**

Gundula Janowitz / Vienna Symphony (Boettcher). DGG 39 198 (M); K 139 198 (S)

Miss Janowitz lives up to her steadily growing international reputation with this fine album. Her clear voice and superb musicianship are used advantageously in these six arias. Her forthcoming Metropolitan Opera debut also should stimulate interest in this recital. The difficult "Bella mia fiamma" is a special delight. The Vienna Symphony plays competently under Wilfried Boettcher's direction.



**INTERNATIONAL SPOTLIGHT**  
**WORLD OF FLAMENCO (2 LP's)**

The Romeros (with Jaleo). Mercury OL 2-120 (M); SR 2-9120 (S)

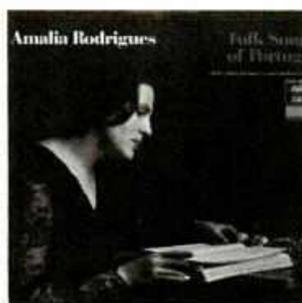
A giant package—two LP's—of flamenco guitars in the hands of the four Romeros, of poetry, spirited songs, and the rhythmic pounding of dancing. Enough to please anyone. Works range from rumbas to farrucas.



**INTERNATIONAL SPOTLIGHT**  
**EL SHOWDE VIRGINIA LOPEZ**

RCA Victor MKL-1732 (M)

The ever-popular Virginia Lopez is showcased here with four tunes, while her nightclub-theater show completes the rest of the album with both guitar instrumentals and mariachi-style duets. Great. Will sell well in Latin American markets around the world.



**INTERNATIONAL SPOTLIGHT**  
**FOLK SONGS OF PORTUGAL**

Amalia Rodrigues. Capitol DT 10438 (S)

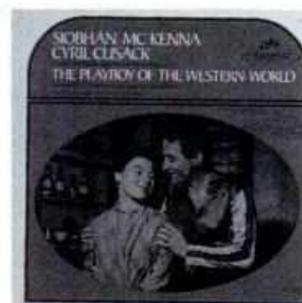
The most acclaimed fado singer of our time demonstrates why. It's typical Rodrigues repertoire, and sung in typical Rodrigues style—which is to say magnificent.



**INTERNATIONAL SPOTLIGHT**  
**THE NEW KNEF**

Hildegard Knef. London International TW 91426 (M); SW 99426 (S)

This is a vibrant, exciting chanteuse as this dynamic "live" album shows. Her wide appeal can only be expanded by such numbers as "Die Welt war jung (The World Was Young)" and "Gestern habe ich noch nachgedacht." A medley from "Silk Stockings" in English is another high point.



**LOW PRICE SPOKEN WORD SPOTLIGHT**

**SYNGE: THE PLAYBOY OF THE WESTERN WORLD (2 LP's)**

McKenna (Cusack) Various Artists. Seraphim IB-6013 (M)

Cyril Cusack and Siobhan McKenna excel in this memorable package. Synge's brilliantly moving, yet caustic play Irish receives a reading befitting its place as one of the outstanding dramas of the century.

• Continued

SEE ALBUM REVIEWS ON BACK COVER

JUNE 3, 1967, BILLBOARD

# Album Reviews

Continued from page 40



## 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.

### SOUNDTRACK SPECIAL MERIT

#### IN LIKE FLINT

Soundtrack. 20th Century-Fox 4193 (M); S 4193 (S)

A lively and spirited score which deserves to hold a place among the better soundtracks of the day. Jerry Goldsmith, who scored the music, is to be credited for a topnotch job. The music is bright, bouncy and alive and it stands ahead of the movie production.

### POP SPECIAL MERIT

#### THERE GOES MY HEART

Sergio Franchi. RCA Victor LPM-3810 (M); LSP-3810 (S)

Franchi serves up a tuneful mixed bag of show tunes, standards and Italian material. His powerful voice and disciplined delivery are particularly effective with "If She Walked Into My Life," from "Mame."

### POP SPECIAL MERIT

#### JAMES BROWN PLAYS THE REAL THING

Smash MGS 27093 (M); SRS 67093 (S)

The multi-talented Mr. Dynamite puts his soul to the keyboard to come up with a groovy package. James Brown brings it home at the organ with 10 soulful jazz-oriented numbers, including some originals and recent r&b hits.

### POP SPECIAL MERIT

#### THE BEAT OF BRAZIL

Sergio Mendes. Atlantic 1480 (M); SD 1480 (S)

This LP demonstrates Mendes' earlier material and shows why he's a top seller. This disk includes Latin numbers such as "Desafinado," "Corcovado" done in that inimitable Mendes style.

### POP SPECIAL MERIT

#### A TOUCH OF GREECE

Nick Demetrius and the Athenian Forum. ABC ABC-603 (M); ABCS-603 (S)

A left fielder which could blossom in full view of the recent pronounced interest in eastern music. Demetrius and the Forum incorporate Greek rhythms, Greek instruments and top American songs for a mutually first-rate package. Properly promoted, this album should enjoy moderate sales in the jazz field.

### COUNTRY SPECIAL MERIT

#### DOWN THE LINE

Mickey Gilley. Paula LP-2195 (M); LPS-2195 (S)

A Houston area favorite, Gilley could hit the national scene big with this 12-song package, which has both pop and country appeal. Sparked by his current single, "Down the Line," the album also includes his former disk, Warner Mack's "Is It Wrong," "Lonely Wine," "Lotta Lovin'" and "Susie Q" are among the other fine tunes.

## 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.

JUNE 3, 1967, BILLBOARD

# BREAKOUT SINGLES

## NATIONAL BREAKOUTS

### THE TRACKS OF MY TEARS

Johnny Rivers, Imperial 66244 (Jobete, BMI)

## REGIONAL BREAKOUTS

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

### ALL THE TIME . . .

Jack Greene, Decca 32123 (Cedarwood, BMI) (Atlanta & Houston)

### I STAND ACCUSED . . .

Charles & Inez Foxx, Dynamo 104 (Curton & Jalymore, BMI) (New Orleans)

### I TAKE IT BACK . . .

Sandy Posey, MGM 13744 (Low-Sal, BMI) (Atlanta)

### SING ME A RAINBOW . . .

Sons of Champlain, Verve 10500 (Blackwood, BMI) (San Francisco)

### THESE ARE NOT MY PEOPLE . . .

Billy Joe Royal, Columbia 44103 (Lowery, BMI) (Atlanta)

### HYPNOTIZED . . .

Linda Jones, Loma 2070 (Zira/Floteca, BMI) (Washington)

### LIFE TURNED HER THAT WAY . . .

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VARIOUS ARTISTS—Praise the Lord in Many Voices, Part 2; AV 103, AVS 103

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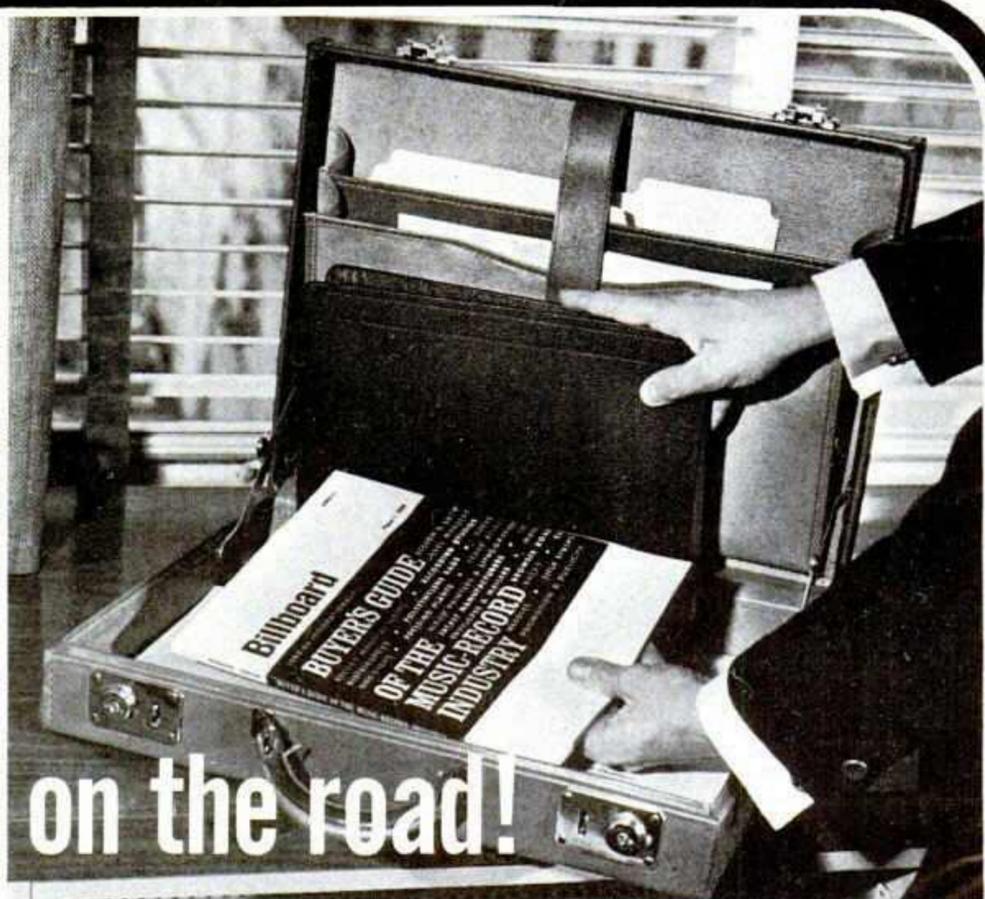
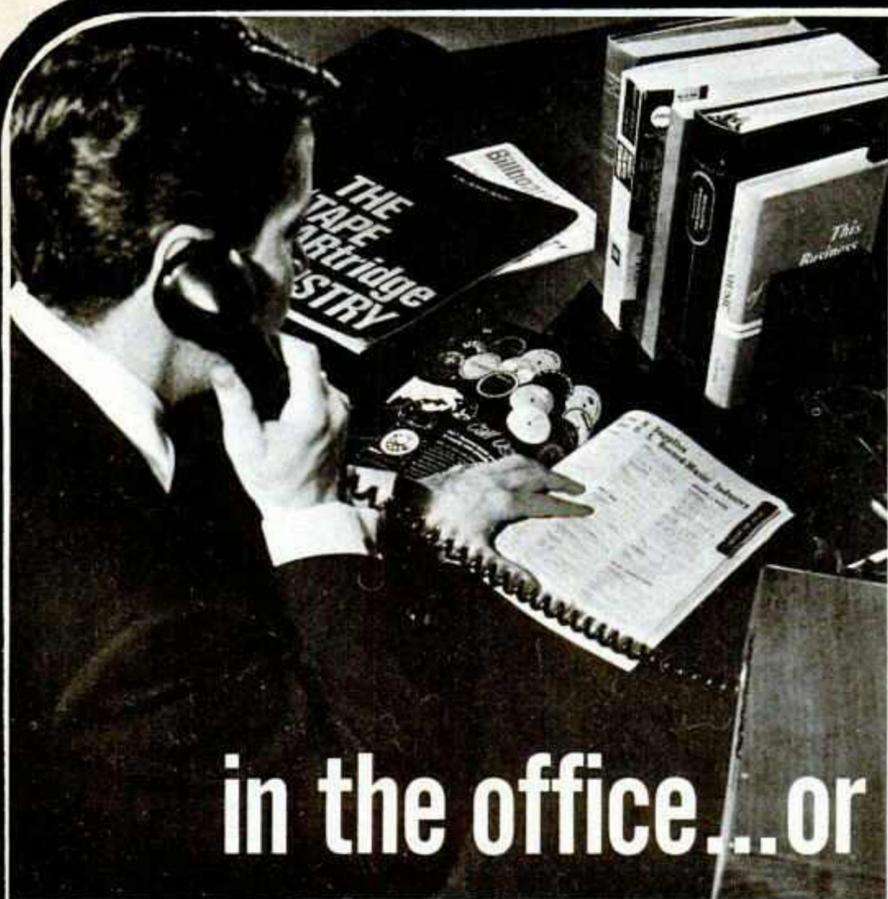
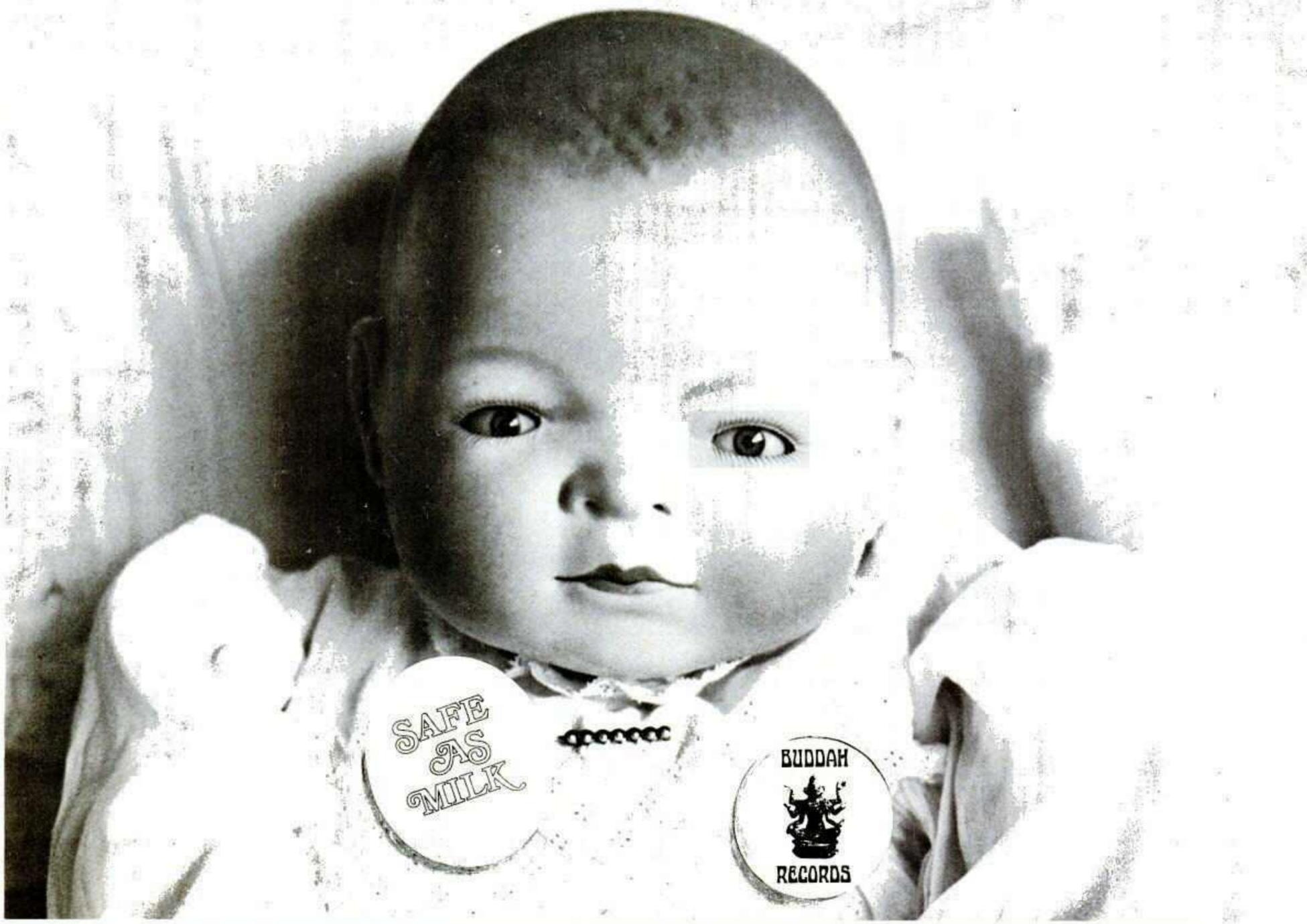
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(Continued on page 48)



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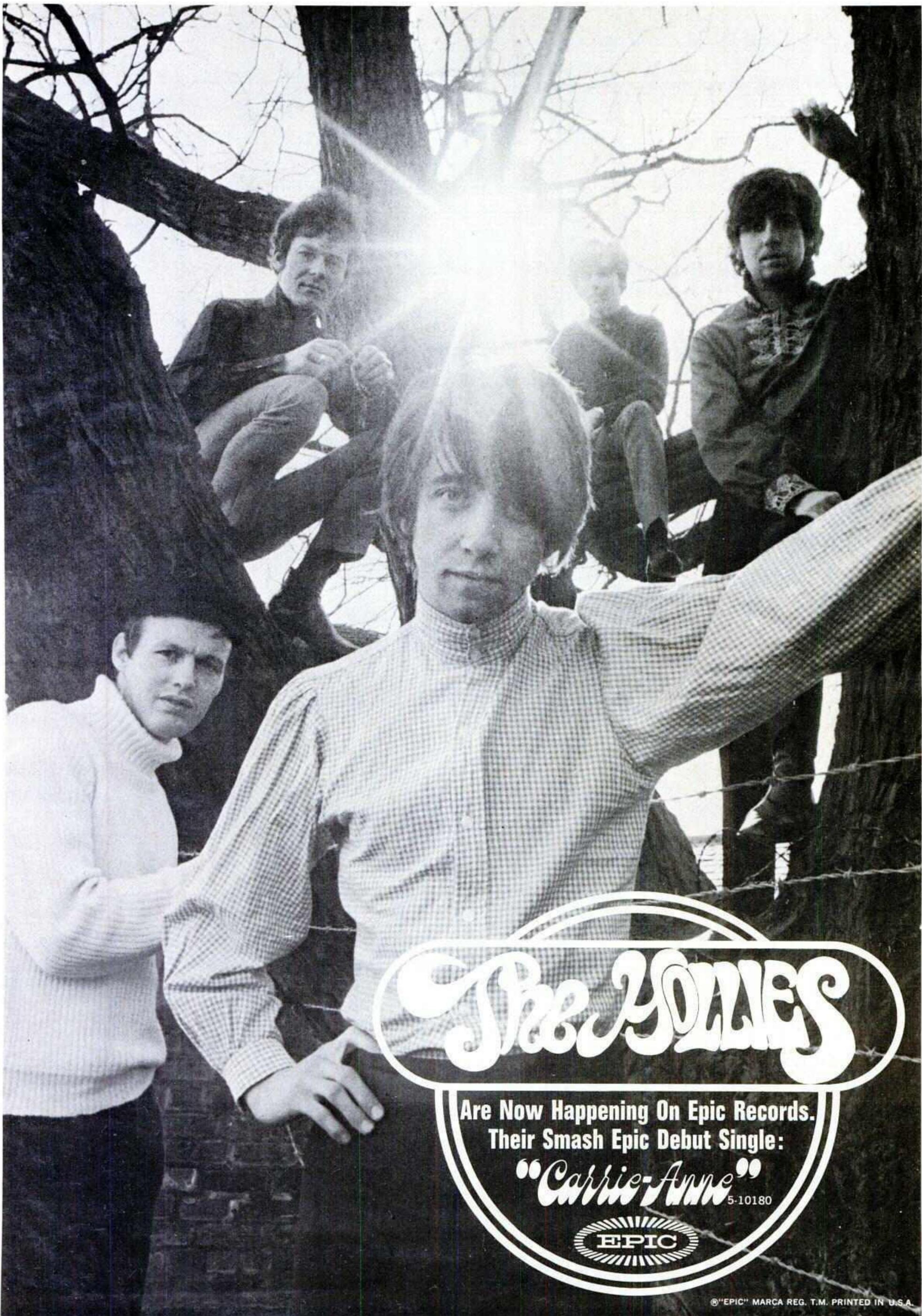
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• Continued from page 45

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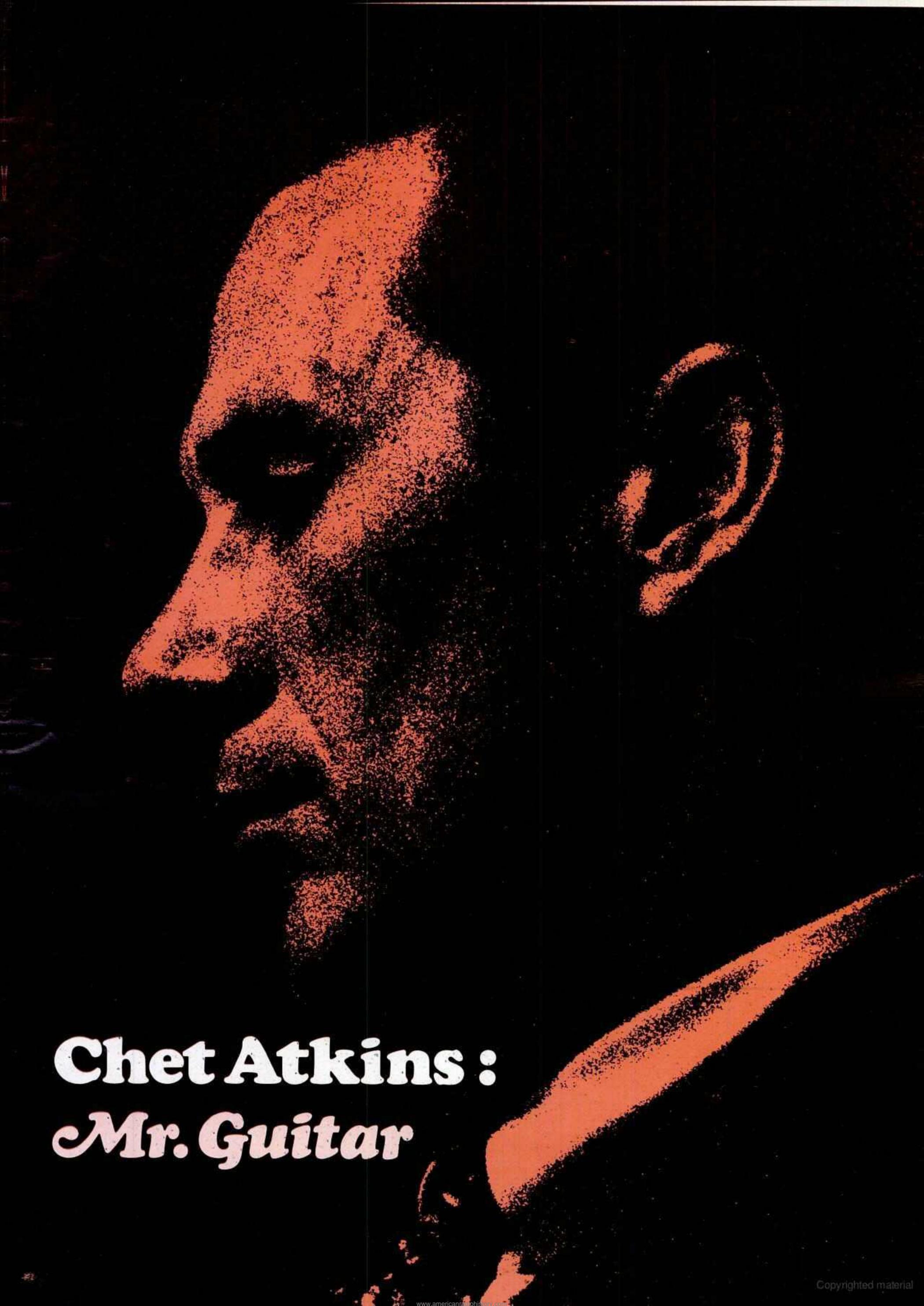
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**Chet Atkins :**  
*Mr. Guitar*



*“Sound, sound the clarion, fill the fife!  
To all the sensual world proclaim,  
One crowded hour of glorious life  
Is worth an age without a name.”*

*... Sir Walter Scott*

## **TO CHET ATKINS**

*Whose “crowded hours”  
continue to enrich  
our music and our lives*

*Fred Foster*

## Salute to Mr. Guitar

Peerless musician, artist and a&r man; a talent who, at a relatively young age, has already made his imprint in the world of music.

That is a brief summation of the contribution of Chet Atkins to the musical culture of our time.

Atkins, RCA Victor manager of popular a&r, Nashville, at this point in his career marks his twentieth year as an RCA Victor artist and his tenth year as manager of RCA Victor's Nashville organization.

He commands the respect of fellow musicians, record buyers and the music industry around the globe. The music business is indeed fortunate that Atkins is at the peak of his powers. His great accomplishments are but a promise of what is to come.

Nashville is his home, but the world is his stage.

We join with the industry in saluting Mr. Guitar.



# Our Man in Nashville

By Norman Racusin

Division Vice-President & General Manager  
RCA Victor Record Division

One of the genuine pleasures we enjoy at RCA Victor Records is the relationship with "Our Man in Nashville," Chet Atkins; a relationship which is, for all of us, a source of great pride.

In the 10 years that Chet has headed up our Nashville operation, Nashville has become an international influence in the world of popular and country music. There is no question but that Chet has been responsible for much of this in a very real sense. It is no accident, for instance, that when you say "Music City, U.S.A.," or "The Nashville Sound," to people in our industry (regardless of label affiliation, I'm happy to add) one of the first names to come to mind is Chet Atkins.

There's good reason for this. Chet singularly seems to exemplify what is, for lack of a better phrase, the Nashville Attitude. This means, among other things,

that on first meeting one would hardly guess that the mild-mannered, relaxed Chet Atkins could possibly wear the many hats he does so professionally. As "Mr. Guitar," Chet's constant growth and dedication to his instrument, have kept him in the category of one of our best selling recording artists. Yet he hardly thinks of himself as a "star." Making music is his first love. You hear that in his recordings.

As a producer, Chet has discovered and encouraged many Nashville artists, too numerous to mention, and inspired their finest performances. There is, as well, a steady waiting list of popular artists at RCA Victor anxious to record with Chet in Nashville, following the successful collaborations established by such top international artists as Perry Como, Al Hirt, Los Indios Tabajaras, the Limelinters, Ann Margret, Rosemary Clooney and Italy's Rita Pavone. On the

NORMAN RACUSIN



other hand, Chet has had the honor of being invited to record in Boston with Maestro Arthur Fiedler and the Boston Pops Orchestra.

As the executive head of RCA Victor's Nashville activities, Chet has produced perhaps one of the greatest monuments to his many talents—a smooth running, profitable operation. I think we all know that such things don't just happen. Chet's knack for surrounding himself with talented and productive personnel, his "feel" for the market, and his willingness to gamble on a worthwhile longshot are almost uncanny.

Ironically, the most outstanding feature about Chet is not his artistry, his producing talents, nor his business acumen. It is Chet Atkins, the human being, which puts all these others into the background. It is his personal warmth and openness which have earned him the love and respect of all who are fortunate enough to know him or work with him. More simply, he's "quite a guy," in any man's language.

And so it is a great thrill for me to be able to shout my double congratulations to Chet on the occasion of these milestones in his career. This month he celebrates his 20th year with RCA Victor as a recording artist, and his 10th anniversary as manager of our Nashville branch. For my part, I'm looking forward to many, many more.

## Sholes: Discoverer and Developer

By PAUL ACKERMAN

The credit for discovering Chet Atkins and developing him as an artist and a&r man belongs to Steve Sholes, veteran RCA Victor executive who is now division vice-president, popular a&r. Prior to meeting Atkins, Sholes became aware of his artistry because he had listened to an Atkins transcription which had been forwarded to him early in 1947 by Al Hindle of Chicago. Hindle, who ran RCA Custom, received the transcription from Si Simon of KWTO, Springfield, Mo.

When Sholes got the transcription, Atkins had already left Springfield, and Sholes had to track him down. He traced him to KOA, Denver, where Atkins was working with Shorty Thompson and His Rangers. Sholes contacted Atkins by telephone, offered him an RCA Victor contract, and Atkins accepted. Sholes stated: "I tried to cover all bases, so I asked Chet if he sang too; and Chet said he did. . . . He was afraid to say he didn't." Steve mailed him a contract.

A couple of months later Atkins borrowed some money to travel to Chicago for an RCA Victor recording session. He met Sholes for the first time and cut eight sides, of which five had vocals. One of these was the great country song, "Money, Marbles and Chalk," which had a mild success. Another vocal was a duet he cut with his sister. This first date occurred on Aug. 11, 1947.

Sholes recalls that at the first date Chet was apprehensive as to whom Sholes had in the band for the recording session. Sholes told him he had George Barnes, the great guitarist, to play rhythm while Chet played solo. Chet didn't let on, but he was worried. Barnes had always been his idol. But Chet's worry was unfounded and the session came off well.

A couple of years later Atkins moved to Nashville, and about this time Sholes began to record in Nashville, using portable equipment. Sholes used Atkins on his recording sessions; and he noticed that when Atkins made a suggestion, it was invariably a good one. "His ideas were great, and the musicians always listened to him. . . . So I realized that here was a man who, in addition to being a great guitarist, had a fine talent for head arrangements. I also realized that he enjoyed the respect of the musicians. Because of these qualities, I began using Chet as a leader on dates."

Sholes continued: "We used to record in a garage; we shared space with a house painter and we had a

little booth there. It was in this garage that we cut the Davis Sisters in "I Forgot More Than You'll Ever Know," as well as sides by Hank Snow and many others."

Finally, Sholes said, he was able to get permission to have a studio built. "Manie Sacks opened the door of my office one day and stated simply: 'Steve, you have your studio in Nashville.'"

Sholes added: "The studio was built, and we needed a resident engineer and an assistant. . . . We placed Atkins there as a part-time employee, and he worked as my assistant at \$75 a week. Soon thereafter, Juanita Jones joined the office as secretary. She is now the ASCAP representative in Nashville."

Sholes recalled that it was in this studio, on McGavock Street between 15th and 16th, that Elvis Presley recorded "Heartbreak Hotel." Victor is currently in its third Nashville studio. Victor was the first label to have its own set-up in Nashville, including studio, office and permanent representatives, Sholes said. He added, "We lost money on the studio the first year only; after that, every year was profitable." This is a tribute to Atkins' operation.

Sholes summed up: "He's quite a buy, and consistency as an artist and a&r executive has been one of his key qualities."

STEVE SHOLES



## CHET ATKINS: A Thumbnail Biography

Chet Atkins was born in Luttrell, Tenn., in the Clinch Mountains, about 20 miles north of Knoxville on June 20, 1924. His father, a piano and voice teacher, traveled a lot and Chet attended several schools. Atkins left high school after three years to work for WNOX-Radio, Knoxville. He played with Bill Carlisle's group at WNOX and doubled with the Dixieland Swingsters at the station. Other radio jobs were at WLW, Cincinnati; WPTF, Raleigh, N. C.; WRVA, Richmond, Va.; KOA, Denver; WSM, Nashville, and KWRO, Springfield, Mo.

Atkins came to WSM in 1946 with Red Foley, who became head man of the "Prince Albert 'Grand Ole Opry.'" After Denver and two Springfield stints, Atkins returned to WSM in 1950 as a featured artist on the "Grand Ole Opry." Atkins joined RCA Victor in the mid-1950's after working in record production in Muscle Shoals, Ala. Among his thousands of personal appearances have been engagements with the Atlanta Symphony and the Newport Jazz Festival. The 1960 riots at Newport actually caused the cancellation of the concert at which Atkins and the Nashville jazz musicians were to appear.

The musicians, however, gathered on a front porch and played for passersby. Victor recorded the session, releasing it as the album "After the Riots at Newport."

# Ferguson: 'Chet Never Was a Three-Chorder'

By BILL WILLIAMS

Chet Atkins is a musical purist whose roots are in the country but whose tastes are as versatile as his abilities.

This is a general summation of those who know him best, those who work with him, and those who have benefited from his talents, his concern and his patience.

"Chet was never a three-chorder," says Bob Ferguson, a&r producer for RCA Victor in Nashville, and the man who "directs" the Atkins sessions. Ferguson, a one-time artists' manager and a brilliant spare-time archeologist, gave his impressions of his boss.

"Chet reads music," Ferguson noted. "He will pick up an entire score and read it, and he has encouraged others to read." Nashville has been noted for its musicians who play "by ear," and do head-arrangements. Atkins felt this was not enough. He has worked with the best of these musicians, and has encouraged them to seek perfection.

Ferguson notes that Chet wants every melody to be exact. He still is a master himself of playing by ear. He can hear a tune played through one time, and digest each note. Then it comes back exactly as he heard it.

"Chet has always felt that each kind of music is a frontier to be conquered," according to his a&r man. "He now is seeking to master classical music, and everyone who knows him knows he will do it. There is something inside him which stimulates the drive that takes him to the top. Whenever he says he will do something, he will."

Ferguson sees one of Atkins' chief contributions to music generally as his so-called "mixing." "He is certainly loyal to country music," Ferguson notes, "but he doesn't believe in typology. He simply believes in good music. That's why he'll mix country songs, show tunes, pop standards and almost anything else into a single album. People who buy his albums expect to get all types. He records what he considers to be a good song. They want to hear his treatment of all different kinds of songs."

Ferguson feels this had done more for music overall than anything else. The country music devotee, who buys an Atkins album to hear a country tune, becomes exposed to other types, and learns to appreciate them. The same is true of the non-country fan, who experiences a discovery.

"Recording Chet is so simple that it's deceptive," Ferguson points out. "He knows the musicians he

wants. He gets a drum, a bass, a piano and a rhythm guitar, and he's ready to go. His ear is so good that there's little work for me to do except to check for obvious imbalance on the master tape. I just watch him to see which way he's going, and stay with it. Chet never shows enthusiasm. When he feels he has accomplished what he's set out to do, he merely says matter-of-factly, 'let's keep that', and the session is completed."

Ferguson has worked closely with Chet for the past four years, and has been his friend for some 15 years. It was Ferlin Husky, not Atkins, who brought Ferguson to Nashville from his native Missouri. He came as Ferlin's personal manager. It was Atkins, though, who developed Ferguson into a producer.

"Recognizing talent is one of Chet's greatest assets," said Ferguson, not alluding to himself. "Chet has the uncanny ability to attract other great artists to Nashville. Certainly the 'Grand Ole Opry' was the cornerstone of music here, but without Chet there would be no real recording industry. If he had decided to settle in Chicago, it would be there."

Ferguson notes some of the talent Chet spotted and lured, in his quiet, patient way, to Music City. Floyd Cramer was one. A completely unheralded piano player, Cramer was not doing much of anything when Chet persuaded him to become part of the industry in this area. He later developed a style that helped him sell millions of records. Atkins knew the ability was there all the time.

"Chet always took a personal interest in everyone who was good," according to Ferguson. "He was interested in their families, in their finances and their general well-being. He frequently inquired about them, and more than once took a hand to help out personally. That's one of the things that sets him apart. I'm not even sure if he consciously realizes he's doing these things; it's just his way."

As a result of his interest, he has established a nucleus of great musicians in Nashville. The latest of these is a relatively unknown violinist named Byron Williams, whom Chet first heard three years ago. Only two months ago did he lure him away from the West Coast and into Nashville. He discovered the writing and vocal talents of Waylon Jennings.

"Chet never does things directly, he's subtle about his invitations, and finally convinces these people that they came to Nashville of their own free choice. But that makes them really want to be here."

Drummer Buddy Harmon was another of those Chet brought into the fold. Now Harmon plays on nearly every important session in Nashville. Chet also helped in the development of Anita Kerr. And he brought in a pretty fair saxophone player named Boots Randolph.

"You'd never believe how it all came about," Randolph said. "I was living in Evansville, Ind., and had gone across the river to Henderson, Ky., to play background for a young girl singer (Janie Dee), and we sent the tape to Nashville for Chet to hear. We had a little tape left over, so I played a little solo saxophone on the end just for kicks.

"Well, it turned out that I was the one who got the contract with Victor. Chet said he liked what he heard on the saxophone, and he contacted me instead of the singer. First thing you know I was in Nashville signing with Chet."

Randolph, who owns a Nashville nightclub, recorded for three years for Victor, and then switched to Monument, "which was really doing something for my kind of music. Fred Foster has been great for me, but I still owe so much to Chet and, of course, we're still the best of friends."

In 1964, at the urging of a friend, Atkins, Randolph and Cramer got together to do a show at Fort Worth, Tex., "which was to be neither country nor pop—just something that would entertain a lot of people." We did a few more of them, and then X. Cosse took over as manager of this show, and it has grown since then.

"Chet's greatest qualifications," Randolph says, "are patience and good judgment. Chet is far more intelligent than he would have you believe, and there's a real humorous side to Chet that many people don't know. He likes to kid himself, but doesn't try to play the role of a comedian. When he plays, people sit quietly and listen.

"You might point out that Chet has done something no other man has done: he is able to sustain his artists. Some people go up and down, but Chet has the ability to keep people up. Look at his own successes, and those of people who work with him. He has been a strong influence on others in different companies. They see what he's doing and try to emulate it. His artists know they're up against a perfectionist, and they work hard to meet his demands. He is, I would say, the perfect a&r man."



Chet performs on the "Grand Ole Opry" with Don Helms, left, Lightnin' Chance, Vito Pellietteri, Jimmy Dickens, and Ott Devine.



Andres Segovia, Mr. Classical Guitarist, and Chet Atkins, Mr. Country Guitarist, discuss the fine points of the art.



Chet at his own session.



In a festive mood—left to right, Chet, Skeeter Davis, Hank Snow and Anita Kerr.



Mr. and Mrs. Chet Atkins show off their latest addition to the Atkins family to Anita Kerr, a longtime friend.



Chet's head rests on his guitar at session.

*Congratulations  
Chet,  
and 20 more*

*Jimmy  
Dean*

**To Chet....**

**Warmest Wishes**

**Deepest Respect**

**dub allbritten**



**CHET,**

**Bless Your Heart, Hoss!!!**

**Harbot Music**



# There's something special about Chet Atkins.

## Or why would this be a special issue about him?

### Special, indeed:

In the mounting acclaim he's been accorded for 20 years as an RCA Victor recording artist. In the distinguished interpretation he gives to all forms of guitar rendition. In the Authentic Sound he can evoke by

performing on the three distinguished guitars he used—crafted by Gretsch—where the Authentic Sound has originated for 80 years.

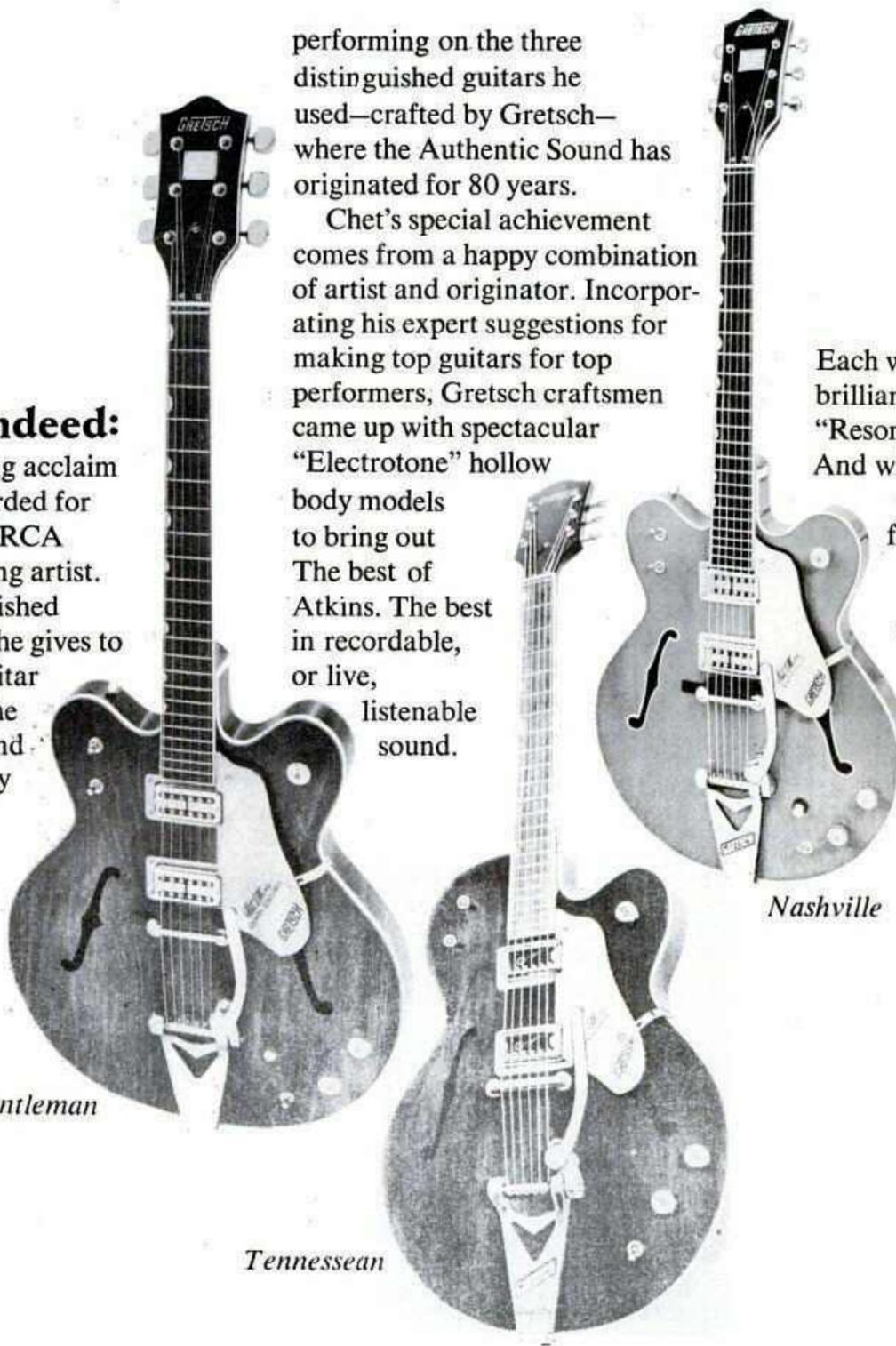
Chet's special achievement comes from a happy combination of artist and originator. Incorporating his expert suggestions for making top guitars for top performers, Gretsch craftsmen came up with spectacular "Electrotone" hollow

body models to bring out The best of Atkins. The best in recordable, or live, listenable sound.

Each with its own brand of brilliance. Each with its "Resonance of Realism." And with superb amenability to any performer's demand for unique styling effects.

Whatever *your* achievement on a guitar so far, even if you can't play like Chet, you *can* play better on a Gretsch Chet Atkins guitar. Test-play one at your Gretsch dealer and listen.

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*Country Gentleman*

*Tennessean*

*Nashville*

# Top Scorer in the Studio and on the Links

Despite his protestations that he is a "guitar player" first, and his other activities vie somewhere in the secondary, Chet Atkins has to be the best a&r hobbyist in the business.

Who else, just "knocking around," could produce such gems as: "Oh, Lonesome Me," by Don Gibson; "Detroit City," by Bobby Bare; "The Three Bells," by the Browns; "Make the World Go Away," by Eddy Arnold; "Last Date," by Floyd Cramer; "Abilene," by George Hamilton IV; "Here Comes My Baby," by Dottie West, and other hits of such artists as Don Bowman, Homer and Jethro, Hank Locklin, Hank Snow, Bobby Staff and many more. It's difficult even for Atkins to recall how many.

Chet is a seven-in-the-morning man, whether he's recording himself, or producing someone else's record. An early riser, regardless of what time he goes to bed, he wants his artists to be ready to perform not long after the sun comes up. Some of them flatly refuse to fight the morning battle, but most of them come around to his way of thinking. Among those who now rise and sing are Gibson, Arnold and Bare.

Atkin's attractive, efficient secretary, Mary Lynch, suggests with a smile that Chet has a double-purpose in this early-morning practice: he is fresher, more alert; and if it's a sunny day he can play some golf in the afternoon.

There may be a modicum of fact in this observation. Chet, indeed, is a dedicated golfer (he is dedicated in anything he undertakes), and has mastered respectability on the greens and fairways. His charming wife, Leona, is an outstanding golfer, and has her share of trophies. Chet has played in many of the big celebrity tournaments, but at home will head for the golf course at the slightest provocation.

No record producer can, of course, get all of his artists to record at seven. Occasionally he works late into the night. The control room thus is supplemented with morsels of food, plenty of coffee; and his familiar mail-order cigars. (He began smoking cigars several years ago when someone told him they prevented canker sores from forming in the mouth. He's never had one, but doesn't know whether this is attributable to the cigars or not. He kicked the cigaret habit some time back, and periodically goes on a no-smoking binge. In a few days, however, the cigars are back.)

Chet has no aversion to visitors while he's working, as long as they don't disturb him or the artist recording.

He is pretty liberal about letting a visiting newsman or friends of his friends come in and sit through a session.

In his quiet way, he is in complete control of things. Having familiarized himself with the score, he listens intently to each sound. Once balance is attained, he goes after the same perfection he demands in himself. It's rare that a session produced by Atkins goes beyond the allotted three-hours. Sometimes it is accomplished in considerably less time: He gives the job total concentration. The completely relaxed attitude he develops allows the artist to emote without the feeling of pressure. It's significant that this same mood has rubbed off on Chet's two other Victor producers in Nashville, Bob Ferguson and Felton Jarvis. There are no histrionics in the building.

Atkins has a somewhat secluded office. One must pass two lovely receptionists, and then be confronted by Miss Lynch, whose office adjoins that of her boss. Far more than a secretary in the strict sense of the word, she is able to handle a multitude of the matters which are aimed at Chet, thereby conserving his valuable time and efforts. She is, in every way, a treasure.

Once inside the Atkins office, one often is a recipient of a cigar, a handshake and frank conversation. Chet has an undeserved reputation for being a poor conversationalist. Actually, he says a great deal, but wastes few words. One gets the distinct impression he has no use for small-talk, and he does not engage in it himself. Nonetheless, he is a great storyteller, and is possessed of a remarkable memory.

The office is located only a few strides from the recording studios, and even fewer strides from the rear entrance to the building. Those who wait hopefully in the lobby to get a glimpse of Chet, or try to catch him entering or leaving are denied that opportunity. He parks his Cadillac on Victor's back lot, and enters through a locked door. He leaves the same way. He does this not because of an aversion to seeing people (although he is naturally shy), but because he must maintain a tight schedule, and interlopers would only put him off the pace.

Perhaps few men in history have more successfully parlayed a "hobby" into such a successful enterprise. And no one who has ever recorded with Chet in the control room will tell you that Atkins was not responsible in a great measure to the success of the product.

## Hand Him Five Strings and Let Him Go

There is nothing which points up success any greater than results. And to suggest that Chet Atkins has had results would be, of course, an understatement.

Atkins, however, is the master of the understatement, particularly in regards to his own accomplishments.

As an artist, he has recorded virtually every conceivable type of tune. The string of hits he has amassed testifies to his ability to come across in any language of music.

Among his biggest has been "Yakety Axe," a tune originally penned for the saxophone style of Boots Randolph (Yakety Sax), but converted to the Chet Atkins guitar version. No one else would have thought of such a conversion. Chet did, and made a hit out of it.

Atkins' "Mr. Sandman" was a standard, done by scores of artists. That didn't phase him. He again recorded his own version, and came up with another hit.

Chet scored again, and big, with "Poor People of Paris," a song whose many sounds suggested full use of orchestration. In the Atkins version, his guitar is the workhorse.

Versatility comes through on such tunes as "Country Gentleman" and "Gallop'n' Guitar," which also were big numbers for him.

"How's the World Treating You?" and "Midnight" go on the best seller list, as well, both of which were co-written by Atkins with Boudleaux Bryant.

A "hit" to many artists is just another record to Atkins, whose recordings all sell well, whether singles or albums.

On the subject of albums, it's not surprising that the name of Chet Atkins appears on most of the album covers. It's a magic name that sells them. There are, among others, "The Best of Chet Atkins," "Chet Atkins at Home," "Chet Atkins in Hollywood," "Chet Atkins in Three Dimensions," "Chet Atkins Picks on the Beatles," "Chet Atkins Teensville," "Chet Atkins Workshop," "Christmas With Chet Atkins," "The Other

Chet Atkins," "Stringing Along With Chet Atkins," and, his newest, "Chet Atkins Picks the Best."

The guitar is prominently mentioned in many: "Caribbean Guitar," "Finger Style Guitar," "Guitar Country," "Mr. Guitar," "The Most Popular Guitars," "My Favorite Guitars" and "It's a Guitar World."

All of these have been hits. So have his LP's titled "Down Home," "Progressive Pickin'," "Teen Scene," and many more.

The release of any Chet Atkins record, single or LP, is assurance of a large market. Some outsell the others, but generally the sales are stable, and that point of stability is a lofty one.

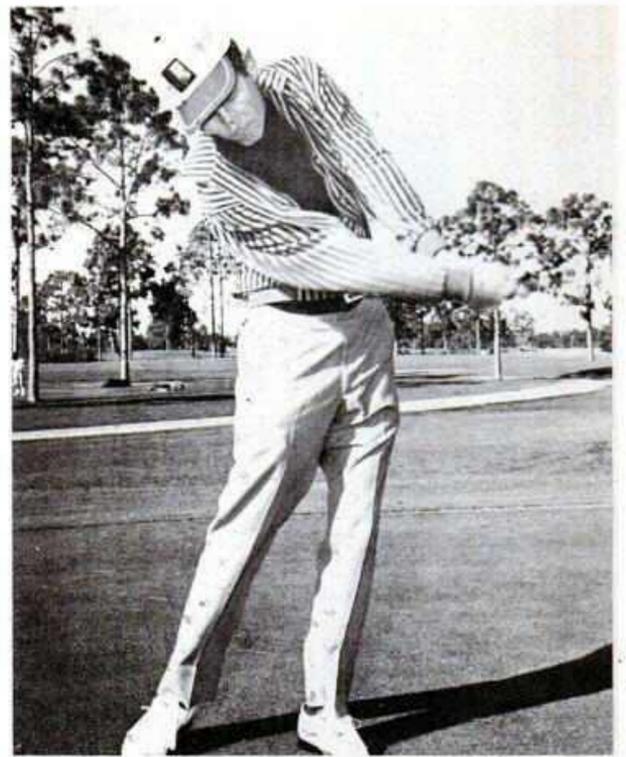
Atkins as an artist has appeared with the Atlanta Symphony, the Nashville Symphony, and before the late President Kennedy at the White House in March of 1961. He has won country polls, jazz polls and general music polls. His awards as an artist are perhaps unsurpassed.

On his own, he has created single hits that range in titles from "The Slop" to "Boo-Boo Stick Beat."

Just hand him the five strings and let him go:



Chet Atkins and Boston Pops Conductor Arthur Fiedler.



Chet the Golfer.



Relaxing at the airport before their European trip are, left to right: the late Jim Reeves, Bobby Bare, Anita Kerr and Mr. Guitar.



Floyd Cramer and Chet size up the situation in London, where they showed the English the fine points of country guitar.



Another Gold Record—left to right: Steve Sholes, Chet, the Browns, and George Marek, then vice-president and general manager of RCA Victor Records.

*Chet, you're too much!*



Jack Stapp  
President

W. D. "Buddy" Killen  
Executive Vice-President

**TREE PUBLISHING COMPANY**

Nashville, Tennessee

# Country-wide C

This year marks Chet Atkins' 20th year with RCA Victor—years in which Chet has music's popularity throughout America. His many talents as an artist, A&R producer, human qualities, have earned him the respect and admiration of the industry. Our respect look forward to many more years of this happy association.



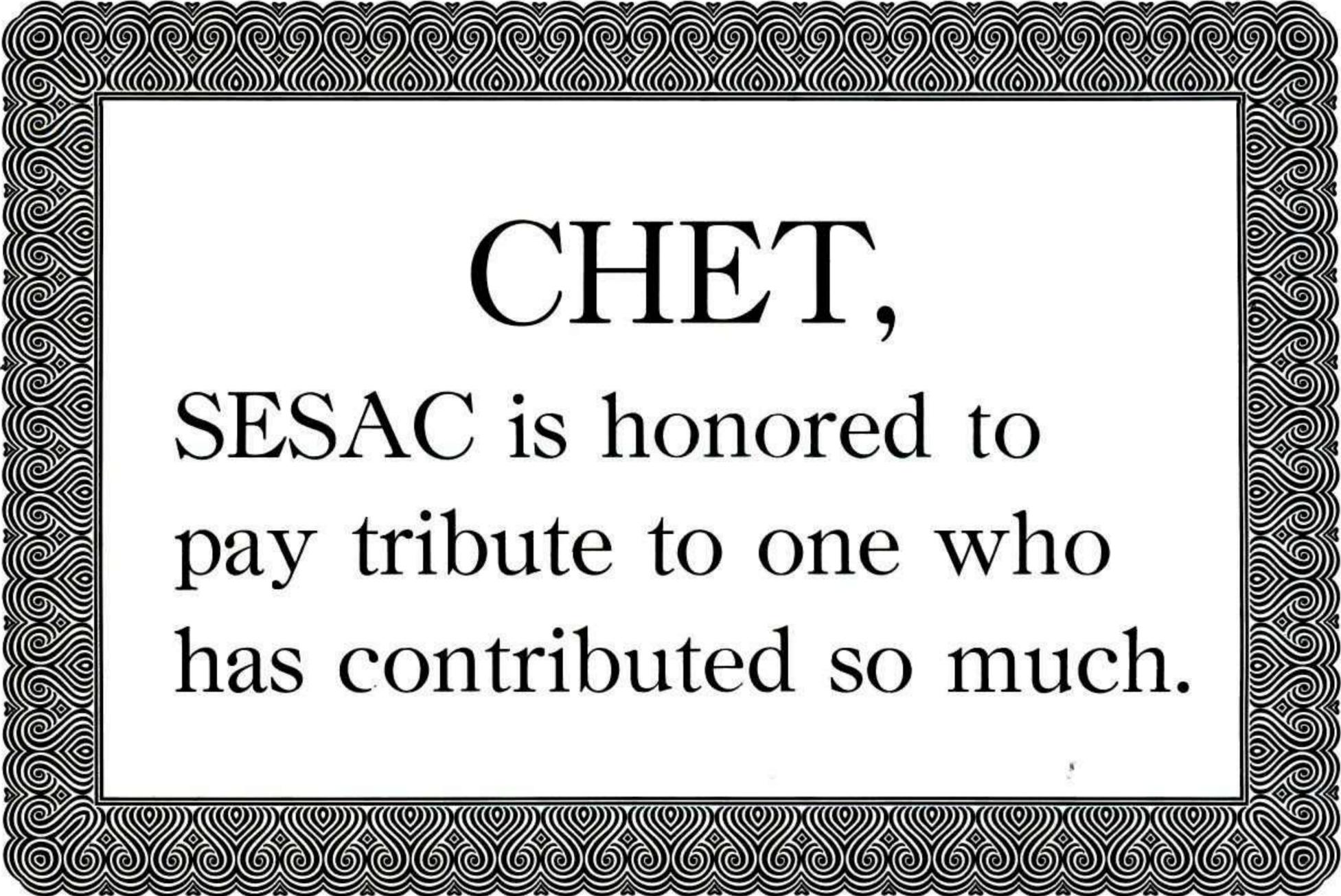
# Celebration.

...been a major influence in expanding Nashville  
...arranger, recording executive, and above all, his fine  
...relationship has been long and pleasant, and we

## RCA VICTOR

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**CHET,**

SESAC is honored to  
pay tribute to one who  
has contributed so much.

**Chet:**

***Chicago seems a long time  
ago...Glad we're both home  
in Nashville.***

***Red Foley***



Harp lovers—Chet Atkins, Anita Kerr and the late Jim Reeves give their educated ears to a fellow musician.



Chet Atkins performs with symphony conducted by Arthur Fiedler.



Chet, Como and Steve Sholes.

## 'Chet's Tune' Was A Top Secret

An RCA Victor "anniversary" single, utilizing 20 top artists and leading songwriters and a&r producers, was cut at the RCA studios in Nashville without the knowledge of Chet Atkins.

The single, titled "Chet's Tune," was a tightly kept secret, handed to Atkins as a complete surprise on the eve of his 20th anniversary with the label.

The lyrics and melody were written by Cy Coben; the arrangement was done by Bill Walker; the a&r work by Bob Ferguson and Felton Jarvis. The song is an up-tempo number. All segments were cut in Nashville, with the exception of the portion done by Homer and Jethro in Chicago.

Whenever Atkins was absent from the studio, the artists came in. Behind locked doors each artist taped a single verse. Mrs. Atkins even sneaked in her husband's favorite guitar, and Jerry Reed plays his guitar on the disk. On the flip side is "Country Gentleman," a tune by Atkins himself.

Bill Vandervort, RCA Victor engineer, spliced the individual tapes, maintaining complete continuity.

The 20 artists who united to do this tribute are (in order of appearance on the song): Floyd Cramer, Eddy Arnold, Dottie West, Archie Campbell, Bobby Bare, Norma Jean, George Hamilton IV, Skeeter Davis, Jimmy Dean, Hank Locklin, Jim Ed Brown, Hank Snow, John D. Loudermilk, Connie Smith, Homer and Jethro, Waylon Jennings, Willie Nelson, Porter Wagoner and Don Bowman.

National distribution of "Chet's Tune," by "Some of Chet's Friends" is scheduled for Tuesday, May 23, coinciding with the week of the tribute to Chet Atkins which will take place in Nashville.

JUNE 3, 1967, BILLBOARD

# Fountainhead of the Nashville Sound

By CLAUDE HALL

Most music men feel there's no gauge by which Chet Atkins' total influence on the field of music can be measured. His contributions to country music and its popularization around the world are legend; his assets in the pop music field are fantastic and led RCA Victor Records to send many an artist to the fountainhead of the "Nashville Sound."

Perry Como made the trek and came away with a couple of hit singles. Atkins also has a touch for jazz well recognized by jazz musicians, and his guitar artistry puts him high on jazz polls and makes his albums steady sellers among jazz fans as well as country music buffs. If Atkins decided to take up the classical guitar tomorrow, no one would be astonished; no one would doubt his success. Certainly not Arthur Fiedler, who has recorded with the lanky Tennessean.

But hardly known is Atkins' contribution to the world of soul.

"My feeling," said independent record producer Rick Hall, "is that anyone who has potential will make it if they get the encouragement. That's what Chet did for me. As did Owen Bradley. I was just starting out then as a songwriter and publisher. Chet would help me out by recording one of my songs every now and then . . . putting the song on the back side."

Hall said he'd known Chet and "been a follower since me and my father used to walk two miles to a radio at a neighbor's in Freedom Hills, Ala., to hear him play." Hall used to drive to Nashville from where he lived in Muscle Shoals, Ala., sleeping all night in a car, then spruce up the next day in a filling station to look presentable when he took a song to Atkins. One of those early songs Chet recorded, which FAME published, was "Middleage Teenager," the flip side of the "On Top of Old Smokey" record by Homer and Jethro.

"Chet called me on the phone one day," Hall said, "and it was like the President of the United States

calling. He said he'd lost the dub of the record and wanted me to sing it to him over the phone." "Middleage Teenager" had been written by Billy Sherrill and Hershel Wigington.

One of the next FAME tunes Atkins used was "Sweet 'n' Innocent," recorded by Roy Orbison on RCA Victor, the first session he cut for Sun Records. Sherrill and Hall wrote it.

Along about this period, Hall began coming up with some hit records that he'd produced himself. They were mostly r&b. When he built his new studio in the Muscle Shoals area, Atkins was one of the people who advised him on what and how to do it. The Hall studio is where Aretha Franklin's "I Never Loved a Man the Way I Loved You" hit was produced, as well as Wilson Pickett hits, hits by Jimmy Hughes, Joe Tex, Arthur Conley and many others—all r&b and soul.

Atkins, whose advice was instrumental in creating the especial "sound" for which Hall's studio is noted, has never been inside the place.

"Anybody who knows Chet would say he's a true blue music lover," Hall said. "He hasn't changed since the day he went to Nashville. He still loves to play the pinball machine. He still sits and talks with you at leisure as if he didn't have a thing else to do. More than that, he still has that magic touch."

"Sitting in the control room with him a few months ago during a recording session with Bobby Bare, I heard Bare ask from the studio: 'Chet, isn't that vibrato on that guitar clashing with those vibes?' And Chet answered: 'A little bit, Bob. But it sounds good.' That's what makes Chet so great . . . he believes there's no law or rule about what to do or not to do in a studio. And more than that, he digs people who are sincere. He has never been out to make a quick killing in this business . . . instead, he's helped to make it grow."

## Y'all Come--- And They Did

Al Hirt, Perry Como, Ann-Margret and Jimmy Dean are just a few of the recording artists who have found their way to Nashville after the welcome mat was spread by Chet Atkins.

The people of Tennessee have a subtle way of issuing invitations. They are seldom direct, seldom explicit. It is more of a general, "anytime."

This is the sort of invitation Chet issued to the above artists. He made them want to come of their own volition.

"I have never gone out and sought name artists to come here," Atkins explained; "because the rapport is not always as good as it is with our Nashville-based artists."

Chet blames this "lack of rapport" on his own natural shyness. Yet, this shyness is an asset and has

been a factor in getting the stars here.

Atkins makes them want to come to Nashville, and they fit right into the scene. In his quiet way he tells them of the facilities available, the musicianship of the musicians, the relaxed atmosphere and the hospitality of the city generally.

Chet has always stressed the musicianship. Realizing that the others are just plusses, he knows full-well that any artist comes to record a hit song, and for no other reason. It has paid rich dividends.

Each of the artists named has scored big in Nashville. They keep coming back to record.

And no one, of course, can keep track of the many "non-name" artists who have come and made a name for themselves because of the influence of one man, Chet Atkins.

## The Guitar Is More Than a Facade

Talking to Chet Atkins is a distracting experience. He plays the guitar as he converses.

While this may be unnerving at first, and brings about a feeling of inattention, one quickly realizes that every word is getting through. The guitar is more than a facade; it is a form of hearing aid.

Atkins has guitars everywhere (he doesn't really know how many). People send them to him all the time, sometimes for endorsement, sometimes for suggestions, sometimes as outright gifts. He keeps guitars in his home, in his office, in his car. It is as much a part of his surroundings as the clothing he wears. Indeed, Chet would feel more naked sans guitar than he might if he were to lose an item of apparel.

Five or six words into every conversation, and the nimble fingers of this great guitarist slip naturally toward his musical instrument. Deftly he picks it up, and the music begins. It may range from basic chords or "runs" to a recognizable tune. It is a subdued tone—nothing that would overwhelm the conversation—but it is inescapably there.

Once the sense of distraction has been overcome, one gets the impression that Atkins is literally "scoring" the conversation, as a screen composer would do to the words and action in a movie. Ultimately it be-

comes an aid to the conversation; it actually stimulates the communication.

Perhaps Chet Atkins has discovered something; more likely, however, it is just a physical aid. A naturally shy, almost introverted individual, he can sometimes say with music what he cannot say with spoken words.

## Old Albums Never Die

Every Chet Atkins album ever cut is still in production.

Atkins is so perennially popular that RCA Victor has repackaged a "whole batch" of his albums, bringing the cover picture and type up to date.

This gives it a "modern" look, much as does a new edition of a best-selling book.

Most of the new pictures for the albums were shot in Nashville, some in New York. But the contents in the jacket are the same. This is unique in the industry, when an album is still hot enough to be a continuing marketing item.

# Congratulations to CHET

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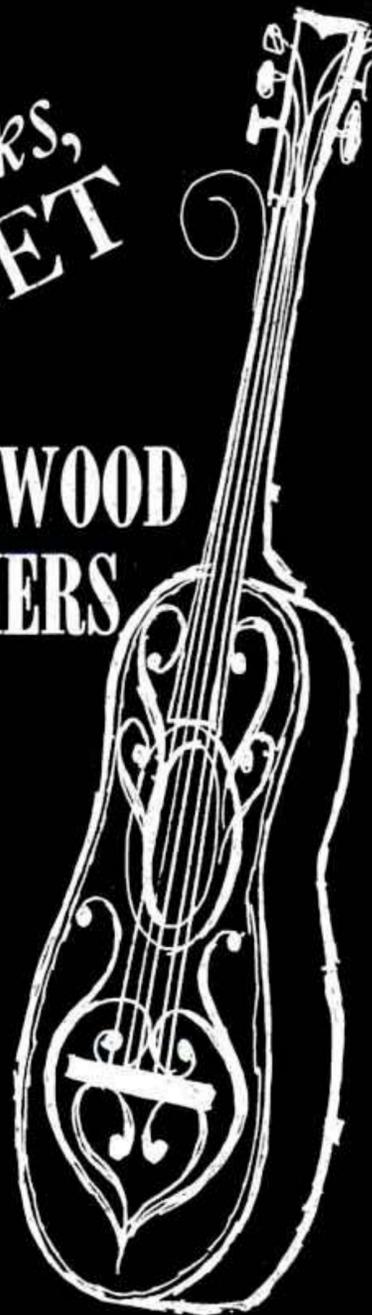
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# The Big 3 --- Atkins, Randolph and Cramer

Mark Parrish, in 1964, brought together three of Nashville's finest musicians and put them on the road. He called the road show the "Master's Festival of Music."

Working with Parrish, a leading promoter, was X. Cosse, husband of country music star Martha Carson, who had been long active in the promotion field.

Parrish, whose work until then had been confined to automobile racing promotions and rock 'n' roll shows, was talked into taking these three into the fold: Chet Atkins, Boots Randolph and Floyd Cramer. The three had performed together in Texas for the first time and had found overwhelming response.

So Parrish pioneered. He hired Cosse to do the road promotion and began booking the "Master's Festival of Music." It was the "big three" in concert, and Parrish took them first to colleges close to home.

Parrish recalls that initially he lost money with the act, playing at Tennessee Tech (Cookeville), Middle Tennessee State University (Murfreesboro) and the University of Tennessee (Knoxville). Then the word began to get around about the incredible skill of the three performers and the crowds picked up.

"No one could promote them except X.," Parrish recalls. "He really got out and worked at it." Parrish said Cosse would go into a town well in advance of the show and spend a couple of thousand dollars on promotion. The word really got circulated, and people began to fill the halls. Parco (Parrish's company) began to make money.

"They were working for a fee then for talent costs," Parrish pointed out. "When the crowds got real big, Cosse decided to work out a percentage deal. With my blessing, he got Atkins, Randolph and Cramer to form their own company, and now he's working for them. The firm is known as ARCO."

This name, of course, comes from the first letters of the names of the artists—Atkins, Randolph and Cramer. Each is a magic name, each a drawing card. But the most magic of all is that of Atkins.

Cosse calls this the "most successful show business venture ever to come out of Nashville." In the past two years, he points out, the only two dates which have not been complete sellouts were in Louisville, and Madison, Wisconsin. "Two out of approximately a hundred isn't bad," he adds.

He says the show is so highly professional, and that the three artists present themselves so capably on

stage, that return business is always the greatest. "We are now going back on repeats into towns we played 12 and 14 months ago," he said, "and the show is always a sellout, sometimes weeks in advance.

Perhaps one of the greatest tests was Nashville itself, which is a city that does not turn out for local performers. Twice now the show has been a complete sellout in this city, and Cosse said he could have sold \$60,000 worth of tickets if he had the space.

"The technical ability of these men makes them true professionals," he said. "The Master's Festival of Music has developed into an institution."

On the road, the trio carries what has come to be identified as Randolph's band, the group which plays regularly at his Carousel Club in Nashville's Printer's Alley. Joe Lane is the pianist and conductor, with Chuck Sanders on bass, Jack Greuber on drums, and Jimmy Wilkinson and Hank Wallis on guitars. Additionally, a five-piece string section now accompanies the group, known as the "Music City Sound of Strings." Lane then lines up five more violinists in each city, rehearses them and blends them in with the traveling performers to build a 10-man string section for backing of the trio.

Randolph opens each show with his rendition of "Charley Brown" and segues into such numbers as "Moon River," "Unchained Melody," "Big Daddy's Alabama Bound" and "Shadow of Your Smile." Then it's Cramer's turn, and he does such numbers as "On the Rebound," "San Antonio Rose," "Born Free," a Hank Williams Medley, and "Last Date." Guitarist Jimmy Wilkinson does a solo on "Hoedown," Randolph returns for a couple more numbers, including his rousing "Yakety Sax," and then there is an intermission. The second half belongs to Chet Atkins.

After the spontaneous applause which greets the soft-spoken guitarist, an incredible silence comes over the audience. Working with the group, he plays such diversified numbers on his electric Gretsch as "You'll Never Walk Alone," "What Did I Say" and "Battle Hymn of the Republic." Then there is a medley more reminiscent of country as he ranges from "Wildwood Flower" to "Mr. Sandman," and, continuing with diversity, he does "La Fiesta." Chet then introduces Byron Williams, the violinist, who performs solo, and then joins Atkins in a medley.

At this point, every musician on the stage leaves as Chet places his electric guitar on the floor and picks

up his classical instrument. There is an almost eerie silence as he bends over the guitar in his familiar concentrated pose and begins to communicate entirely with his fingers. For 10 or 15 minutes this reverent silence continues (one is not even aware of a cough in the audience), as Atkins performs. Here, indeed, is the master, the great guitarist of our era who holds an audience spellbound. It is total mesmerism, and an observer feels (in retrospect, of course, since there is no such distraction during the performance) that Atkins could, in Pied-Piper style, lead his audience out of the enclosure and along whatever chosen path he may take.

There is only one logical way to break this spell. Once concluded, Atkins re-assumes his straight position on a stool, and the effervescent Randolph brings the audience back down to earth by reappearing on the stage. Close behind is Cramer, and they work into one of the wildest, roof-raising finales ever planned. The audience, which has sat there for two hours and 40 minutes, can't really believe it's over. It continually screams for more.

Cosse, of course, wants them screaming for more, and 12 months later he'll be back in this town booking another SRO show. By then the "masters" will have completely revamped the program.

Randolph is unsurpassed as an entertainer. He does virtually everything and does it well. No one can match his saxophone style, his boundless energy and his timing as the show's "talker." Cramer is a great piano stylist and part of his image is his silence. Somehow his abilities seem dwarfed, sandwiched between the other performances. Nonetheless, his talents are appreciated. But it is Atkins who draws the crowds, who twists the audience around his nimble fingers, who brings the show to its roaring climax. It is he who stands in the wings more than an hour after the performance, obligingly signing autographs. It is his name which heads the list on the marquee of the building where the performance is taking place and at the motel where he is lodged for the night.

On stage and off stage, as always, he is impassive. He is friendly, but not outgoing. He emotes only through his fingers, but this provides enough emotion to draw audiences from hundreds of miles around.

Cosse expects the "Master's Festival of Music" to become a permanent institution. Many would argue that it already is.

## It Takes a Square to Know a Song

Chet Atkins, the a&r man, is a self-professed "square." It takes a square, he claims, to recognize a song which will be accepted by the public.

"Sophisticated a&r men are out of touch with the public," the RCA Victor man in Nashville claims, "and only someone who is impressionable enough to be pleased by what he hears can make a go of it."

Chet Atkins has certainly made a go of it in this facet of his many-sided career. Following his evolution from artist to selector-of-musicians to the artist and repertoire work, he has an enviable string of successes in his session book.

"I don't listen for any one thing in a song," Atkins confided. "I listen to the composite. But I'm always on the lookout for surprises—something I didn't expect to hear—something that makes me say to myself, 'why didn't I think of that?'"

It was the late Fred Rose who actually led Chet into a&r work, a work he refused to take too seriously at the time. "Fred would ask me to get up the musicians for a session, and that's about half the battle. The big difference was that Steve Sholes later had me pick out the songs as well."

Atkins considers himself an a&r man only as a hobbyist, even today. "First and foremost I'm a guitar player," he is quick to point out. "Anything else is a sideline, and that's the way I want to keep it."

It has been a most unusual sideline. His first a&r work was for the team of Johnny (Wright) and Jack (Anglin). It was a tune called "Sincerely." Later that same year, in the early 1950's, he handled a Don Gibson session, in which the singer recorded "Oh, Lonesome Me."

"It was a song Don had written, and he just brought it along," Atkins modestly recalls. On the back of it was "I Can't Stop Lovin' You." Since then he has never stopped producing hits, in all areas of music.

"To an a&r man, the most important thing is the writer," Atkins noted. "The writer must come up with the material."

As to how the material has held up over the years, Chet makes this observation:

"There was a time when we got all the material,

and we could always find something good. Today the competition is fierce, so we don't get as many good ones. There are probably just as many good songs over-all, but they're divided up among many companies in Nashville, so we have fewer from which to select."

Asked about the changes in the so-called Nashville Sound over the years, Atkins replied:

"Sophistication is the big thing. There were the drums first, the violins and the voices. The same basics are still there, but the music certainly is more sophisticated than it used to be."

He gave a terse "no" answer to a question concerning the commercial possibility of "old time country music." Asked to expand on this, he said that this music no longer is commercially acceptable, that people had developed new tastes, that they want all the new elements found in a modern recording.

Atkins noted some of the components of a good recording. Again he alluded to the writer first. He listed selection of a studio next. "All of the Nashville studios are good ones," he explained, "but certain studios are right for certain types of songs. Many of the studios outside of Nashville, the smaller ones, can't do much for a song."

Next he listed the musicians. "The proper musicians are all-important. It's up to the a&r man to pick them carefully. They must be adaptable, versatile and capable."

Again excluding himself, he said selection of the proper a&r man for a session is an important prerequisite. And, on some songs, the selection of the understanding arranger can do much for a song.

"You put all these ingredients together," he said, "and you hope it comes off." He admitted there was an element of luck, but placed it far down the list.

Describing his own particular work, he said with typical modesty, "I just follow mostly, and occasionally try to set a trend."

Asked to differentiate between country and pop music today, he said the entire difference is in the construction of the song. "It all depends on creativity as to which way they'll go."

Atkins now spends three to four hours every day

playing the classical guitar. He carries it with him on his concerts, although he performs with his Gretsch electric. Admittedly he is trying to become a master of the classical. No one doubts that he will. After all, he's a guitar player, first and foremost.

## CHET ATKINS ALBUMS

- A Session With Chet Atkins—LPM/LSP-1090 (e)
- Chet Atkins in Three Dimensions—LPM/LSP-1197 (e)
- Stringin' Along With Chet Atkins—LPM/LSP-1236 (e)
- Finger-Style Guitar—LPM/LSP-1383 (e)
- Chet Atkins at Home—LPM/LSP-1544 (e)
- Chet Atkins in Hollywood—LPM/LSP-1993
- Hum and Strum Along With Chet Atkins—LPM/LSP-2025
- Mister Guitar—LPM/LSP-2103 +
- Chet Atkins' Teensville—LPM/LSP-2161 +
- The Other Chet Atkins—LPM/LSP-2175
- Chet Atkins' Workshop—LPM/LSP-2232 +
- The Most Popular Guitar—LPM/LSP-2346 +
- Christmas With Chet Atkins—LPM/LSP-2423
- Down Home—LPM/LSP-2450
- Caribbean Guitar—LPM/LSP-2549
- Chet Atkins Plays Back Home Hymns—LPM/LSP-2601
- Our Man in Nashville—LPM/LSP-2616
- Travelin'—LPM/LSP-2678
- Teen Scene—LPM/LSP-2719 +
- Guitar Country—LPM/LSP-2783 +
- The Best of Chet Atkins—LPM/LSP-2887 (e)
- Progressive Pickin'—LPM/LSP-2908
- Reminiscing (With Hank Snow)—LPM/LSP-2952
- My Favorite Guitars—LPM/LSP-3316 +
- More of That Guitar Country—LPM/LSP-3429 +
- Chet Atkins Picks on the Beatles—LPM/LSP-3531 +
- The Best of Chet Atkins, Volume 2—LPM/LSP-3558
- From Nashville With Love—LPM/LSP-3647 +
- It's a Guitar World—LPM/LSP-3728 +
- Chet Atkins Picks the Best—LPM/LSP-3818

- Red Seal
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- + Available in Stereo 8 Cartridge Tape
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101 West 55th Street • New York, N. Y. 10019 • JU 2-1368

May 29, 1967

Mr. Chet Atkins  
RCA Victor  
Nashville, Tennessee

Dear Chester:

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I sincerely have to agree with him as I think you are one of the most talented and cooperative A&R men in the business.

All best wishes for many more years of success.

Sincerely,

  
AL GALLICO

# CHET ATKINS DISCOGRAPHY

Selection Title	Album Title	Album Number
Adelita	Finger-Style Guitar	LPM/LSP-1383(e)
Adios Amigo	The "Pops" Goes Country	LM/LSC-2870
After the Tears	From Nashville with Love	LPM/LSP-3647
Alabama Jubilee	The "Pops" Goes Country	LM/LSC-2870
Alabama Jubilee	A Session with Chet Atkins	LPM/LSP-1090(e)
Al-Di-La	From Nashville With Love	LPM/LSP-3647
Alexander's Ragtime Band	Our Man in Nashville	LPM/LSP-2616
Alice Blue Gown	Stringin' Along with Chet Atkins	LPM/LSP-1236(e)
All	Chet Atkins Picks the Best	LPM/LSP-3818
Alley Cat	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Alley Cat	Teen Scene	LPM/LSP-2719
Alone and Forsaken	More of That Guitar Country	LPM/LSP-3429
Always on Saturday	Our Man in Nashville	LPM/LSP-2616
Amazing Grace	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
Anna (El Negro Zumbon)	Chet Atkins Picks the Best	LPM/LSP-3818
And I Love Her	Chet Atkins Picks on the Beatles	LPM/LSP-3531
April in Portugal	Chet Atkins at Home	LPM/LSP-1544(e)
Arkansaw Traveler	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Armen's Theme	Chet Atkins in Hollywood	LPM/LSP-1993
Ay-Ay-Ay	Chet Atkins at Home	LPM/LSP-1544(e)
Ay-Ay-Ay	Chet Atkins Picks the Best	LPM/LSP-3818
Back Home Again in Indiana	Teen Scene	LPM/LSP-2719
Back Up and Push	More of That Guitar Country	LPM/LSP-3429
Backwoods	Mister Guitar	LPM/LSP-2103
Banana Boat Song, The	Caribbean Guitar	LPM/LSP-2549
Bandit, The	Caribbean Guitar	LPM/LSP-2549
Battle Hymn of the Republic	Chet Atkins Picks the Best	LPM/LSP-3818
Baubles, Bangles and Beads	Travelin'	LPM/LSP-2678
Beautiful Brown Eyes	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Beautiful Dreamer	Reminiscing	LPM/LSP-2952
Begin the Beguine	The Other Chet Atkins	LPM/LSP-2175
Bill Bailey	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Birmingham Jail	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Birth of the Blues, The	A Session With Chet Atkins	LPM/LSP-1090(e)
Black Mountain Rag	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Blowin' in the Wind	More of That Guitar Country	LPM/LSP-3429

Selection Title	Album Title	Album Number
Blue Christmas	Christmas With Chet Atkins	LPM/LSP-2423
Blue Gypsy	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Blue Ocean Echo	The Best of Chet Atkins	LPM/LSP-2887(e)
Blue Steel Blues	Down Home	LPM/LSP-2450
Blue Tango	Reminiscing	LPM/LSP-2952
Blues in the Night	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Bluesette	Progressive Pickin'	LPM/LSP-2908
Bonita	Chet Atkins' Workshop	LPM/LSP-2232
Boo Boo Stick Beat	Chet Atkins' Teensville	LPM/LSP-2161
Brahms' Lullaby	Reminiscing	LPM/LSP-2952
Bye Bye Birdie	Teen Scene	LPM/LSP-2719
Calcutta	Travelin'	LPM/LSP-2678
Can't Buy Me Love	Chet Atkins Picks on the Beatles	LPM/LSP-3531
Caravan	A Session With Chet Atkins	LPM/LSP-1090(e)
Cast Your Fate to the Wind	It's a Guitar World	LPM/LSP-3728
Catch the Wind	More of That Guitar Country	LPM/LSP-3429
Chopin Waltz No. 10 in B Minor	My Favorite Guitars	LPM/LSP-3316
Cloudy and Cool	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Cloudy and Cool	More of That Guitar Country	LPM/LSP-3429
Cold Cold Heart	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Cold Cold Heart	The "Pops" Goes Country	LM/LSC-2870
Colonel Bogey	Chet Atkins Picks the Best	LPM/LSP-3818
Come Softly to Me	Chet Atkins' Teensville	LPM/LSP-2161
Come to the Mardi Gras	Caribbean Guitar	LPM/LSP-2549
Convict and the Rose, The	Reminiscing	LM/LSP-2952
Copper Kettle	Guitar Country	LPM/LSP-2783
Corrone, Corrina	A Session With Chet Atkins	LPM/LSP-1090(e)
Country Gentleman	The Best of Chet Atkins	LPM/LSP-2887(e)
Country Gentleman	Mister Guitar	LPM/LSP-2103
Country Gentleman	The "Pops" Goes Country	LM/LSC-2870
Country Style	Mister Guitar	LPM/LSP-2103
Coventry Carol, The	Christmas With Chet Atkins	LPM/LSP-2423
Czardas	Chet Atkins at Home	LPM/LSP-1544(e)
Dance of the Golden Rod	Finger-Style Guitar	LPM/LSP-1383(e)
Dark Moon	Reminiscing	LPM/LSP-2952
Deck the Halls	Christmas With Chet Atkins	LPM/LSP-2423
Delicado	The Other Chet Atkins	LPM/LSP-2175
Django's Castle	The Best of Chet Atkins	LPM/LSP-2887(e)
Django's Castle	Chet Atkins' Teensville	LPM/LSP-2161

Selection Title	Album Title	Album Number
Dobro	Guitar Country	LPM/LSP-2783
Dolce Vita, La	Travelin'	LPM/LSP-2678
Down Home	Our Man in Nashville	LPM/LSP-2616
Drina	From Nashville With Love	LPM/LSP-3647
Drown in My Own Tears	Our Man in Nashville	LPM/LSP-2616
Early Times	Progressive Pickin'	LPM/LSP-2908
East of the Sun	The Most Popular Guitar	LPM/LSP-2346
El Paso	Chet Atkins Picks the Best	LPM/LSP-3818
Enchanted Sea, The	Caribbean Guitar	LPM/LSP-2549
English Leather	From Nashville With Love	LPM/LSP-3647
Estrellita	Chet Atkins in Hollywood	LPM/LSP-1993
Et Maintenant (What Now My Love)	It's a Guitar World	LPM/LSP-3728
Exodus	Travelin'	LPM/LSP-2678
Faded Love	The "Pops" Goes Country	LM/LSC-2870
Fiesta, La	From Nashville With Love	LPM/LSP-3647
First Noel, The	Christmas With Chet Atkins	LPM/LSP-2423
For No One	It's a Guitar World	LPM/LSP-3728
Frankie and Johnnie	A Session With Chet Atkins	LPM/LSP-1090(e)
Freight Train	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Freight Train	Guitar Country	LPM/LSP-2783
From Nashville With Love	From Nashville With Love	LPM/LSP-3647
Further Along	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
Gallopin' Guitar	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Gavotte in D	Finger-Style Guitar	LPM/LSP-1383(e)
Gay Ranchero, A	A Session With Chet Atkins	LPM/LSP-1090(e)
Girl Friend of the Whirling Dervish, The	Down Home	LPM/LSP-2450
Give the World a Smile	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Give the World a Smile	Down Home	LPM/LSP-2450
Glow Worm	Finger-Style Guitar	LPM/LSP-1383(e)
God Be With You	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
God Rest Ye Merry, Gentlemen	Christmas With Chet Atkins	LPM/LSP-2423
Gain' Home	The Most Popular Guitar	LPM/LSP-2346
Golondrina, La	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Gone	Guitar Country	LPM/LSP-2783
Goodnight Irene	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Goodnight Irene	Our Man in Nashville	LPM/LSP-2616
Goofus	Chet Atkins' Workshop	LPM/LSP-2232
Gravy Waltz	Progressive Pickin'	LPM/LSP-2908

(Continued on page CA-20)

**CHET  
ATKINS**  
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greatest  
man  
I ever  
met!  
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LIZ ANDERSON  
CASEY ANDERSON  
LYNN ANDERSON



*sincere*  
*congratulations*

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Nashville, Tennessee

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Ya!!!  
Skeeter  
D.**

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**CHESTER:**

**I  
SAID  
IT  
ALL  
IN  
"CHET'S  
TUNE"**

*By Coker*

# Chet Atkins Discography

• Continued from page CA-18

Selection Time	Album Title	Album Number
Greensleeves	Chet Atkins in Hollywood	LPM/LSP-1993
Guitar Country	Guitar Country	LPM/LSP-2783
Hard Day's Night	Chet Atkins Picks on the Beatles	LPM/LSP-3531
Hark! The Herald Angels Sing	Christmas With Chet Atkins	LPM/LSP-2423
Have You Ever Been Lonely	A Session With Chet Atkins	LPM/LSP-1090(e)
Heartaches	Finger-Style Guitar	LPM/LSP-1383(e)
Hello Bluebird	Mister Guitar	LPM/LSP-2103
Hello Ma Baby	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Hi-Lili, Hi-Lo	The Most Popular Guitar	LPM/LSP-2346
Honeysuckle Rose	A Session With Chet Atkins	LPM/LSP-1090(e)
Hot Mocking Bird	Chet Atkins' Workshop	LPM/LSP-2232
Hot Taddy	Chet Atkins' Teensville	LPM/LSP-2161
House in New Orleans, A	Our Man in Nashville	LPM/LSP-2616
How's the World Treating You	More of That Guitar Country	LPM/LSP-3429
I Ain't Gonna Work Tomorrow	Down Home	LPM/LSP-2450
I Can't Stop Loving You	Reminiscing	LPM/LSP-2952
I Feel Fine	Chet Atkins Picks on the Beatles	LPM/LSP-3531
I Got a Woman	Teen Scene	LPM/LSP-2719
I Know That You Know	Mister Guitar	LPM/LSP-2103
I Love How You Love Me	Teen Scene	LPM/LSP-2719
I Love Paris	From Nashville With Love	LPM/LSP-3647
I Remember You	Progressive Pickin'	LPM/LSP-2908
I Will	Teen Scene	LPM/LSP-2719
I Wish I Knew	Chet Atkins Picks the Best	LPM/LSP-3818
If I Fall	Chet Atkins Picks on the Beatles	LPM/LSP-3531
I'll Cry Instead	Chet Atkins Picks on the Beatles	LPM/LSP-3531
I'll Fly Away	The "Pops" Goes Country	LM/LSC-2870
I'll Follow the Sun	Chet Atkins Picks on the Beatles	LPM/LSP-3531
I'm a Pilgrim	Down Home	LPM/LSP-2450
I'm Forever Blowing Bubbles	Mister Guitar	LPM/LSP-2103
I'm Thinking Tonight of My Blue Eyes	The "Pops" Goes Country	LM/LSC-2870
In a Little Spanish Town	Chet Atkins' Workshop	LPM/LSP-2232
In an Old Dutch Garden	Reminiscing	LPM/LSP-2952
In the Chapel in the Moonlight	Chet Atkins at Home	LPM/LSP-1544(e)
In the Garden	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601

Selection Time	Album Title	Album Number
In the Good Old Summertime	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
In the Mood	Finger-Style Guitar	LPM/LSP-1383(e)
In the Pines	The "Pops" Goes Country	LM/LSC-2870
Indian Love Call	Reminiscing	LPM/LSP-2952
Indian Love Call	Stringin' Along With Chet Atkins	LPM/LSC-1236(e)
Indiana (Back Home Again in Indiana)	A Session With Chet Atkins	LPM/LSP-1090(e)
Insensatez (How Insensitive)	Chet Atkins Picks the Best	LPM/LSP-3818
Intermezzo	The Most Popular Guitar	LPM/LSP-2346
Intermezzo (Provost)	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
It Ain't Necessarily So	The Most Popular Guitar	LPM/LSP-2346
It Don't Mean a Thing (If It Ain't Got That Swing)	My Favorite Guitars	LPM/LSP-3316
January in Bombay	It's a Guitar World	LPM/LSP-3728
Jessie	Mister Guitar	LPM/LSP-2103
Jingle Bell Rock	Christmas With Chet Atkins	LPM/LSP-2423
Jingle Bells	Christmas With Chet Atkins	LPM/LSP-2423
Jitterbug Waltz	The Best of Chet Atkins	LPM/LSP-2887(e)
Jitterbug Waltz	Chet Atkins in Hollywood	LPM/LSP-1993
John Henry	Hum and Strum Along With Chet Atkins	LM/LSC-2870
Jolly Old St. Nicholas	The "Pops" Goes Country	LM/LSC-2870
Jordu	Christmas With Chet Atkins	LPM/LSP-2908
Josephine	Progressive Pickin'	LPM/LSP-2908
Josephine	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Juagle Dream	My Favorite Guitars	LPM/LSP-3316
Jungle Drums	Caribbean Guitar	LPM/LSP-2549
Just a Closer Walk With Thee	Chet Atkins at Home	LPM/LSP-1544(e)
Just as I Am	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
Kentucky Kicky	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
Lambeth Walk	Guitar Country	LPM/LSP-2783
Lara's Theme (From "Doctor Zhivago")	Progressive Pickin'	LPM/LSP-2908
Last Letter, The	Chet Atkins' Workshop	LPM/LSP-2232
Let It Be Me	It's a Guitar World	LPM/LSP-3728
Letter Edged in Black	More of That Guitar Country	LPM/LSP-3429
Levee Walking	Chet Atkins in Hollywood	LPM/LSP-1993
Limelight	More of That Guitar Country	LPM/LSP-3429
Listen to the Mockingbird	My Favorite Guitars	LPM/LSP-3316
Little Bit of Blues, A	Chet Atkins in Hollywood	LPM/LSP-1993
Little Bitty Tear, A	The "Pops" Goes Country	LM/LSC-2870
Little Drummer Boy	Guitar Country	LPM/LSP-2783
Little Evil, A	Our Man in Nashville	LPM/LSP-2616
Little Feet	Christmas With Chet Atkins	LPM/LSP-2423
	Teen Scene	LPM/LSP-2719
	Down Home	LPM/LSP-2450

Selection Time	Album Title	Album Number
Little Old Lady	Chet Atkins in Hollywood	LPM/LSP-1993
Little Rock Getaway	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Liza	Finger-Style Guitar	LPM/LSP-1383(e)
Londonderry Air	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Lonesome Valley	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
Love Letters	Progressive Pickin'	LPM/LSP-2908
Lovely Weather	Chet Atkins Picks the Best	LPM/LSP-3818
Lullaby of Birdland	Chet Atkins' Workshop	LPM/LSP-2232
Main Street	The Best of Chet Atkins	LPM/LSP-2887(e)
Main Street Breakdown	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Main Street Breakdown	Chet Atkins	LPM/LSP-2887(e)
Malaguena	The Best of Chet Atkins	LPM/LSP-2887(e)
Malaguena	Finger-Style Guitar	LPM/LSP-1383(e)
Marcheta	The Other Chet Atkins	LPM/LSP-2175
María Elena	The Other Chet Atkins	LPM/LSP-2175
Marie	Chet Atkins' Workshop	LPM/LSP-2232
Martha	Chet Atkins at Home	LPM/LSP-1544(e)
Mayan Dance	Caribbean Guitar	LPM/LSP-2549
Meet Mister Callaghan	The Best of Chet Atkins	LPM/LSP-2887(e)
Meet Mister Callaghan	Chet Atkins in Hollywood	LPM/LSP-1993
Melissa	Our Man in Nashville	LPM/LSP-2616
Memphis Blues	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Michelle	Chet Atkins Picks on the Beatles	LPM/LSP-3531
Minuet (Bach)	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Minute Waltz (Chopin)	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Monte Carlo Melody	The Most Popular Guitar	LPM/LSP-2346
Montego Bay	Caribbean Guitar	LPM/LSP-2549
Moon of Manakoora	My Favorite Guitars	LPM/LSP-3316
Moan Over Miami	Caribbean Guitar	LPM/LSP-2549
Mossie Se Moses	Travelin'	LPM/LSP-2678
Music! Music! Music!	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Muskrat Ramble	Travelin'	LPM/LSP-2678
My Dear Little Sweetheart	The Most Popular Guitar	LPM/LSP-2346
My Isle of Golden Dreams	Reminiscing	LPM/LSP-2952
My Prayer	The Most Popular Guitar	LPM/LSP-2346
My Town	More of That Guitar Country	LPM/LSP-3429
'Na voce, 'na chitarra e' o poco 'e luna	It's a Guitar World	LPM/LSP-3728
Naboonspruit Polka	Travelin'	LPM/LSP-2678
Nagasaki	Chet Atkins at Home	LPM/LSP-1544(e)
Never on Sunday	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Never on Sunday	Down Home	LPM/LSP-2450
Night Train	Chet Atkins' Teensville	LPM/LSP-2161
Nine Pound Hammer	Guitar Country	LPM/LSP-2783
Nuages	Chet Atkins Picks the Best	LPM/LSP-3818

(Continued on page 50)

I LOVE CHET  
(I don't care if Leona  
and Henry know it...)

*Minnie Pearl*

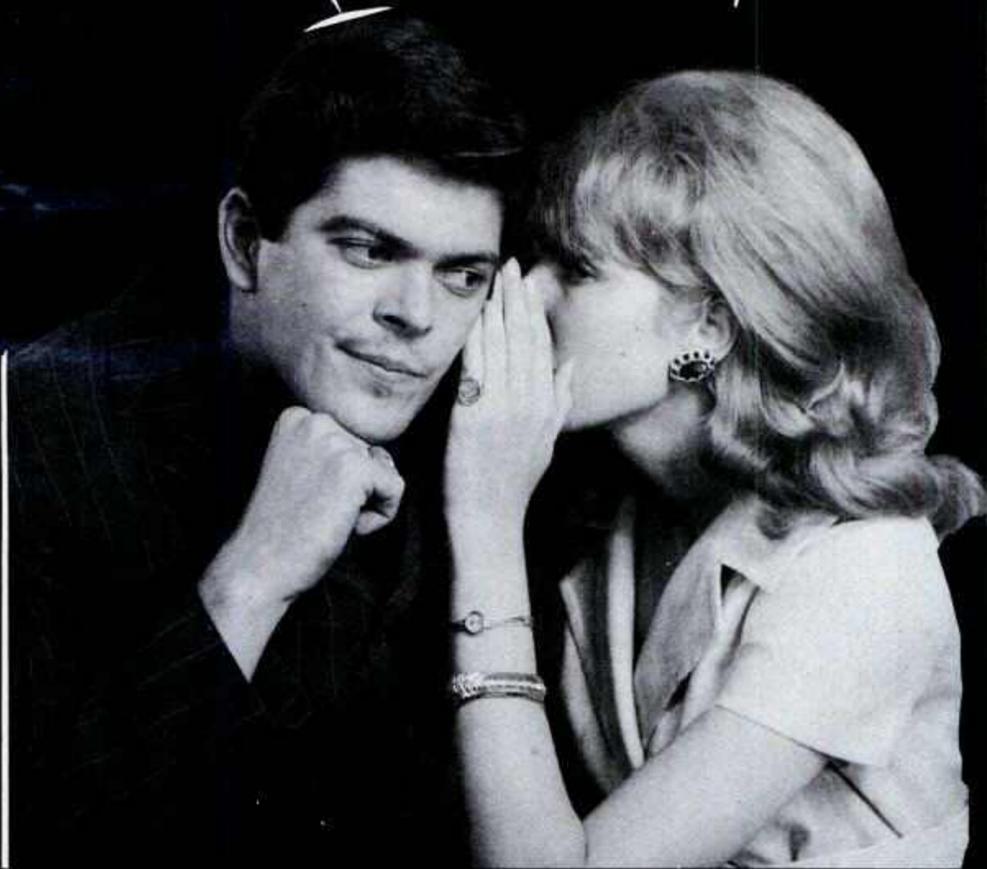
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**Jack  
Clement**

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*Have you heard what John D. Loudermilk is saying about Chet Atkins?*

*YEAH!!!*



*He's the best #!%?& guitarist in the whole wide world...\**

*OH!!!*



*\*(and the best friend this songwriter ever had)*

*John D. Loudermilk*

# Chet Atkins Discography

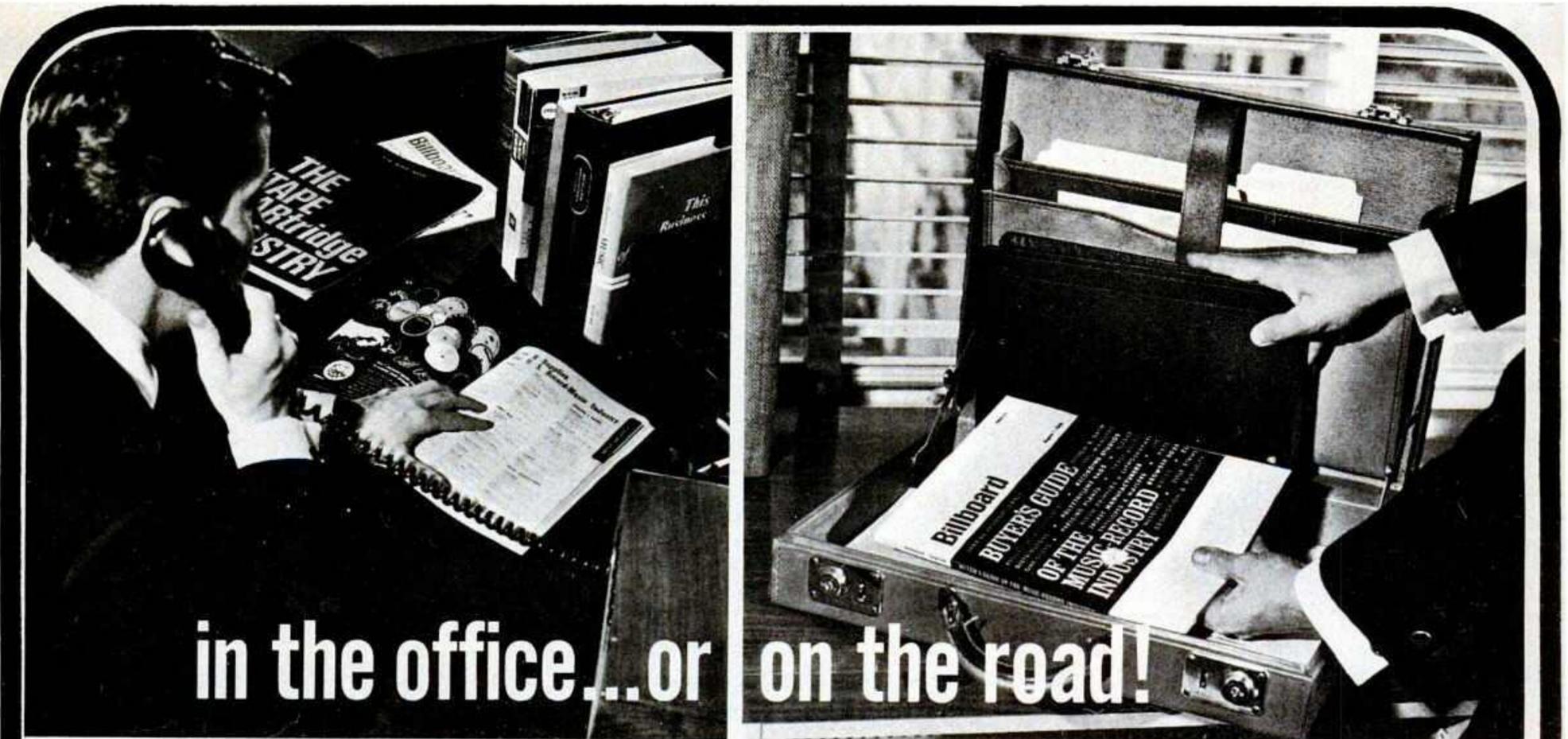
• Continued from page CA-20

Selection Title	Album Title	Album Number
O Come, All Ye Faithful	Christmas With Chet Atkins	LPM/LSP-2423
Ochi Chornya (Dark Eyes)	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Oh by Jingol!	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Oh Lonesome Me	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Oh Lonesome Me	Chet Atkins' Teensville	LPM/LSP-2161
Old Double Shuffle, The	Our Man in Nashville	LPM/LSP-2616
Old Joe Clark	More of That Guitar Country	LPM/LSP-3429
Old Man River	A Session With Chet Atkins	LPM/LSP-1090(e)
Old Rugged Cross, The	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
On Top of Old Smoky	The "Pops" Goes Country	LM/LSC-2870
One Mint Julep	Chet Atkins' Teensville	LPM/LSP-2161
One Note Samba	My Favorite Guitars	LPM/LSP-3316
Orange Blossom Special	The "Pops" Goes Country	LM/LSC-2870
Peanut Vendor	The Best of Chet Atkins	LPM/LSP-2887(e)
Peanut Vendor	The Other Chet Atkins	LPM/LSP-2175
Petite Waltz	Finger-Style Guitar	LPM/LSP-1383(e)
Piano Concerto in B-Flat Minor (Tchaikovsky)	Mister Guitar	LPM/LSP-2103
Pickin' Nashville	It's a Guitar World	LPM/LSP-3728
Poinciana (Song of the Tree)	The Other Chet Atkins	LPM/LSP-2175
Prelude (Bach)	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Prisoner's Song, The	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Rainbow	Mister Guitar	LPM/LSP-2103
Ranjana	It's a Guitar World	LPM/LSP-3728
Red Wing	A Session With Chet Atkins	LPM/LSP-1090(e)
Relicario, El (Padilla)	The Other Chet Atkins	LPM/LSP-2175
Rock-A-Bye Bay	The Most Popular Guitar	LPM/LSP-2346
Romance	From Nashville With Love	LPM/LSP-3647
Rose Ann	My Favorite Guitars	LPM/LSP-3316
Rumpus	Teen Scene	LPM/LSP-2719
Sabrosa	The Other Chet Atkins	LPM/LSP-2175
St. Louis Blues	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Salty Dog Rag	Down Home	LPM/LSP-2450
Santa Lucia	Chet Atkins in Hollywood	LPM/LSP-1993
Satan's Doll	Progressive Pickin'	LPM/LSP-2908
Say It With Soul	Chet Atkins at Home	LPM/LSP-3316
Say "Si Si"	Chet Atkins at Home	LPM/LSP-1544(e)
Scare Crow	Our Man in Nashville	LPM/LSP-2616
Schon Rosmarin (Kreisler)	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Sempre	It's a Guitar World	LPM/LSP-3728

Selection Title	Album Title	Album Number
She Loves You	Chet Atkins Picks on the Beatles	LPM/LSP-3531
She's a Woman	Chet Atkins Picks on the Beatles	LPM/LSP-3531
Show Me the Way to Go Home	Mister Guitar	LPM/LSP-2103
Siboney	The Other Chet Atkins	LPM/LSP-2175
Siesta	Mister Guitar	LPM/LSP-2103
Silent Night	Christmas With Chet Atkins	LPM/LSP-2423
Silver Bells	Christmas With Chet Atkins	LPM/LSP-2423
Sleep	Chet Atkins' Workshop	LPM/LSP-2232
Sleep Walk	Chet Atkins' Teensville	LPM/LSP-2161
Slinky	Mister Guitar	LPM/LSP-2103
So Rare	Progressive Pickin'	LPM/LSP-2908
Something Tender	From Nashville With Love	LPM/LSP-3647
Song From Moulin Rouge, The	From Nashville With Love	LPM/LSP-3647
Sonny Boy	Reminiscing	LPM/LSP-2952
Sophisticated Lady	Chet Atkins at Home	LPM/LSP-1544(e)
Soul Journey	From Nashville With Love	LPM/LSP-3647
South	A Session With Chet Atkins	LPM/LSP-1090(e)
Spanish Harlem	Our Man in Nashville	LPM/LSP-2616
Star-Time	It's a Guitar World	LPM/LSP-3728
Stay as Sweet as You Are	The Most Popular Guitar	LPM/LSP-2346
Steel Guitar Rag	Down Home	LPM/LSP-2450
Stranger on the Shore	From Nashville With Love	LPM/LSP-3647
Streamlined Cannon Ball	Our Man in Nashville	LPM/LSP-2616
Streets of Laredo, The	The Other Chet Atkins	LPM/LSP-2175
Sugarfoot Rag	Guitar Country	LPM/LSP-2783
Sukiyaki	My Favorite Guitars	LPM/LSP-3316
Summertime	Progressive Pickin'	LPM/LSP-2908
Susie-Q	Teen Scene	LPM/LSP-2719
Swedish Rhapsody	The Best of Chet Atkins	LPM/LSP-2887(e)
Swedish Rhapsody	Finger-Style Guitar	LPM/LSP-1383(e)
Sweet Bunch of Daisies	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Sweetie Baby	Teen Scene	LPM/LSP-2719
Sweetness	Travelin'	LPM/LSP-2678
Take a Message to Mary	Chet Atkins' Teensville	LPM/LSP-2161
Take My Hand, Precious Lord	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
Tammy	Chet Atkins' Workshop	LPM/LSP-2232
Taste of Honey, A	It's a Guitar World	LPM/LSP-3728
Tears	Chet Atkins Picks the Best	LPM/LSP-3818
Teen Scene	Teen Scene	LPM/LSP-2719
Teensville	Chet Atkins' Teensville	LPM/LSP-2161
Temptation	Caribbean Guitar	LPM/LSP-2549
Tenderly	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Tennessee Waltz	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Tennessee Waltz	The "Pops" Goes Country	LM/LSC-2870

Selection Title	Album Title	Album Number
Terry Theme, The	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Theme From a Dream	Chet Atkins in Hollywood	LPM/LSP-1993
Theme From "A Summer Place"	Chet Atkins' Workshop	LPM/LSP-2232
Theme From "Come September"	Caribbean Guitar	LPM/LSP-2549
Theme From "Picnic"	Chet Atkins in Hollywood	LPM/LSP-1993
Things We Said Today	Chet Atkins Pick on the Beatles	LPM/LSP-3531
3rd Man Theme, The	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Three Bells, The	Chet Atkins in Hollywood	LPM/LSP-1993
Till There Was You	Chet Atkins' Teensville	LPM/LSP-2161
Tip-Toe Through the Tulips With Me	Chet Atkins in Three Dimensions	LPM/LSP-1197(e)
Titanic	Hum and Strum Along With Chet Atkins	LPM/LSP-2025
Trambone	The Best of Chet Atkins	LPM/LSP-2887(e)
Trambone	Down Home	LPM/LSP-2450
Travelin'	My Favorite Guitars	LPM/LSP-3316
Tuxedo Junction	Down Home	LPM/LSP-2450
12th Street Rag	Stringin' Along With Chet Atkins	LPM/LSP-1236(e)
Tzena Tzena Tzena	The Other Chet Atkins	LPM/LSP-2175
Unchained Melody	Finger-Style Guitar	LPM/LSP-1383(e)
Unchained Melody	Reminiscing	LPM/LSP-2952
Understand Your Man	More of That Guitar Country	LPM/LSP-3429
Vanessa	The Best of Chet Atkins	LPM/LSP-2887(e)
Vanessa	The Most Popular Guitar	LPM/LSP-2346
Vaquero, El	My Favorite Guitars	LPM/LSP-3316
Vaya con Dios	Guitar Country	LPM/LSP-2783
Vaya con Dios	Reminiscing	LPM/LSP-2952
Vilia	Chet Atkins at Home	LPM/LSP-1544(e)
Volare	Travelin'	LPM/LSP-2678
Walk Right In	Teen Scene	LPM/LSP-2719
Waltz in A-Flat (Brahms)	Finger-Style Guitar	LPM/LSP-1383(e)
Waram Patat	Travelin'	LPM/LSP-2678
Were You There	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
What'd I Say	It's a Guitar World	LPM/LSP-3728
Whatever Will Be, Will Be (Que Sera, Sera)	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Whatever Will Be, Will Be (Que Sera, Sera)	Chet Atkins' Workshop	LPM/LSP-2232
Wheels	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Wheels	Travelin'	LPM/LSP-2678
When Day Is Done	The Most Popular Guitar	LPM/LSP-2346
When They Ring the Golden Bells	Chet Atkins Plays Back Home Hymns	LPM/LSP-2601
Whispering	Chet Atkins' Workshop	LPM/LSP-2232
White Christmas	Christmas With Chet Atkins	LPM/LSP-2423

(Continued on page 55)



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Table with columns: This Week, Last Week, TITLE-Artist, Label & No., (EDP Mono & Stereo No.), Wks. on Chart. Includes entries like 'MORE OF THE MONKEES', 'I NEVER LOVED A MAN THE WAY I LOVE YOU', 'REVENGE', etc.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., (EDP Mono & Stereo No.), Wks. on Chart. Includes entries like 'WHAT NOW MY LOVE', 'JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART', 'SUPREMES A' GO GO', etc.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., (EDP Mono & Stereo No.), Wks. on Chart. Includes entries like 'SOUNDS I LIKE', 'BERT KAEMPFERT'S GREATEST HITS', 'THE GRATEFUL DEAD', etc.

(Continued on page 55)

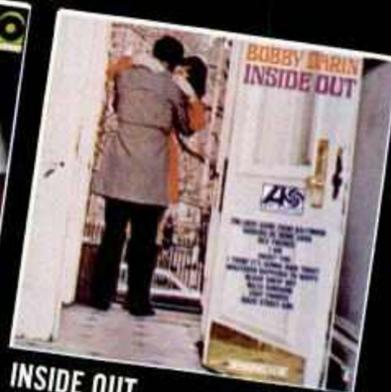
# VERY HOT FOR JUNE



**GOOD TIMES**  
Sonny & Chér  
Atco 33-214/SD 33-214



**SWEET SOUL MUSIC**  
Arthur Conley  
Atco 33-215/SD 33-215



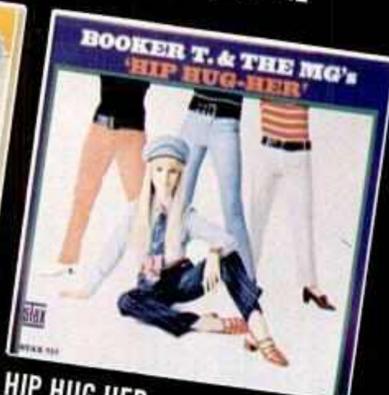
**INSIDE OUT**  
Bobby Darin  
Atlantic 8142/SD 8142



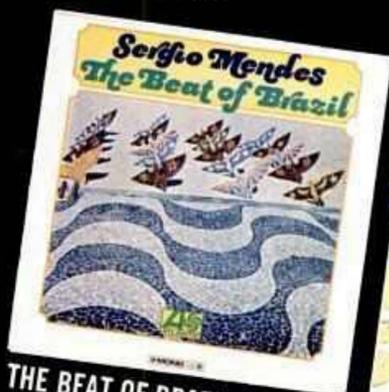
**THE QUEEN ALONE**  
Carla Thomas  
Stax 718/S-718



**A MANN & A WOMAN**  
Herbie Mann & Tamiko Jones  
Atlantic 8141/SD 8141



**HIP HUG-HER**  
Booker T. & The MG'S  
Stax 717/S-717



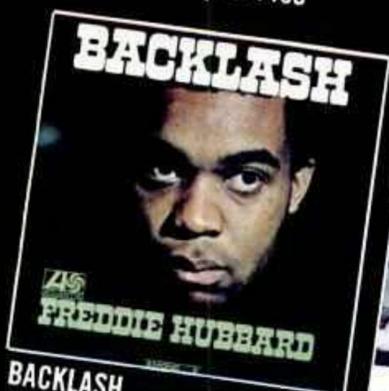
**THE BEAT OF BRAZIL**  
Sergio Mendes  
Atlantic 1480/SD 1480



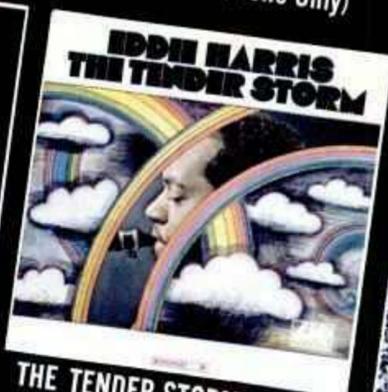
**BEACH BEAT**  
Various Artists  
Atlantic 8140 (Mono Only)



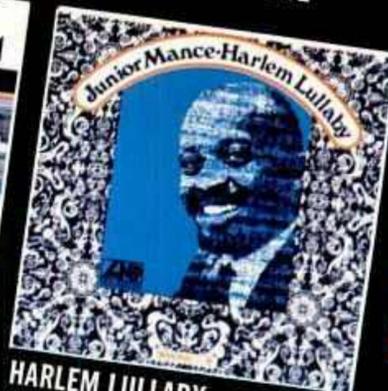
**I'M JUST WILD ABOUT VAUDEVILLE**  
Robert Q. Lewis  
Atco 33-212/SD 33-212



**BACKLASH**  
Freddie Hubbard  
Atlantic 1477/SD 1477

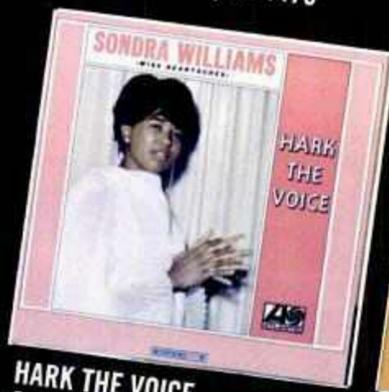


**THE TENDER STORM**  
Eddie Harris  
Atlantic 1478/SD 1478

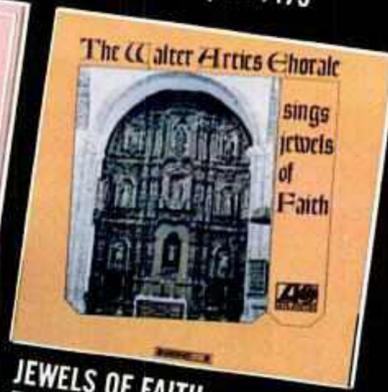


**HARLEM LULLABY**  
Junior Mance  
Atlantic 1479/SD 1479

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# Chet Atkins Discography

• Continued from page 50

Selection Title	Album Title	Album Number
White Silver Sands	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
White Silver Sands	Chet Atkins' Teensville	LPM/LSP-2161
Wild Orchids	Caribbean Guitar	LPM/LSP-2549
Wildwood Flower	The "Pops" Goes Country	LM/LSC-2870
Will the Circle Be Unbroken	Chet Atkins Plays Back Home Hymns	LPM/LSP-2603
Wimoweh	My Favorite Guitars	LPM/LSP-3316

Selection Title	Album Title	Album Number
Windy and Warm	Down Home	LPM/LSP-2450
Windy and Warm	The "Pops" Goes Country	LM/LSC-2870
Winter Walkin'	Guitar Country	LPM/LSP-2783
Winter Wonderland	Christmas With Chet Atkins	LPM/LSP-2423
World Is Waiting for the Sunrise, The	Travelin'	LPM/LSP-2678
Yakety Axe	The Best of Chet Atkins, Vol. 2	LPM/LSP-3558
Yakety Axe	More of That Guitar Country	LPM/LSP-3429

Selection Title	Album Title	Album Number
Yankee Doodle Dixie	The Best of Chet Atkins	LPM/LSP-2887(e)
Yankee Doodle Dixie	Chet Atkins at Home	LPM/LSP-1544(e)
Yellow Bird	Caribbean Guitar	LPM/LSP-2549
Yes Ma'am	Guitar Country	LPM/LSP-2783
Yesterday	Chet Atkins Picks on the Beatles	LPM/LSP-3531
You'll Never Walk Alone	Chet Atkins Picks the Best	LPM/LSP-3818
You're Just in Love	Chet Atkins at Home	LPM/LSP-1544(e)
Yours (Quiereme Mucho)	The Other Chet Atkins	LPM/LSP-2175

# New Album Releases

• Continued from page 48

## SERAPHIM

BEETHOVEN: SYMPHONIES NOS. 1, 4 & 6—BBC Symphony (Toscanini); IC 6015  
O'CASEY: JUNO AND THE PAYCOCK—Various Artists; IB 1714  
SYNGE: AYBOY OF THE WESTERN—Various Artists; IB 6013

## SOMA

The Best of the DAVE ROONEY TRIO... Live!; MG 1247, SMG 1247

## SUNSET

CHARLES K. L. DAVIS—Pray For Peace; SUM 1163, SUS 5163

## TICO

SHAWN ELLIOTT—What Now My Love; LP 1156, SLP 1156

## TOWER

VINCE HILL—Edelweiss; T 5077, ST 5077  
JAN HOWARD—Lovely Country; T 5068, ST 5068

SOUNDTRACK—Devil's Angels; T 5074, ST 5074

IVAN WHITCOMB—Yellow Underground; T 5071, ST 5071

## TURNABOUT

BEETHOVEN: DIABELLI VARIATIONS—Alfred Brendel; TV 4139, TV 34139S  
BEETHOVEN: MUSIC FOR MANDOLIN—Various Artists; TV 4110, TV 34100S  
BRUCKNER: SYMPHONY NO. 4—Bamberg Symphony (Hollreiser); TV 4107, TV 34107S  
BOCCHERINI: 2 STRING QUARTETS—Various Artists; TV 4094, TV 34094  
BOYCE: 8 SYMPHONIES—Wuerttemberg Chamber Orch. (Faerber); TV 4133, TV 34133S  
HAYDN: MISSA IN TEMPORE—Various Artists/Vienna Symphony Chamber Orch. (Gillesberger); TV 4138, TV 34138S  
MOZART: ORGAN SOLO MASS—Vienna Volksoper Orch. (Gillesberger); TV 4132, TV 34132S  
MOZART: SINFONIA CONCERTANTE K. 364—Bach Collegium, Stuttgart (Rilling); TV 4098, TV 34098S  
BAROQUE ORGAN WORKS—Helmuth Rilling/Douglas Haas; TV 4135, TV 34155  
SCHUBERT: TROUT QUINTETS—Hungarian String Quartet; TV 4140, TV 34140S  
SOLER: 6 CONCERTI FOR 2 KEYBOARD INSTRUMENTS—Anthony Newman/Joseph Payne; TV 4136, TV 34136S  
WUERTEMBERG CHAMBER ORCH. (Faerber)—Humor in Music 18th Century Style; TV 4134, TV 34134S

## VERVE

WILLIE BOBO—Juicy; V 8685, V6-8685  
JOHNNY HODGES—Blue Notes; V 8680, V6-8680  
JACKIE & ROY—Lovesick; V 8688, V6-8688  
JAMESON—Color Him In; V 5015, V6-5015

# TOP LP'S • Continued from page 52

151	131	THIS LOVE FOR YOU	11	175	166	IN MY LIFE	22
		Al Martin, Capitol T 3654 (M); ST 3654 (S)				Jody Collins, Elektra EKL 330 (M); EK 330 (S)	
*152	168	SOMETHIN' STUPID	2	176	177	HERE'S WHAT'S HAPPENING!	5
		London Stereo, Del LP 3277 (M); SLP 3277 (S)				Floyd Cramer, RCA Victor LPM 2766 (M); LSP 2766 (S)	
*153	195	PERCY FAITH PLAYS THE ACADEMY AWARD WINNERS	2	177	180	FOR EMILY, WHENEVER I MAY FIND HER...	2
		Columbia CL 3430 (M); CS 9430 (S)				Glenn Yarbrough, RCA Victor LPM 3001 (M); LSP 3001 (S)	
154	136	MANCINI '67	12	178	185	I'M A LONESOME FUGITIVE	4
		Nonesuch LP 3494 (M); SLP 3494 (S)				Marie McGarr, Capitol T 2702 (M); ST 2702 (S)	
*155	170	GOOD TIMES	2	179	179	FRESH CREAM	4
		Sony & Cher, A&O 32214 (M); SB 32214 (S)				Cream, A&O 32204 (M); SB 32204 (S)	
156	153	AND THEN... ALONG COMES THE ASSOCIATION	42	180	116	MR. MUSIC	35
		Valiant VAM 3002 (M); VLS 3002 (S)				Monteviel, London LL 3470 (M); PS 474 (S)	
*157	175	STEVE & EYDIE GORME ON BROADWAY	3	181	178	RAIN FOREST	40
		Steve Lawrence/Eydie Gorme, Columbia CL 3434 (M); CS 9434 (S)				Walter Wanderley, Varo V 3438 (M); V6-3438 (S)	
158	156	SNOOPY VS. THE RED BARON	17	182	198	EAST COAST—WEST COAST	2
		Royal Guardsmen, Laser LP 3030 (M); SLP 3030 (S)				Sam & Dave, Epic B 6264 (M); ES 6264 (S)	
159	157	THE 4 SEASONS GOLD VAULT OF HITS	71	183	184	TONY MAKES IT HAPPEN	4
		Phillips PMS 300-176 (M); PMS 400-176 (S)				Tony Bennett, Columbia CL 3429 (M); CS 9429 (S)	
160	127	PSYCHEDELIC LOLLIPOP	27	184	—	THIS IS MY SONG	1
		Blue Magic, Mercury MG 31094 (M); SLP 31094 (S)				Ray Conniff and the Slogans, Columbia CL 3475 (M); CS 9475 (S)	
161	164	ALFIE	32	185	188	DAVID JONES	2
		Billy Vaughn, Del LP 3278 (M); SLP 3278 (S)				Capitol CP 493 (M); SCP 493 (S)	
162	163	JOHNNY'S GREATEST HITS	43	186	181	HAWAII	19
		Johnny Mathis, Columbia CL 1133 (M); CS 9433 (S)				Nancy Marchand, RCA Victor LPM 3713 (M); LSP 3713 (S)	
163	161	BORN FREE	32	187	190	THEN YOU CAN TELL ME GOODBYE	4
		Soundtrack, MGM E 4306 (M); SF 4306 (S)				Casals, Fantasy FLPM 1019 (M); FLPS 1019 (S)	
164	155	I HEAR A SYMPHONY	43	188	189	THE KINKS GREATEST HITS	41
		Soprano, Melrose ML 643 (M); SLP 643 (S)				Capitol CP 493 (M); SCP 493 (S)	
165	159	A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 6	15	189	—	KING CURTIS PLAYS THE GREAT MEMPHIS HITS	1
		Various Artists, Melrose ML 643 (M); SLP 643 (S)				A&O 32211 (M); SB 32211 (S)	
166	147	THE PETER, PAUL AND MARY ALBUM	41	190	—	ALL	1
		Warner Bros. W 1408 (M); WS 1408 (S)				James Brown, Warner Bros. W 1408 (M); WS 1408 (S)	
167	160	ERIC IS HERE	11	191	182	AFTERMATH	48
		Eric Burdon & the Animals, MGM B 4423 (M); SF 4423 (S)				Rolling Stones, London LL 3474 (M); PS 474 (S)	
168	172	SAYIN' SOMETHIN'	9	192	183	JE M'APPELLE BARBARA	29
		Righteous Brothers, Varo V 3010 (M); V6-3010 (S)				Barbra Streisand, Columbia CL 3427 (M); CS 9427 (S)	
169	171	CALIFORNIA NIGHTS	4	193	191	CHUCK BERRY'S GOLDEN DECADE	3
		Lesley Gore, Mercury MG 31190 (M); SLP 31190 (S)				Chess LP 1814 (M); ST 1814 (S)	
170	165	WALK AWAY RENEE/PRETTY BALLERINA	11	194	192	SUGAR & SPICE	4
		Left Bank, Smash SPS 3708 (M); SLP 3708 (S)				Crysis' Shamus, Columbia CL 3428 (M); CS 9428 (S)	
171	173	DYNAMIC DUO	3	195	—	JUST FOR NOW	1
		Jimmy Smith/Wis Montgomery, Varo V 3010 (M); V6-3010 (S)				Nancy Wilson, Capitol T 2713 (M); ST 2713 (S)	
172	142	SWEET MARIA	12	196	197	THE VELVET UNDERGROUND & NICO	4
		Billy Vaughn Slogans, Del LP 3278 (M); SLP 3278 (S)				Varo V 3008 (M); V6-3008 (S)	
*173	199	THE SANDPIPERS	2	197	196	THE PEANUT BUTTER CONSPIRACY IS SPREADING	3
		A&O LP 125 (M); SF 4125 (S)				Columbia CL 3434 (M); CS 9434 (S)	
174	174	SPINOUT	32	198	—	THE HOLLIES' GREATEST HIT	1
		Elvis Presley, RCA Victor LPM 2702 (M); LSP 2702 (S)				Imperial LP 9500 (M); LP 13300 (S)	

\*Indicates Star Performer

# Electrola's Pkg. Reviving Golden Voices of Past

• Continued from page 36

itage by means of "documenting" the great artists of the past. Electrola's series encompasses 70 years of phonograph record history and presents the greatest voices from this era, singing their most famous roles, or playing their most noted works.

The Electrola series, which will be expanded indefinitely, includes Enrico Caruso, Kirsten Flagstad, Beniamino Gigli, Lauritz Melchior, Fedor Chaliapin, Richard Tauber, Bruno Walter, Pietro Mascagni, Richard Strauss, Pablo Casals, Edu-

ard Erdmann, and Elly Ney. Electrola not only is producing the great works of artists now dead and retired, but is also reviving the earlier successes of artists still active such as Artur Schnabel.

Electrola has discovered that there is a large and apparently inexhaustible market for classical nostalgia. It is finding that a broad market exists for the "ageless and unforgettable" great music and great performances from yesteryear among nostalgic adults, music scholars, and young people curious to hear the actual artists and great performances about whom and which they have read.

The "ageless and unforgettable" venture is a parallel program to Electrola's "Music in Old Cities and Residences," the series ferreting out and recording overlooked and neglected great music from Europe's late Middle Ages.

Other artists represented in the "Unvergaenglich - Unvergessen" series are Peter Anders, Karl Erb, Gerhard Huesch, Maria Ivoguen, Frida Leider, Joseph Schmidt, Fritz Busch, Leo Blech, Vladimir Horowitz, and Artur Schnabel.

## Jones' Angel Stops On Coast for Talks

NEW YORK.— Jack Angel, executive vice-president of Davy Jones Records, is in Hollywood; the first leg of a global trek to obtain world distribution arrangements for the label. In Hollywood, Angel is talking with David Jones of the Monkees, who heads the record company. Angel will aid Jones

# WOR-FM Poll To 'Satisfaction'

NEW YORK.— Capitalizing on the popularity of olden goldies, WOR-FM promoted a contest among New York area college students and found that "Satisfaction" by the Rolling Stones is the favorite. Some 1,000 students from 75 colleges and universities voted. "Sounds of Silence" by Simon & Garfunkel ran second. "Tonight, Tonight" by the Mello Kings was third. The top 10 tunes were enrolled in the station's Hall of Fame and the station is presenting certificates of honor to the record companies and publishers of the tunes. Among the college stations participating in the promotion were: WNYU, New York University; WCWP, C. W. Post; WHCB, Hunter; WFUV, Fordham; WQMC, Queens; WFDU, Fairleigh Dickinson; WSOU, Seton Hall; WSND, Notre Dame and KDET, West Point.

in entertaining the 50 winners of "Why Davy Jones Is Your Favorite Monkee" contest, which was promoted by deejays throughout the country. Angel will then fly to Japan and complete distribution arrangements in Europe.

# Britten Work For Caramoor

KATONAH, N. Y.— The American premiere of Benjamin Britten's "The Burning Fiery Furnace" is listed for June 25 as part of the 22d. annual June Festival at Caramoor. Soloists will be tenors Andre Velis and John Lankston, baritones William Metcalf and Edward Pierson, and bass Ara Berberian. Julius Rudel again will be musical director. Velis, Metcalf,

Pierson and Berberian also will appear in two performances of Britten's "Curlew River."

Soloists at the June 17 opening concert will be soprano Beverly Sills, tenor Stanley Kolk, and Metcalf. Other artists listed for the season include pianists Peter Serkin and Fritz Kramer, cellist Antonio Janigro, and soprano Linda Heimall.



JIM STAGG OF WCFL, Chicago, visits with two of the creators of the Monkees—Bobby Hart, left, and Tommy Boyce, right—on set of the Screen Gems TV series in Hollywood. The radio ran a promotion contest; Stagg accompanied the two winners on their free trip.

More will LIVE



the more you GIVE

HEART FUND

# Gospel Music

## Skylite, Programming, Inc. To Bow Syndicated TVers

NASHVILLE — The beginning of two new syndicated gospel TV shows was announced here from separate sources. Programming, Inc., announced the production of a gospel variety program, featuring two of the nation's longest established family groups. Called "The New Gospel Singing Caravan," it will feature the LeFevres of Atlanta, Ga., and the Speer Family of Nashville. It will be filmed in Atlanta. The format calls for a cast of 12, to be used in various arrangements on the series.

Audition tapes currently are being sent to stations that have expressed an interest in the program.

Skylite Records of Atlanta announced the beginning of the "Skylite Cavalcade," handled by Joel Gentry and A. O. Stinson. The first four shows in the series have been taped at WSIX in Nashville.

The syndicated program will include the Swanee River Boys now signed to Skylite, the Smitty Gatlin Trio (Gatlin formerly was with the Oak Ridge Quartet), the Ballew Sisters of Atlanta, the Belaires of Nashville, Bobbie Juan White, a soloist from South Carolina; and the Rebels Quartet of Tampa, Fla.

The hour-long program is being taped in color. Each of the artists has signed a joint

## Abbey Gets 96 SOA Masters

NEW YORK — Sounds of Atlanta, the gospel label owned and operated by Johnny Brooks, Atlanta, has sold 96 masters to Abbey Records here. The masters will be released on eight albums on the Gloryland label and retail for \$1.89. Among the artists featured will be the Ron Blackwood Singers, the Trebleaires, Little Jimmy Dempsey and his gospel guitar, the Senators Quartet, the Georgians Quartet, the Soul Searchers, the Bill Cobb Trio, and Big Chief Weatherington. Brooks said the eight albums were the first of a series.

recording TV and booking contract with Skylite.



MRS. G. T. (MOM) SPEER, of the Singing Speer Family, turns over her check for \$100 to the Gospel Music Association for lifetime membership. Son Brock Speer looks on as does GMA executive director LaWayne Satterfield.

## Blackwood Opens Memphis Store

MEMPHIS — The Blackwood Brothers, gospel recording group, have expanded into new facets of the music industry with the opening of the Blackwood House of Music.

The new facility is a store which features the sale of musical instruments and offers lessons. It is completely separate from the Blackwood's office and distributorship.

The store is operated by Cecil and James Blackwood. The Dave Westons are the musical instructors.

## Shaped Notes

The Gospel Music Association's lovely executive director, Lawayne Satterfield, is designing a special brochure for GMA. . . . The biggest all-night singing of the year will take place at Bonifay in northern Florida, the night of July 1. Last year some 15,000 attended, crowds this year are expected to be even larger. People eat, sleep and sing through the night. This year, J. G. Whitfield, who promotes the event, will hold the first such sing in Toledo. It will be held July 8. . . . Don

Light reports that he already is booking 1968 dates for Happy Goodman. They are set into April. . . . The Harmony Four Gospel Quartet, with Bob Scott (Mr. Gospel Guitar), has a new LP release. Anyone interested is asked to write to R.E.F. Records, R.D. No. 1, Box 30, Home, Pa. . . . Heartwarming Records has recorded Wally Brown, renowned organist from Oklahoma City. Conn Music sent its largest classical organ to Nashville just for the session, which was done in the large RCA

Victor studio. This is the first in a series of sacred-gospel albums which he will record.

The first album of the Christian Troubadors titled "The Christian Troubadors Filled With Praise," was released while the group was on a big Western tour. . . . The Swedish Gospel Singers, who cut their first Nashville album for Heartwarming in December, have returned for a second session, arranged by Rick Powell. They flew to Nashville following a trip to Hawaii, part of a year-long tour. . . . Heartwarming also is recording (May 31, June 1) Bob Newkirk, soloist on the Don McNeill Breakfast Club in Chicago. The feature of the Breakfast Club which has drawn the most mail over its long existence has been the hymn and silent prayer, and Newkirk will build his album, utilizing a full orchestra, around this feature.

A big Four-Star sing in Memphis June 17 will feature the Blackwoods, the Statesmen, the Goodman Family and the LeFevres. . . . One thousand letters to GMA members were sent out under the signature of Association president Jimmy Davis outlining the thoughts and purposes of GMA. . . . Jake Hess and the Imperials appeared on the Bobby Lord syndicated TV show and also on Bobby's local TV show, just released a new album titled "To Sing Is the Think," appeared on the "Three on the Town" TV show from Cleveland; did backup work on a special album with Nancy Sharp from Kansas City, Mo.; appeared on two college campuses in concert; and did the "Country Junction" show with Eddie Hill on the last week in May.

## AST Confirms Cassette Entry

CHICAGO — Ampex Stereo Tapes confirmed an earlier Billboard report (Billboard May 20) that it would market cassettes from 17 record labels.

The initial release will include more than 100 cassettes from the catalogs of London, Warner Bros./Reprise and Elektra Records. In addition, AST has scheduled a mid-August release including Caedmon, Contemporary, Deram, Fantasy, Hi, Monument, Project 3, Scepter-Wand and Vanguard.

According to Donald Hall, AST general manager, "By September, AST will increase its cassette catalog to 250 selections; by year-end to more than 500." Single album AST cassettes retail for \$5.95.

## 'Upbeat' Show in Color in 2 Wks.

CLEVELAND — "Upbeat," the syndicated hour bandstand show hosted by Don Webster, is going to color in the next two weeks in all markets. Herman Spero is producer of the show, now seen in more than 40 cities, making it the prime user of contemporary music talent. The show originates here on WEWS-TV.

## Musidisc Becomes 1st French Record Firm to Go 4-Track

PARIS — Musidisc is to enter the 4-track tape cartridge field in July when it will market twenty albums, producing an initial batch of 1,000 of each.

Announcing this exclusively to Billboard, Mr. Pierre Berjot of Musidisc said that his company was convinced that there was a tremendous future in cartridges in Europe but largely in the 4-track format because the 8-track machines and cartridges were too expensive.

Musidisc will retail its cartridges—featuring mainly classical and light music—at 32 francs (\$6.40). The duplicating will be done by Liberty Recording of Omaha, Neb., and three U. S. companies—Audio Devices, Telepro and Amerline—will supply the cartridges. Loading will be done at the

Musidisc factory at Courbevoie, outside Paris, to reduce tax and customs charges.

Musidisc is thus the first French record company to enter the 4-track cartridge field. The only other company to market imported cartridges here is RCA which uses the 8-track system.

Said Berjot: "Our estimate is that there are about 10,000 4-track players in use in France at the present time. They sell at about 72 dollars. But there is a shortage of product. We aim to fill that gap."

"Already General Motors in France are fitting their Opels and American models with 4-track players and I am convinced that the market has great potential."

Musidisc also plans to export cartridges to the Common Market countries where licensing rights permit.

a great label is talent



HWS 1919/HWM 1919



HWS 1909/HWM 1909



HWS 1910/HWM 1910



HWS 1902/HWM 1902



HWS 1920/HWM 1920



HWS 1901/HWM 1901



HWS 1918/HWM 1918

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# Gospel Music



LAUNCHING THE BUCKEROO style of country music on KYND, a 50,000-watter serving Tempe and Phoenix, is owner Buck Owens. The Capitol Records artist held a press party to announce his purchase. From left, KYND station manager Joe Thompson; Dorothy Owens, general manager of Buck Owens Enterprises, Mrs. Thompson, Owens and Buckaroo Don Rich.



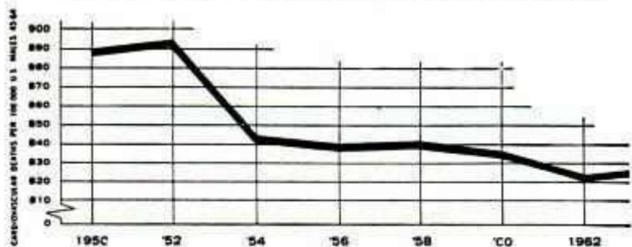
MERLE HAGGARD and Bonnie Owens receive a key to the city of Murfreesboro, Tenn., from Mayor W. H. Westbrook. From left: Westbrook; Jack Jackson, Tree Publications; Buz Wilburn, Capitol Records; Haggard; WMTS DJ Don Register; Joe Van Sickle, owner of The Music Shop, and Miss Owens.

## Good News for Men 45 to 64

# HEART RESEARCH IS PAYING OFF

There is good news for U.S. men in their most productive years of life — 45 to 64. The overall death rate from cardiovascular diseases for this group is down 7% since 1950 due primarily to

- a 52% drop in the death rate from hypertension and the heart disease it causes;
- a 24% drop in the death rate from stroke.



Only the heart attack death rate slows this trend; it is up 5% for men in the best years of business life. Your Heart Association is intensifying its program of research, education and community service in an all-out effort to gain greater control over heart attack and all other forms of cardiovascular disease — the #1 U.S. killer. Your contribution is a good investment in your heart and business.

GIVE ... so more will live  
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# Canaan

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CA-4636/CAS-9636

When Morning Sweeps the Sky • Life Evermore • The Eyes of Jesus • Heartbeat from Heaven • Move Up a Little Closer • Remind Me, Dear Lord • The Old Rugged Cross • He Filled a Longing • My Lord's Gonna Lead Me Out • Lord, I Need a Blessing • Do You Know My Jesus • It Happened

AMERICA'S TWELVE FAVORITE HYMNS

How Great Thou Art • The Old Rugged Cross • What a Friend We Have in Jesus • Amazing Grace • In the Garden • Rock of Ages

BLUE RIDGE QUARTET

sings America's  
**TWELVE**  
 Favorite Hymns

CA-4637/CAS-9637

Beyond the Sunset • Whispering Hope • Abide with Me • God Will Take Care of You • Ivory Palaces • Jesus Savior, Pilot Me

LISTEN TO THOSE SMOOTH WEATHERFORDS

CA-4635/CAS-9635

Meeting Tonight • That Heavenly Home • Precious Memories • The Answer's on the Way • God Will Take Care of You • On the Sunny Banks • God Takes Good Care of Me • Life's Railway to Heaven • Medley: Do Lord and Somebody Touched Me • Shine On Me • When I Prayed Through • I've Got a New Born Feeling

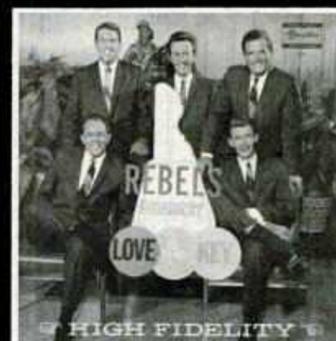
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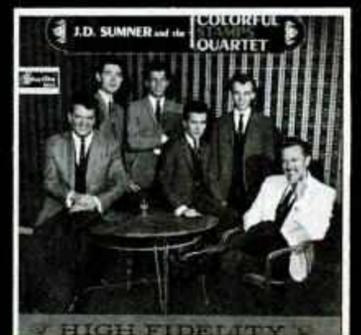
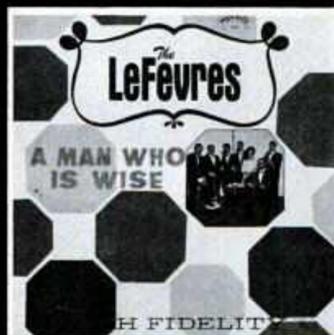
SRLP 6045 SSLP 6045

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SRLP 6053 SSLP 6053



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# Country Music

## Col. in Reversal; Inks 2 C&W Acts

NASHVILLE — In a change of direction, Columbia here has signed two country acts and is said to be negotiating for more.

Bob Johnston, a&r director of the Nashville recording studio, was hospitalized for a checkup, and unavailable for comment.

Columbia has signed Judy Lynn, formerly of Musical Records, and Johnny Sea, who was with Warner Bros. Miss Lynn will record in Nashville, and Johnston has been contacting publishers to find material for her. Johnston just signed Lonzo and Oscar and will record next week.

Jimmy Dickens, reportedly dropped by the Columbia label, is negotiating through an



WARNER MACK repacts with Decca Records as the label's Nashville a&r chief, Owen Bradley, left, looks on. Mack's latest single, released last week, is "How Long Will It Take" b/w "As Long As I Keep Wantin'."

## WSM's 'Opry' Plans Summer Schedule

NASHVILLE—The "Grand Ole Opry" will go into its summer schedule of three weekend performances beginning the weekend of June 3.

At the same time, the Nashville Tennessean will start its summer park concert series, featuring stars of the "Opry." This will be the second straight year in which country artists are used exclusively in the concerts.

The "Opry" performances will include a single show on Friday night and two separate shows

agent for a new recording company, but there were indications Columbia now was showing a renewed interest in him.

Other top country music acts are being sought by Columbia.

A few weeks ago, Johnston had stated that Columbia was paring in half its roster of country artists and would concentrate more on the production of pop music from here. This move was followed by a trip here by Bill Gallagher, Columbia vice - president. Shortly thereafter the move back toward country artists was begun.

## Moeller: Specialists to Far East

By BILL WILLIAMS

NASHVILLE — Larry Moeller has become one of the top talent bookers to the Far East. Moeller, of the Moeller Talent Agency, has booked Jimmy Dickens to play eight weeks in the Orient for the third year; Merle Travis for two months; the Homesteaders for eight weeks in the Orient for the third year; Merle Travis for two months; the Homesteaders for eight weeks; Justin Tubb and his band for 10 weeks, and currently is working on the booking of Dottie West for next January.

The artists are booked to play military basis in Japan, Okinawa, Taiwan, the Philippines, Thailand and Vietnam. The shows are bought and promoted by Dave Moore, an ex-GI, who now makes his home in Seoul, Korea, and works through G&H



HANK WILLIAMS JR., who has just signed for an MGM movie, "Time to Laugh and Time to Cry," signs autographs for fans along parade route. The MGM Records artist was grand marshal of the 40th Shenandoah Apple Blossom Festival parade held recently in Winchester, Va.

Productions in Naha, Okinawa. Moore and Moeller have never met, have had only one phone conversation during their four-year association. All of the work is handled by correspondence.

### Owens Brewery

Moore, in addition to his promotional work, owns a brewery and several other businesses in Seoul. According to Moeller, booking into the Far East presents special problems. "The artists must take a series of 26 shots for this tour," he explains. "Permission must be obtained from the Japanese government, and all sorts of red-tape and paperwork is involved. And there must be visas for all of the nations on the itinerary."

Moeller praise the Japanese consulate in New Orleans, which works closely with him in overcoming the obstacles. During the tours, the artists work five and six nights a week,

done preceding the Friday night "Opry," again with a live audience.

The park concerts, held on Sunday afternoon at Centennial Park, drew up to 15,000, and are free. They are sponsored by the

(Continued on page 59)

"Moore flies the artists to the Orient from wherever they are, so we try to book them close to the West Coast near the time of their scheduled departure," Moeller added. They fly commercially throughout.

Moeller also has booked Hank Snow back to the Far East for the second time. In addition to playing the military bases, Snow also plays some civilian concerts in Japan.

## Yesteryear's Country Hits

### COUNTRY SINGLES— 5 Years Ago June 2, 1962

1. She Thinks I Still Care—George Jones (United Artists)
2. Charlie's Shoes—Billy Walker (Columbia)
3. Wolverton Mountain—Claude King (Columbia)
4. A Dios Amigos—Jim Reeves (RCA Victor)
5. P.T. 109—Jimmy Dean (Columbia)
6. Old Rivers—Walter Brennan (Liberty)
7. She's Got You—Patsy Cline (Decca)
8. If a Woman Answers—Leroy Van Dyke (Mercury)
9. Trouble's Back in Town—Wilburn Brothers (Decca)
10. I Can Mend Your Broken Heart—Don Gibson (RCA Victor)

### COUNTRY SINGLES— 10 Years Ago June 3, 1957

1. Gone—Ferlin Husky (Capitol)
2. White Sport Coat—Marty Robbins (Columbia)
3. Four Walls—Jim Reeves (RCA Victor)
4. All Shook Up—Elvis Presley (RCA Victor)
5. Honky Tonk Song—Webb Pierce (Decca)
6. Gonna Find Me a Bluebird—Marvin Rainwater (MGM)
7. Fraulein—Bobby Helms (Decca)
8. Walkin' After Midnight—Patsy Cline (Decca)
9. Bye Bye Love—Webb Pierce (Decca)
10. There You Go/Train of Love—Johnny Cash (Sun)

## Haggard Day Blankets Tenn. Area

MURFREESBORO, Tenn.—Capitol Records staged one of the most successful promotions ever held in this area with a

"Merle Haggard Day" throughout middle Tennessee.

The focal point of the promotion was Murfreesboro, five

miles from Nashville. Fifteen radio stations were involved and hundreds turned out for the event.

Radio Station WMTS, owned by Mrs. Mary Reeves, kicked off the promotion by running spots every half-hour for five consecutive days detailing the specifics of the day. It declared a single Merle Haggard day, and every third record played on the station that day was by Haggard or by Bonnie Owens, his wife.

A remote unit was set up in The Music Shop, a retail record outlet in the town, and announcements were made continuously through the day promoting Merle Haggard day and the shop's grand opening.

### Picks Up Theme

Rival station WGNS picked up the theme, and also declared a special day for the West Coast star. It made announcements each half-hour, and programmed heavy play of the Haggard and Bonnie Owens albums. Other stations, virtually

(Continued on page 59)



DAVE DEWITT of WRVA-FM presents a station award to Loretta Lynn, Decca Records artist. The award was presented during a concert by Miss Lynn in Richmond, Va. The station began programming country music in January and now features country music 7 p.m. to 1 a.m. weekdays and weekends from 5:30 a.m. to 1 a.m.

## NIGHT TRAIN TO MEMPHIS MAKES FINAL RAIL RUN

NASHVILLE—The last "Night Train to Memphis" departed Nashville's Union Station last Sunday, May 21, at 10:15 p.m.

Train No. 107, made famous in the 1942 song by Beasley Smith, Owen Bradley and Marvin Hughes and recorded by Roy Acuff, chugged the 200 miles in seven hours 45 minutes. It made a return trip from Memphis to Nashville the following day, and then was permanently retired, a victim of the Interstate road.

Beasley Smith rode the first "City of Memphis" train on its inaugural run. He watched the last one depart. The song, recorded originally on Columbia by Acuff and later on Hickory, sold more than a million copies. It was recorded by an estimated 50 artists, and even went pop in some sections.

Passenger service in recent years, however, has declined steadily and, with the completion of Interstate 40 between the two cities, it was virtually nothing.

# Nashville Scene



If you were in Nashville at last year's DJ festival, you'll remember this great Columbia artist (Ray Godfrey) and you'll love his great new Columbia Hit, "The Difference in Me" (Columbia 4-44071). Bookings: Bill Lowery Talent, Inc., Atlanta, Ga. A.C. 404-233 6703. (Advertisement)

## Haggard Day Blankets Tenn.

• Continued from page 58

blanketing the central grand division of the state, operated similarly. They included WCOR, Lebanon; WHIN, Gallatin; WHAL, Shelbyville; WBMC, McMinnville; WJIM, Lewisburg; WMCD, Columbia; WAGG, Franklin; WEKR, Fayetteville; WJIG, Tullahoma; WMSR, Manchester; WBFJ, Woodbury; WDXE, Lawrenceburg, and WCDT, Winchester.

Outdoor signs welcoming Haggard were posted in Nashville at the Holiday Inn and Ernest Tubb Record shop, and at a restaurant in Murfreesboro.

The highlight of the affair was the personal appearance of the two artists at The Music Shop.

There WMTS and Capitol presented Haggard with an "achievement trophy" for having the No. 1 requested and selling album in the area, "The Lonesome Fugitive." A key to the city was presented to the artist, and an official proclamation was read, declaring Merle Haggard day. This portion of the activity was broadcast live by WMTS.

Haggard and Miss Owen then autographed albums, held a luncheon and press interview, followed this with appearances at the Ernest Tubb record shop and on the "Grand Ole Opry" that same night.

Radio station WENO in Nashville also broadcast a special tribute to Haggard. Capitol officials said Haggard singles and albums were completely sold out in Middle Tennessee stores within the next few days.

Bill Carlisle Jr. and Sheila, son and daughter of Hickory artist Bill Carlisle, now are singing as a duo. They have a smooth and professional quality. . . . Charlie Louvin has made a switch to the Wil-Helm Agency for bookings. . . . Tex Ritter was honored by the city of Williamson, W. Va., at a full-scale "Tex Ritter Day" on May 28. As a part of the event, the community staged a major parade, with all civic organizations, school bands and other units. The function had a patriotic theme, in keeping with Ritter's stirring new album, "Land of Liberty."

Bob Ferguson busy at RCA Victor Records, recording Connie Smith, Archie Campbell and Vernon Oxford in one week. . . . Dr. Paul Moore, the singing dentist, and Marti Brown have releases pending on the Dollie label. . . . Starday's Red Sovine, almost fully recuperated from eye surgery, has a new single due out shortly entitled "In Your Heart," written by Cedarwood's Wayne Walker. . . . Merle Haggard drawing big crowds at the Playroom in Atlanta. . . . Adams Ethridge Productions of Galveston has signed new artist James Housman to a production-management contract. He's a native of Memphis.

Gene Kennedy of Hickory, promoting his new release "The Ferris Wheel," is doing the Swingaround show in Chicago, and promotional work in the city and Milwaukee. . . . Two Key Talent artists were victims of the same type thievery. Bobby Bare, on tour in Europe, had his guitar stolen just before show time. And, in Baton Rouge, La., Jimmy Newman's guitar was lifted backstage as he signed autographs. . . . Stonewall Jackson's continuous success in drawing power was demonstrated at the Flame in Minneapolis. The club was sold out a week before his arrival. . . . Starday's "Yodeling King," Kenny Roberts, was in Nashville to cut a new album, appear two nights on the Ralph Emery-Tex Ritter show, and appeared on WSM radio with Grant Turner. He's scheduled for several other guest spots in the near future. . . . The Jimmy Rodgers song, "In the Jailhouse Now," by Ernest Tubb on Decca, was used extensively in the Jimmy Rodgers Memorial Days throughout the country.

Bob Luman has done a new session at Hickory, with a release due next week. . . . Jimmy Newman, going strong with "Louisiana Saturday Night," plays an extended tour of Saskatchewan and Alberta, then South Dakota, Minnesota, Missouri and Texas. . . . The Judy Lynn show has just signed contracts with the State of Texas to appear at the Texas State Prison Rodeo in Huntsville in October. . . . An old timer on the "D" label is catching on again in parts of Pennsylvania. It's "The Little Red Hen, the Rooster and the Mouse," by Tony Douglas. . . . Nat Stuckey rushed to Nash-

## Bob Carrie Bows On Wizard Label

OLNEY, Ill.—Currently on a swing of club dates with the Big River Boys in Illinois and Indiana, Bob Carrie, country artist just out with his first release under the Wizard label, was the subject of a lengthy front-page feature with photos in the May 20 issue of The Olney Daily Mail.

Carrie's initial Wizard single is "Can I Find Forgiveness in Your Arms Tonight?" b/w "Angels Were Singing Country Music." Both are from the pen of Alex Zanetis.

Under the management of Jay Black & Associates, of Olney, Carrie's session was conducted by Zanetis at the Bradley Studios, Nashville.

ville to do the Wilburn Brothers and Ralph Emery TV shows. Nat and Loretta Lynn sang "Sweet Thang" together for the first time. Nat's new album, "All My Tomorrows" is due out soon. . . . Johnny Kaps of K-Ark has signed several new artists including Hylo Brown, Webster Brothers (formerly with Carl Butler), Rusty and Doug and Ronie Barth. Already on the label are Bobby Barnett and Curtis Wayne. . . . Loretta Lynn day was held throughout the State of Georgia last Friday (26). Her rodeo there did \$50,000 in advance sales.

Hugh X. Lewis has a new record out which promises to be big, entitled "You're So Cold." He'll have a new album out June 1 ("My Kind of Country"), and he's currently co-starring in a new movie release, "Cotton Pickin' Chicken Pickers," his second co-starring role in a movie. . . . The Glaser Brothers' publications are rolling strong. They have a new Skeeter Davis single on Victor, a Jan Howard single on Decca, a Jimmy Paye single on Epic. Additionally, they have several songs in the new Waylen Jennings album. There's a new Glaser Brothers album out now, and an MGM single will be out soon. And Chuck Glaser has signed as an independent producer to do five sessions a year with New World Records, the first of which will be by Sherwin Linton. . . . Vernon Glen, along with Bill Davis and the Nightriders, recently headlined a large benefit show for the victims of the Belvidere, Ill., tornado. The Wizard recording artist also played five stage shows and club

George Lindsey, "Goober" of the Andy Griffith series, made his second appearance on the "Grand Ole Opry." He's lining up a recording contract in Nashville. . . . Harold Morrison now is being booked by Hubert Long.

Rusty Draper is in Nashville for a session at the Fred Forster studio. . . . WSM's Ralph Emery married to the former Joy Kott, one-time receptionist at the station. . . . George Cooper Jr., national sales manager of Dot, has been transferred to Hollywood. . . . Jack Jackson, former sales manager for the "Grand Ole Opry" network, has joined Tree Publications as director of enterprises. . . . Bill Anderson and his Po' Boys are about to depart on another Germany tour. . . . Becky Bluefield recorded duets with Freddie Hart and Hugh X. Lewis for Kapp albums. . . . Claude King, on his way home to Shreveport from Minneapolis, drove through a snowstorm, sandstorm, then thunderstorm in that order. . . . In a SESAC presentation for the American Women in Radio and TV in Atlanta, featured performers were Marion Worth, Del Reeves, and Tompall and the Glaser Brothers. . . . Joyce Allsup, top songwriter from Virginia, has signed an exclusive contract with Acuff-Rose Publications. Her biggest hit was "The DJ Cried." . . . Claude Gray has resumed playing personal appearances after his recent automobile accident near Wynnewood, Okla., which took the lives of two of his band members. He expressed his thanks to all the people who remembered him and his band. . . . Aubrey Mayhew of L'il Darlin' Records plans to move to Nashville. . . . Bob Wills, with his "Eighther From Decatur," is picking up steam east of the Mississippi River, which holds new promise from the old-time westerner.

George Cooper Jr., national sales manager of Dot, has been transferred to Hollywood. . . . Jack Jackson, former sales manager for the "Grand Ole Opry" network, has joined Tree Publications as director of enterprises. . . . Bill Anderson and his Po' Boys are about to depart on another Germany tour. . . . Becky Bluefield recorded duets with Freddie Hart and Hugh X. Lewis for Kapp albums. . . . Claude King, on his way home to Shreveport from Minneapolis, drove through a snowstorm, sandstorm, then thunderstorm in that order. . . . In a SESAC presentation for the American Women in Radio and TV in Atlanta, featured performers were Marion Worth, Del Reeves, and Tompall and the Glaser Brothers. . . . Joyce Allsup, top songwriter from Virginia, has signed an exclusive contract with Acuff-Rose Publications. Her biggest hit was "The DJ Cried." . . . Claude Gray has resumed playing personal appearances after his recent automobile accident near Wynnewood, Okla., which took the lives of two of his band members. He expressed his thanks to all the people who remembered him and his band. . . . Aubrey Mayhew of L'il Darlin' Records plans to move to Nashville. . . . Bob Wills, with his "Eighther From Decatur," is picking up steam east of the Mississippi River, which holds new promise from the old-time westerner.

## WSM's Schedule

• Continued from page 58

newspaper in co-operation with the American Federation of Musicians.

The use of country artists at the concerts has had a profound effect on economy here, keeping virtually all of the "Opry" visitors in the city an extra day.

Billboard SPECIAL SURVEY for Week Ending 6/3/67

# 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	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	6
2	2	DON'T COME HOME A DRINKIN' Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	14
3	5	WALK THROUGH THIS WORLD WITH ME Georg: Jones, Musicor MM 2119 (M); M3 3119 (S)	9
4	4	THERE GOES MY EERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	20
5	7	TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	19
6	6	LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	13
7	3	I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	6
8	8	NEED YOU Sonny James, Capitol T 2703 (M); ST 2703 (S)	7
9	9	OPEN UP YOUR HEART Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	20
10	11	JIMMY DEAN IS HERE! RCA Victor LPM 3727 (M); LSP 3727 (S)	11
11	13	GEORGE JONES GOLDEN HITS, VOL. II United Artists, UAL 3566 (M); UAS 6566 (S)	9
12	12	HEART, WE DID ALL WE COULD Jean Shepard, Capitol T 2690 (M); ST 2690 (S)	10
13	10	SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	24
14	16	YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); SLP 3709 (S)	26
15	21	AMERICA'S MOST WANTED BAND Buck Owens' Buckaroos, Capitol T 2722 (M); ST 2722 (S)	5
16	14	MY KIND OF COUNTRY Marty Robbins, Columbia CL 2645 (M); CS 9445 (S)	7
17	18	RECKLESS LOVE AFFAIR Wanda Jackson, Capitol T 2704 (M); ST 2704 (S)	7
18	20	SOUL OF A CONVICT Porter Wagoner, RCA Victor LPM 3683 (M); LSP 3683 (S)	14
19	19	PATSY CLINE'S GREATEST HITS Decca DL 4854 (M); DL 74854 (S)	7
20	23	NORMA JEAN SINGS PORTER WAGONER RCA Victor LPM 3700 (M); LSP 3700 (S)	8
21	28	A LOSER'S CATHEDRAL David Houston, Epic LN 24303 (M); BN 26303 (S)	5
22	26	MAKE WAY FOR WILLIE NELSON RCA Victor LPM 3748 (M); LSP 3748 (S)	5
23	29	NASHVILLE REBEL Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S)	22
24	25	DOWNTOWN COUNTRY Connie Smith, RCA Victor LPM 3725 (M); LSP 3725 (S)	14
25	22	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	35
26	40	GEORGE JONES GREATEST HITS Musicor MM 2116 (M); M3 3116 (S)	3
27	30	RIDE, RIDE, RIDE Lynn Anderson, Chart LP 1000 (M); LSP 1000 (S)	4
28	15	SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	32
29	17	GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca DL 4855 (M); DL 74855 (S)	12
30	32	THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S)	27
31	39	BUCK JONES AND HIS BUCKAROOS IN JAPAN Capitol T 2715 (M); ST 2715 (S)	2
32	34	COCKFIGHT AND OTHER TALL TALES Archie Campbell, RCA Victor LPM 3699 (M); LSP 3699 (S)	10
33	38	DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	2
34	24	WILMA BURGESS SINGS MISTY BLUE Decca DL 4852 (M); DL 74852 (S)	12
35	33	IT'S A GUITAR WORLD Chet Atkins, RCA Victor LPM 3728 (M); LSP 3728 (S)	5
36	31	HERE'S WHAT'S HAPPENING Floyd Cramer, RCA Victor LPM 3746 (M); LSP 3746 (S)	16
37	41	LIFE'S THAT WAY Mel Tillis, Kapp KL 1514 (M); KS 3514 (S)	11
38	27	TWO FOR THE SHOW Wilburn Brothers, Decca DL 4824 (M); DL 74824 (S)	18
39	43	HOW LONG HAS IT BEEN? Pobby Lewis, United Artists, UAL 3582 (M); UAS 6582 (S)	2
40	37	WALKER WAY Billy Walker, Monument MLP 8072 (M); SLP 18072 (S)	4
41	—	LIZ ANDERSON SINGS RCA Victor LPM 3769 (M); LSP 3769 (S)	1
42	44	LOVE MAKES THE WORLD GO 'ROUND Kitty Wells, Decca DL 4857 (M); DL 74857 (S)	3
43	42	JIMMY DEAN'S GREATEST HITS Columbia CL 2485 (M); CS 9285 (S)	3
44	45	GRASSROOTS COUNTRY Stu Phillips, RCA Victor LPM 3717 (M); LSP 3717 (S)	4
45	—	JUST JIM Jim Edward Brown, RCA Victor LPM 3744 (M); LSP 3744 (S)	1

K-ARK 745

'Thin Line'

**Bobby Johnson**  
Breaking BIG  
in TEXAS

Distributor for  
K-ARK:

**JAY-KAY**  
in DALLAS

Billboard SPECIAL SURVEY for Week Ending 6/3/67

**HOT COUNTRY SINGLES**

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
2	3	<b>IT'S SUCH A PRETTY WORLD TODAY</b> Wynn Stewart, Capitol 5831 (Freeway, BMI)	15	38	24	<b>THE PARTY'S OVER</b> Willie Nelson, RCA Victor 9011 (Pamper, BMI)	14
2	3	<b>I THREW AWAY THE ROSE</b> Merle Haggard, Capitol 5844 (Blue Book, BMI)	12	39	28	<b>LONELY AGAIN</b> Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	16
3	1	<b>SAM'S PLACE</b> Buck Owens, Capitol 5865 (Blue Book, BMI)	10	40	45	<b>GOODBYE CITY, GOODBYE GIRL</b> Webb Pierce, Decca 32098 (Cedarwood, BMI)	12
4	4	<b>YOUR GOOD GIRL'S GONNA GO BAD</b> Tammy Wynette, Epic 10134 (Gallico, BMI)	12	41	47	<b>DOWN AT THE PAWN SHOP</b> Hank Snow, RCA 9188 (4 Star, BMI)	4
5	5	<b>IF I KISS YOU</b> Lynn Anderson, Chart 1430 (Greenback/Yonah, BMI)	12	42	44	<b>I COULDN'T SEE</b> George Morgan, Starday 804 (Starday, BMI)	8
6	6	<b>ALL THE TIME</b> Jack Greene, Decca 32123 (Cedarwood, BMI)	7	43	50	<b>YOU CAN STEAL ME</b> Bonnie Guitar, Dot 17007 (Jack, BMI)	6
7	8	<b>WOLKIN' IN THE SUNSHINE</b> Roger Miller, Smash 2081 (Tree, BMI)	10	44	49	<b>LITTLE OLD WINE DRINKER ME</b> Robert Mitchum, Monument 1006 (Moss-Rose, BMI)	4
8	7	<b>JACKSON</b> Johnny Cash & June Carter, Columbia 44011 (Bexhell/Quartet, ASCAP)	14	45	36	<b>MY KIND OF LOVE</b> Dave Dudley, Mercury 72655 (Vector, BMI)	15
9	9	<b>RUBY, DON'T TAKE YOUR LOVE TO TOWN</b> Johnny Darrell, United Artists 50126 (Cedarwood, BMI)	10	46	51	<b>PRETTY GIRL, PRETTY CLOTHES, PRETTY SAD</b> Kenny Price, Boone 1056 (Wilderness, BMI)	4
10	10	<b>DANNY BOY</b> Ray Price, Columbia 44042 (Boosey & Hawkes, BMI)	11	47	39	<b>URGE FOR GOING</b> George Hamilton IV, RCA Victor 9059 (Gandlaf, BMI)	20
11	15	<b>WITH ONE EXCEPTION</b> David Houston, Epic 10154 (Gallico, BMI)	6	48	63	<b>I CAN'T SEE THERE FROM HERE</b> George Jones, Musicor 1243 (Glad/Blue Crest, BMI)	3
12	13	<b>MENTAL REVENGE</b> Waylon Jennings, RCA Victor 9146 (Cedarwood, BMI)	10	49	60	<b>POP A TOP</b> Jim Edward Brown, RCA Victor 9192 (Natson-Port, ASCAP)	3
13	16	<b>MAMA SPANK</b> Liz Anderson, RCA Victor 9163 (4 Star, BMI)	7	50	59	<b>ON THE OTHER HAND</b> Charlie Louvin, Capitol 5872 (Talmont, BMI)	7
14	11	<b>PAPER MANSIONS</b> Dottie West, RCA Victor 9118 (Harbot, SESAC)	12	51	53	<b>SHINE SHINE</b> Carl Perkins, Dottie 508 (Cedarwood, BMI)	3
15	12	<b>NEED YOU</b> Sonny James, Capitol 5833 (Bibo, ASCAP)	15	52	52	<b>LAY SOME HAPPINESS ON ME</b> Bobby Wright, Decca 32107 (4 Star, BMI)	6
16	21	<b>I KNOW ONE</b> Charlie Pride, RCA Victor 9162 (Jack, BMI)	6	53	58	<b>HAVE YOU EVER WANTED TO</b> Lorene Mann, RCA Victor 9183 (Novachaminjo, BMI)	3
17	14	<b>LIFE TURNED HER THAT WAY</b> Mel Tillis, Kapp 804 (Wilderness, BMI)	16	54	55	<b>HOBO</b> Ned Miller, Capitol 5868 (Central Songs, BMI)	4
18	23	<b>MISTY BLUE</b> Eddy Arnold, RCA Victor 9182 (Talmont, BMI)	5	55	48	<b>CONSCIENCE KEEP AN EYE ON ME</b> Norma Jean, RCA Victor 9147 (Piccolo, BMI)	9
19	20	<b>JUKEBOX CHARLIE</b> Johnny Paycheck, Little Darlin' 0020 (Mayhew, BMI)	9	56	72	<b>YOUR FOREVERS (Don't Last Very Long)</b> Jean Shepard, Capitol (Central Songs, BMI)	2
20	17	<b>I'LL COME A RUNNIN'</b> Connie Smith, RCA Victor 9108 (Brush Arbor, BMI)	13	57	62	<b>HAPPINESS MEANS YOU</b> Kitty Wells & Red Foley, Decca 32126 (Wells, BMI)	5
21	19	<b>ANYTHING YOUR HEART DESIRES</b> Billy Walker, Monument 997 (Metro, BMI)	14	58	61	<b>COME KISS ME LOVE</b> Bobby Bare, RCA Victor 9191 (Melody Trails, BMI)	3
22	24	<b>SNEAKING 'CROSS THE BORDER</b> Hardin Trio, Columbia 44059 (Hardin, BMI)	7	59	54	<b>I HEAR IT NOW</b> Browns, RCA Victor 9153 (Blackwood, BMI)	5
23	22	<b>WALK THROUGH THIS WORLD</b> George Jones, Musicor 1226 (Glad, BMI)	20	60	46	<b>BACK TO NASHVILLE TENNESSEE</b> Stonemans, MGM 13667 (Jack, BMI)	11
24	26	<b>FIFTEEN DAYS</b> Wilma Burgess, Decca 32105 (Forest Hills, BMI)	11	61	71	<b>LOUISIANA SATURDAY NIGHT</b> Jimmie Newman, Decca 32130 (New Keys, BMI)	2
25	18	<b>JUST BEYOND THE MOON</b> Tex Ritter, Capitol 5839 (Central Songs, BMI)	11	62	64	<b>I SHOULD GET AWAY A WHILE</b> Carl Smith, Columbia 44034 (Cedarwood, BMI)	4
26	37	<b>RUTHLESS</b> Stattler Brothers, Columbia 44070 (Tree, BMI)	4	63	56	<b>GUITAR MAN</b> Jerry Reed, RCA Victor 9152 (Vector, BMI)	3
27	23	<b>BOTH SIDES OF THE LINE</b> Wanda Jackson, Capitol, 5863 (Ma-Ree, ASCAP)	7	64	67	<b>WANTING YOU BUT NEVER HAVING YOU</b> Jack Greene, Decca 32123 (Blue Crest, BMI)	4
28	30	<b>DIESEL ON MY TAIL</b> Jim & Jesse, Epic 10138 (Silver Star/Francis-Marvin, BMI)	10	65	70	<b>THERE YOU GO</b> Sandy Mason, Hickory 1442 (Acuff-Rose, BMI)	4
29	42	<b>IF YOU'RE NOT GONE TOO LONG</b> Loretta Lynn, Decca 32127 (Sure-Fire, BMI)	4	66	66	<b>LOVE MAKES THE WORLD GO AROUND</b> Kitty Wells, Decca 32088 (Wells, BMI)	16
30	41	<b>RAMBLIN' MAN</b> Ray Pennington, Capitol 5855 (Pamper, BMI)	4	67	—	<b>HELLO NUMBER ONE</b> Kitty Wells & Red Foley, Decca 32126 (Wells, BMI)	1
31	31	<b>ALL MY TOMORROWS</b> Nat Stuckey, Paula 267 (Su-Ma/Stuckey, BMI)	8	68	—	<b>BECAUSE OF HIM</b> Claude Gray, Decca 32122 (Forest Hills, BMI)	1
32	35	<b>ROARIN' AGAIN</b> Wilburn Brothers, Decca 32117 (Sure-Fire, BMI)	6	69	69	<b>DOWN, DOWN, CAME MY WORLD</b> Bobby Barnett, K-Ark 741 (Freeway, BMI)	3
33	25	<b>BOB</b> Willis Brothers, Starday 796 (Jack, BMI)	15	70	65	<b>WHAT AM I GONNA DO NOW?</b> Ferlin Husky, Capitol 5852 (Husky, BMI)	10
34	32	<b>COLD HARD FACTS OF LIFE</b> Porter Wagoner, RCA Victor 9067 (Stallion, BMI)	19	71	—	<b>TONIGHT CARMEN</b> Marty Robbins, Columbia 44128 (Mojave-Noma, BMI)	1
35	40	<b>WATCHMAN</b> Claude King, Columbia 44035 (Ly-Rann, BMI)	6	72	73	<b>BETTER DEAL THAN THAT</b> Ruby Wright, Epic 10150 (Tree, BMI)	2
36	29	<b>COUNTRY MUSIC LOVER</b> Little Jimmy Dickens, Columbia 44025 (Tree, BMI)	13	73	75	<b>GENTLE ON MY MIND</b> John Hartford, RCA Victor 9175 (Glaser, BMI)	2
37	27	<b>DRIFTING APART</b> Warner Mack, Decca 32082 (Page Boy, SESAC)	7	74	74	<b>BIG BROTHER</b> Murv Shiner, MGM-13704 (Jack, BMI)	2
				75	—	<b>LOST HIGHWAY</b> Don Gibson, RCA Victor 9177 (Rose, BMI)	1

**Dolly Parton sings**

**"Something Fishy"**

(MONUMENT 1007)

"More clever material penned by Miss Parton and performed to perfection, this one should\* fast top her 'Dumb Blonde' hit and establish her as one of the label's consistent top sellers."

BILLBOARD, May 20

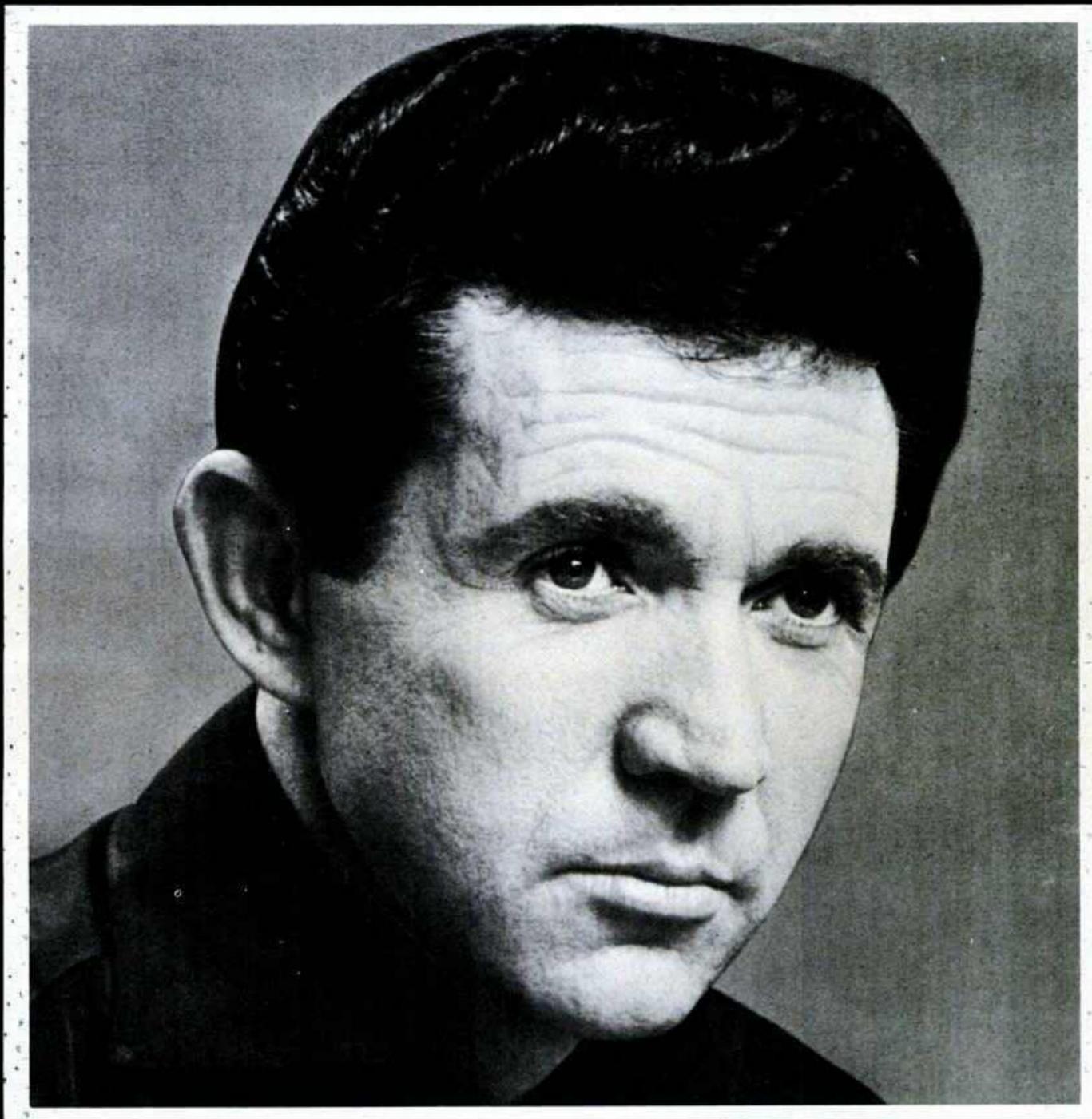
\*It is!



MONUMENT RECORD CORP.  
NASHVILLE/HOLLYWOOD

**HIS  
NEXT** #1

**'I'LL NEVER FIND  
ANOTHER YOU'**



*The Southern Gentleman*  
**SONNY  
JAMES**

Need You  
His Next #1 Album  
T 2703

Capitol 5914

# International News Reports

## Barclay-Riviera Boosts Festival Artists With a 40G 'Showcase'

By MIKE HENNSSEY

PARIS — Barclay-Riviera produced an impressive line-up of its contract artists for a \$40,000 four-day promotion campaign tied in with the Lily of the Valley Festival of Chaville, a town just outside Paris.

Headed by U. S. artist Percy Sledge, the Barclay artists played to a million people the four days. Artists included Nicoletta, Guy Marchand, Patricia Carli, Maurice Fanon, Henri Tachan, Erick Montry, Ricardo, Michel Orso, Michel Mallory, Monty, Noelle Cordier, Franck Alamo, Jacques Martin, Michel Delpech, Mireille Mathieu, the Yardbirds, Eddy Mitchell, Los Bravos, Jean Ferrat, Nino Fer-

rer, Jean-Claude Annoux and Hugues Aufray.

The four-day festival was broadcast live from the Chaville sport stadium by the ORTF and filmed for subsequent TV presentation.

The event provided a tremendous publicity boost for the Barclay and Riviera artists, for in addition to the festival coverage there were daily flashes about the event on both radio and television in the preceding three weeks.

Never before in France has there been such a concentration of record artists, all exclusively contracted to one company (Barclay-Riviera).

Idea of the four-day Barclay offensive came from promotion

man Yves Kornblum who spent weeks making arrangements and fixing contracts. Musical arrangements for the entire festival were by Claude Donjon who also conducted the orchestra.

During the festival Barclay had a record stand at the side of the stage, and brisk sales were reported, boosted by the presence of many recording stars who signed the disks for customers.

To coincide with the appearance of Percy Sledge at the festival, Barclay rush-released the album "When a Man Loves a Woman" and the EP's "Out of Left Field" and "My Special Prayer."

## Distrib. Set Up By Hartmann

FRANKFURT—Heinz Hartmann, formerly with CBS in Frankfurt and Paris, has founded the Rendezvous - Schallplatten Vertrieb, a record distribution firm stressing a "repertory for the discriminating."

Hartmann's firm is headquartered at Reicholzheim an der Tauber. He said the new firm will concentrate primarily on import of "interesting and significant" foreign product.

One of its initial successes has been recordings by the French chansonnier Mouloudji, star of last year's "Chanson Festival Paris."

Hartmann's firm, Rendezvous Schallplatten Vertrieb has exclusive distribution rights in Germany for the Savoy label (U. S.); Disques Mouloudji and Societe Francaise de Productions Phonographiques or SFP (France), and Heritage (England).

Hartmann intends to establish his own production in Germany under the Rendezvous label at a later date.

## Radio Luxembourg, Philips Fest Tie

PARIS — Philips, in conjunction with Radio Luxembourg, is promoting an International Pop Festival at the Palais des Sports, Tuesday (1), with two concerts featuring artists under contract to Philips and associated companies.

Artists appearing include the Who, the Troggs, the Pretty Things, the V.I.P.s, Jimmy Cliff, Dave Dee, Dozy, Beaky, Mick and Tich, Ronnie Bird and Baschung. Radio Luxembourg deejay Rosko will emcee the two concerts.

The Festival will be filmed for later showing by the television service of the O.R.T.F. and broadcast live by Radio Luxembourg. Philips will also record sections of the Festival for release in album form.

## Rights to 4 Tunes

BRUSSELS — Ardmore & Beechwood has acquired the rights of "Dead End Street" by Lou Rawls, "Don't You Care" by the Buckingham's, "The Boat That I Row" by Lulu and "Tu Ne Voleras Pas" by Dick Rivers.

## 31 of 49 'Summer' Entries Pub-Linked

Of the 49 songs competing in the "A Record for the Summer" radio contest, open until June 10, 31 are published by the associated publishing companies of the firms producing the records. This emphasizes the increasing tendency of publishing companies to have their songs sung by artists in their own record division rather than seek the best singer for the song, irrespective of affiliation.

Of the remaining 18 songs, nine are exploited in the traditional way. Various agreements have been reached with the other nine, between the non-associated record and publishing companies to split the profits.

Although the contest has had an important influence on the charts in previous years, few leading Italian stars are participating. In fact there is an abundance of lesser-known artists, including new disk artists I Girasoli (RCA-Italiana) and the Snakes (Cinevox). No foreign artists are participating.

Previous winners of the "A Record for the Summer" contest have been I Marcellos Ferial (Durium) in 1964, Orietta Berti (Phonogram-Polydor) in 1965, and Fred Bongusto (Cetra, now RCA-Italiana) in 1966. The contest is organized by the Italian Radio-Television Co. in conjunction with the AFI (the Italian Association of the Phonographic Industry).

Record Company	Singer	Song	Publisher
RCA-Italiana	I Girasoli	Voglio Girare Il Mondo	E.M. RCA
RCA-Italiana	Tony Renis	Non Mi Dire Mai Good-Bye	E.M. RCA
RCA-Italiana	Jimmy Fontana	La Mia Serenata	E.M. RCA
EMI-Italiana	Pino Donaggio	Un Brivido Di Freddo	Curci
EMI-Italiana	Al Bano	Nel Sole	Voce Del Padrone
EMI-Italiana	Jenny Luna	Di Qui'	Voce Del Padrone
Saar	Gidiuli	Tanto	MAS
Saar	Gli Scooters	Mi Seguirai	MAS
Saar	Umberto	Gioventu'	MAS
Fonit-Cetra	G. Pettenati	Io Credo In Te	(1) Usignolo/Southern
Fonit-Cetra	Carmen Villani	Ho Perduto Te	Cicala (Sugarmusic)
Fonit-Cetra	Gabriella Marchi	Diceva, Diceva	Cicala (Sugarmusic)
C.G.D.	Riccardo Del Turco	Uno Tranquillo	Sugarmusic
C.G.D.	G. Cinquetti	La Rosa Nera	Sugarmusic
C.G.D.	Tony Del Monaco	Tu Che Sei L'Amore	Sugarmusic
Durium	I Nuovi Angeli	Gurdami Negli Occhi	Durium
Durium	Isabella Jannetti	Corriamio	(1) Durium/Leonard
Durium	Tony Cucchiara	Ciao, Arrivederci	(1) Durium/MAS
MGM-Italiana (Ricordi)	Remo Germani	Dammi Un Bacio	Ricordi
Ricordi	Wilma Goich	Se Stasera Sono Qui'	Ricordi
Ricordi	I Satelliti	Mondo Mio	Leonardi
Decca	Memo Remigi	E Pensare Che Ti Chiami Angela	Curci
Decca	I Delfini	Beat Beat Hurra!	Italarisch
Hifi-Ariston	Anna Identici	Tanto, Tanto	Ariston
Hifi-Ariston	Mario Guarnera	Mille Ricordi	Ariston
Phonogram	Orietta Berti	Solo Tu	Telestar
Phonogram	Armando Savini	Uno Fra Tanti	Esedra
Riffi	Iva Zanocchi	Quel Momento	RIAS (Sugarmusic)
Riffi	Fausto Leali	Senza Di Te	Cicogna
Vis-Radio	Lida Lu'	I Miei Capelli Biondi	Vis-Radio
Vis-Radio	Lello Caravaglios	Ho Solo L'Amore	(1) Voce/Vis
Bluebell	Fiammetta	Ricordare, Dimenticare	Sugarmusic
CAM (Det.)	P. Gagliardi	Ricordati Di Me	Tank (Campi)
Carisch	Franco Tozzi	L'Ultimo Giorno	Mascotte
Cellograph-Simp	Leo Sardo	E' Gia' Domani	Dior (Leonardi)
Cinevox	The Snakes	Tanta Parte Di Mare	Bixio
Clan Celentano	Pilade	Male E Bene	Clan (Leonardi)
Combo	L. Ronconi	Il Tipo Giusto	(Combo) Giada
Curci-Carosello	Robertino	Era La Donna Mia	Curci
Fonocrom (2)	Paola Bertoni	Il Destino Piu' Bello	Italarisch
Fonotecnica (3)	A. Marchese	Da Quando Amo Te	Southern
Italdisc	Lalla Leone	Non Mi Capirai	Ducale
Italmusica	Franco Talo'	Come Un Giocattolo Rotto	Vescovi (Italmusic)
Juke-Boxe	S. Vinciguerra	La Legge Della Natura	C. A. Rossi
Leonsolco	Marcella Perani	L'Amore Ce L'Hanno Tutti	Leonardi
M.R.C. (4)	Anna Spinaci	Balla, Balla	Fox (Southern)
Phonotype	Nino Fiore	Accarezza-me, Nun Me'Vasa'	Piccola Vela
Ve'ette	Gian Pieretti	July	(1) Leonard/Sciascia
Meazzi	Anna Marchetti	Gira Fin Che Vuoi	Susy

(1) These are co-published songs.

(2) Master deals are to be made with M.R.C.

(3) Master deals are to be made with Fonit-Cetra.

(4) Master deals are to be made with Bruber-Interrecord.

## CBS Germany Cuts 'Theme' in Russian

FRANKFURT — German CBS claims to have the sole "authentic" "Lara's Theme"—the first recording of the song in Russian.

German CBS' authentic "Lara's Theme" was written by Ivan Rebroff, and is also in-

terpreted by Rebroff to the accompaniment of a balalaika orchestra.

This is the 10th version of the song from the film, "Dr. Zhivago," produced in Germany. In addition, five foreign recordings are being distributed in Germany.



THE BEST SELLING Canadian-produced record ever, "Canada," by the Young Canada Singers, has made its composer-creator, Bobby Gimby, a national figure. Here, the Hon. Judy LaMarsh, Secretary of State, presents Gimby with a gold record award on behalf of the Centennial Commission, through Quality Records, Ltd., single distributors.

## U. S., British Soundtracks Dominating Action in Italy

MILAN — A check of the current top 15 tunes here confirms the increasing impact being made by British and U. S. sounds in Italy and also indicates the record-selling potential of themes from the soundtracks of successful movies.

British representation in the charts includes "Winchester Cathedral" by the New Vaude-

## Sydney Next Stop For WM's Faecq

BRUSSELS—After 13 days in Tokyo and four in Hong Kong, Felix Faecq, president of World Music here, continues his six-week world tour when he flies to Sydney, Australia, Tuesday (30).

Faecq is meeting representatives of the various mechanical right societies and looking for foreign material available for exploitation in Europe.

He visits Auckland, New Zealand from June 8 to June 10 then flies via Fiji and Tahiti to Honolulu where he arrives June 17. He flies to Los Angeles for a week on June 22, spends three days in San Francisco and returns to Brussels via London on July 2.

ville Band (Phonogram) at No. 3, "Ruby Tuesday" by the Rolling Stones (Decca) at No. 7 and "Penny Lane" by the Beatles (Carisch) at No. 9.

American-style rhythm and blues is also beginning to make the charts, and Durium artist Rocky Roberts, an American, has broken into the Top 15 with "Stasera Mi Butto," an Italian copyright in an uncompromising r&b idiom.

Also RCA-Italiana is promoting the Tamla-Motown catalog very strongly now that the T-M stars are recording their hits in Italian.

The sound of the '30's is also gaining popularity. There has been a flock of cover versions of the New Vaudeville Band hit "Winchester Cathedral" of which Bobby Solo's, on Ricordi, is one of the fastest-moving.

In the soundtrack field "Lara's Theme" and "A Man and a Woman" have both proved big sellers. "Lara's Theme" has been in the Top 15 for 30 consecutive weeks and with 44 versions on 32 labels has notched up a total 700,000 sale. Also coming up strong now is "This Is My Song" from the Charles Chaplin movie "A Countess From Hong Kong."



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EUGENE ORMANDY, right, is greeted at Tokyo airport by Hizuru Kaneko, general manager of Nippon Columbia, CBS International Japanese affiliate, during the Philadelphia Orchestra's recent concert tour of Japan.

## Telefilm Saar's Musicals, Dramas Going World Route

SAARBRUCKEN, W. Germany — Musical shows and drama productions made by Telefilm Saar Ltd., here, are now being sold to 35 countries all over the world. And director Dieter Ibach reports that Eastern European countries are showing interest in these films.

Telefilm Saar Ltd., with a staff of 110, is currently making a six-part TV series starring French singer Gilbert Beaud whose disks are released here on Electrola. Directing the series is Truck Branss, who won the TV oscar in Prague for his film "Belina" and who also di-

rected the highly successful series "Portrait in Music."

The company produces the "My Melody" and "Dream Melody" shows for the German TV stations and will produce special shows for the U. S. "We want to give a cross section of European musical life," said Ibach. "And this includes promoting unknown talent."

Telefilm Saar's sales director Horst Vetter said Moscow has already asked for the Beaud series and this month a Telefilm-Saar unit will go to Poland to film the song festival in Sopot and to Czechoslovakia to film the jazz festival in Prague.

## SABA Expands in Jazz Field—Adds Distribution of Prestige

VILLINGEN, W. Germany—Some of Germany's most swinging sounds are coming these days from this picturesque town in the Black Forest where the headquarters of the SABA record company is located.

When Hans Georg Brunner-Schwer launched his jazz-oriented company two years ago, he appointed noted German jazz critic Joachim Ernst Berendt as his a&r man. Berendt ensured that the whole range of jazz was represented in the SABA catalog and the repertoire now ranges from the vintage music of the Tuxedo

Jassband to the ultra modern sounds of the Nathan Davis Quintet.

Berendt said: "We want to record and promote the jazz music which is often passed over by other companies. International jazz magazines always complain about the great amount of jazz talent which is ignored by recording companies in Europe and America. We try to give this talent the opportunity it deserves."

To extend their operations in the jazz field, the SABA company recently acquired the rights to distribute the U. S. Prestige label in Germany. The first 40 albums to be released feature such artists as Miles Davis, Sonny Rollins, Attila Zoller, John Coltrane and Chet Baker and vocalists Annie Ross and Etta James.

Featured on SABA's own label are conductor - composer-arranger George Russell, tenorists Don Menza and Hans Koller, vibist Gunter Hampel and trumpeter Manfred Schoof.

### Prize to 'Mouskouri'

HAMBURG — The Grand Prix Du Disque has been awarded to the Philips LP, "Nana Mouskouri," a collection of the recent best from the Philips chanson and folk stag. The title song is "La Dernière Rose de l'Ete," which she sings in the original French. She has just recorded this song in German as a single under the title "Letzte Rose."

## From The Music Capitals of the World

### AMSTERDAM

Bovema's top comedian Toon Hermans (HMV) starred as conductor of the Rotterdam Philharmonic Orchestra for the first anniversary of the Doelen Concert Hall. Hermans recently gave one-man shows in Belgium and Austria and will do a Broadway show next spring. . . . The Pink Floyd starred in a VARA-TV show and Bovema released the group's latest single "Arnold Layne" (Columbia). . . . P. P. Arnold and Jeff Beck made guest appearances on the local AVRO-TV show "Moefgaga." P. P. Arnold featured the David Garrick song, "The First Cut Is the Deepest."

Rien Heeremans, Bovema's pop LP chief, announced new releases including "Pages Celebres, Vol. 7" by Franck Pourcel, "At the White Heather Club" by Andy Stewart and the Stone Poneys' first stereo album for which Bovema expects to find a ready market in the rapidly expanding ranks of the folk song fans. Bovema is also releasing nine beat albums featuring the Animals, the Shadows, Cliff Richard, the Hollies, the Ventures, Herman's Hermits, Manfred Mann, Cher and Roy Orbison. Special promotion will be done on these releases.

The Beach Boys canceled their visit to the Netherlands because of disagreement over financial arrangements. . . . New releases on the Stateside label include "No, No, No" by the Toggery, "Yesterday's Papers" by Chris Farlowe and "My Old Car" by Lee Dorsey. . . . Ballad specialist Boude-wijn de Groot makes his disk debut in England with British versions of some of his golden hits. Decca will release "The Land of Rainbow's End" b/w "Drowned Butterfly." The original Dutch lyric was written by film director-poet Lennaert Nijgh and the song is based on a painting by the 15th Century Dutch painter Hieronymus Bosch. . . . Alan Price visited Amsterdam for a TV appearance. . . . The Dutch record buying public is showing increasing interest in the "revival jazz" of the Forties and early Fifties. The Dutch Swing College Band has always been a strong seller in Holland but now there is a new trend toward the early recordings of the band. A reissue on Decca in the Grand Gala Popular budget line, featuring the Swing College and the Swing Papas, is proving a big success. Phonogram has also reissued American jazz classics by Bunk Johnson and the George Lewis Band.

American-Dutch singer Ronnie Tober has opened his own club at Zandvoort, a seaside resort. Dutch-born Tober was raised in the U. S. A. but has made his singing career in Europe. He records for Philips and has played various western and eastern European countries. . . . The Mindbenders visited Amsterdam for club, radio and TV appearances. . . . The second disk by the Dutch group the Ro-d-ys, "Take Her Home," currently in the top twenty, will be released in the States on the Roulette label. The group records for Philips in Holland.

As part of a move to increase local production CBS released recordings by the Stax and Les Cruches. All local CBS material is produced by Cees de Man who also produced a new barrel organ LP, "International Melodies" which includes selections from "Mary Poppins," and an album of West Indian folk music called "Caribbean Souvenirs."

Negram-Delta has released the Major-Minor hit "Seven Drunken Nights" by the Dubliners and the disk is getting extensive airplay. . . . With the Tremeloes' "Silence Is Golden" making a big impact, CBS plans to release the group's album, "Here Come the Tremeloes." . . . Negram-Delta has released Sandie Shaw's German ver-

sion of the Eurovision winner "Puppet on a String" ("Wiedehopf In Mai"). The company has also released Wilson Pickett's "If You Need Me" and Tony Hatch's "Beautiful in the Rain."

The Dutch beat group Tee-Set recorded its second LP for Delta. The first album issued two months ago was one of the fastest-selling LP's on the market. . . . Dutch choreographer Rudi van Dantzig visits New York in July for rehearsals of his ballet "Monument for a Dead Boy" which will be performed by the Harkness Ballet.

German singer Marion, who won the Golden Arrow, is being groomed for an international career. In addition to contracts with U. S., British and Spanish record companies, Marion has been signed by Basart for Holland. Her first single for this label, "Jij En Ik," is getting wide exposure. Marion will record Dutch versions of her other German successes in addition to some new compositions. The Basart contract was concluded by Peter Meisel of Hansa. **BAS HAGEMAN**

### CHICAGO

WIND Radio has joined in the quest for the best instrumentalist in the U. S. Preliminary competition runs through June 15. Winners will perform in solo concert at Montreal July 18, receive two concert tour appearances and a year's tuition to the New England Conservatory of Music. . . . Jazz drummer Eugene (Fats) Heard, formerly with Coleman Hawkins, Lionel Hampton and Erroll Garner, has formed a new band. In are Bill Gidney, piano; Matthew (Chink) Stevenson, bass, and Milford (Tojo) Archer, tenor. . . . Jerry Butler was at The Club on South State over the past weekend. . . . Thomas A. Casey has been named vice-president for Fred A. Niles Communications Centers, Inc.

The Wisconsin State Fair will offer Johnny Tillotson and Skitch Henderson Aug. 10; Boots Randolph, Rex Allen, Faron Young, Carl Smith, Dottie West and Bobbi Staff Aug. 11 and Herb Alpert and the Tijuana Brass and the King Family at other dates during the Aug. 11-20 event. . . . Mercury's Wayne Cochran and the C. C. Riders come to the Happy Medium Theater on Rush St. today (29) through June 18. Cochran is a white soul brother who has played the Regal in Chicago, Royal in Baltimore and even the Apollo in Harlem convincingly. . . . The Serendipity Singers performed especially for Vietnam veterans at the Drake Hotel's Camelia House May 24. . . . Tower's Jake Holmes has opened at the newly-opened Mister Kelly's. He's on the bill with Woody Allen. Sarah Vaughan comes to the club June 19. . . . Dave Madden, Teddi King and Jim Bailey and Marci Lynne are at the Playboy Club through June 11. . . . Pazzur Productions brings the Dave Clark Five to the Opera House June 18 for one concert. **RAY BRACK**

### COLOGNE

Telefunken - Decca (Teldec) has brought out a German version of "Music to Watch Girls By" with the title "Die schoenste Musik, die es gibt," or, freely translated, "The Most Beautiful Music in the World." France Gall does the lyrics with a charming French accent. Another new Teldec release, Billy Mo's "Diesmal mit Calypsos," is a case of doing what comes natural for the disk company. Mo is a Jamaican who now holds German citizenship, but it never occurred to him to sing calypso until Teldec persuaded him to make the new disk.

German CBS is experimenting with special material aimed at the German radio networks' expanding stereo transmissions. The Humbert Teichmann release "Hammond in Stereo" is an instrument organ re-

ording, especially suited to stereo radio transmission. . . . Karel Gott, the Czechoslovak French Sinatra, has recorded for Polydor the James Last tune "Irgendwo in fremden Strassen," a title which appears in English as "Laguna." . . . Martin Lauer, who likes to spoof pop fads, has a disk take-off on beat music, "Beat and Rote Rosen," which he describes as "beat with melody." . . . Chris Howland, a pixieish Briton who has become a German pop institution, has signed an exclusive recording contract with Polydor. **OMER ANDERSON**

### NASHVILLE

A new pop syndicated show is in the final stages of preparation in Nashville. A full, detailed announcement is expected within the next few weeks. Cannonball Adderley and his group played before a packed house in a special jazz concert at the War Memorial Auditorium. Several Nashville soloists and Orchestra XII, a local jazz group, also provided entertainment. . . . Buzz Cason and Bobby Russell, two young independent producers, hit the Hot 100 charts in their first record release. They are partners in a production company, two publishing firms, and two record labels. This first release, "She Shot a Hole in My Soul," was by Clifford Curry on the Elf label. The other label, Rising Sons, has signed a new pop artist, Robert Knight.

Hickory Records added singer Gail Wynters to its roster. A club entertainer, she joins a group which includes Sue Thompson, the Newbeats, Frank Iffield, the Settlers, Gary Crosby, Dorsey Burnette, Neal Ford, Sandy Mason, the Sparkles, Bob Moore and the Swingin' Gentry Singers. . . . Paul Tannen comes to Nashville this month to record the Dawn Five for his PMT productions firm. The cutting will be at Victor studios. . . . Timi Yuro, Mercury artist, has a new Nashville release just out. It's "Cut Me In," produced by Jerry Kennedy. The same producer has just cut a Jerry Lee Lewis single in Memphis.

Chad and Jeremy played to a standing room crowd at Vanderbilt University. . . . Buddy Killen is the busiest producer in town. He handled the Joe Tex record on Dial, "Woman Like That, Yeah," which is getting action; the Paul Kelley session on Philips, "Sweet, Sweet Lovin'," the Roger Miller album on Smash, "Walkin' in the Sunshine" (the first Miller session with strings); the Bobby Marchan session on Cameo/Parkway, and soon will cut a Johnny Thunder session on Diamond. He also produced the Clarence (Frogman) Henry Dial record, "Humming a Heartache," which was written by Curley Putnam, author of "Green, Green Grass of Home." . . . Capitol Records is planning to bring in pop acts to Nashville for promotional purposes, including the Outsiders. . . . Snookie Lanson, long-ago star of the network "Hit Parade" show, was in Nashville calling on publishers. Lanson now makes his home in Shreveport, where he has a daily TV show. . . . The No. 2 song in Argentina has been Palito Ortega's "Poco Puedo Darte," produced in Nashville by RCA Victor's Bob Ferguson. **BILL WILLIAMS**

### DETROIT

The Upper Deck of the Rooster-tail Supper Club has booked three special July 4 shows starring, Sam the Sham and the Pharoahs with the Shamettes, Tommy James and the Shondells, Keith and the Royal Guardsmen. Although the Upper Deck caters to the young adult (21-30) set, a special teen matinee is planned for the package. . . . Jeep Holland and A Square Productions in Ann Arbor sold a master by a Kalamazoo, Mich., group called the Thyme to Bang Records. It's called "Love To Love" written by Nell Diamond and was released last week. . . . The Jefferson Airplane is scheduled for its first Detroit appearance at Ford Auditorium on June 30. Cameo-Parkway artists, the Rationals, are booked to play on the show. . . .

The Geezinslaw Brothers are playing the Living End May 30-June 4  
LORAIN ALTERMAN

## DUBLIN

Sean Dunphy, who sang "If I Could Choose" into second place in the Eurovision Song Contest, was all set to issue "Infatuation" (an Austrian song with English words by Irish Eurovision writer Wesley Burrows) as his follow-up when he heard that the same number under another title is likely to be released shortly by Engelbert Humperdinck. . . . Increased interest lately in Elektra releases, thanks largely to Judy Collins' latest LP, "In My Life." Label's Tom Paxton is expected to do concert for Dublin promoter Jack Fitzgerald at the city's Liberty Hall in July. . . . First release of Monument albums by Irish Record Factors featured titles by Jeannie Seely, Roy Orbison, Boots Randolph, Don Cherry, Joe Simon, and a sampler. . . . Emerald launched "It's Tommy Himself" and "Raise Your Glasses With the Clancy Brothers and Tommy Makem," both of which had been previously issued under other titles on another label. On Major Minor, Belfast's Sherwoods sing a tribute to Sir Francis Chichester, "Here's to You, Sir Francis." . . . EMI reports strong interest in Ian Whitcomb's stateside LP, "Mod, Mod Music Hall." . . . As a result of his recent promotion trip, Pye issued debut album by London-based Irish duo, the Tinkers, whose 45, "Carrickfergus," was a recent character. . . . Songwriter Jimmy Kennedy appeared on Televis Eireann's "Late, Late Show" and expressed his concern about songs with hidden references to drug-taking. He cited "Yellow Submarine" and "I'm a Believer" as examples.

KEN STEWART

## HAMBURG

Mike Maitland and Phil Rose of Warner-Reprise visited German Vogue in Cologne during their European swing. . . . Holger Voss of Peer Musikverlag reports big sales of "Sunday for Tea" by Peter & Gordon, "Detroit City" by Tom Jones and "Peek-a-boo" by the New Vaudeville Band. . . . Philips lists its current jazz best-sellers as the Modern Jazz Quartet with Laurindo Almeida, "Jazz Goes Baroque" with Klaus Doldinger, the Dutch Swing College on Tour, "Doldinger in South America," the Oscar Peterson Trio with Clark Terry and "Swinging Macedonia." . . . Singer Chris Howland has joined Polydor. . . . Polydor has launched a new LP series "Sing ein Lied Mit Onkel Bill" featuring Bill Ramsey, Wencke Myhre and Willy Hagara. . . . Klaus Reimann of Polydor reports big sales of James Last albums throughout Germany.

WOLFGANG SPAHR

## LAS VEGAS

Riviera Hotel star Debbie Reynolds wrote the liner notes on Jerry Antes's recently released Dot album, "Paris Smiles." . . . Don Cornell opened at the Stardust lounge May 19. . . . Capitol Records Nancy Wilson has asked Bill Travilla to design a complete new mod wardrobe for her upcoming Sahara Hotel date in August. . . . David Sontag, executive producer for the "Las Vegas Show" on United Network, asked singer Ray Charles for film rights to the singer's life story. . . . Dunes Hotel singing sensation Rouvaan, RCA artist, has been rescheduled to go on the "Ed Sullivan TV Show" June 11. . . . Bobby Darin, as usual, is doing big business at the Flamingo Hotel. . . . Liberace opened May 16, at the Sahara and the hotel baked a cake to celebrate his birthday.

Jerry Antes, star of the Dunes' "Vive Les Girls" is recording "Not Mine" one of the songs in "Hallelujah, Baby!" in his second Dot album. Damita Jo now appearing in the lounge at Caesars Palace. . . . The McGuire Sisters open at the Desert Inn Aug. 29. The recording group will be there for four weeks. . . . Fats Domino was a day late for his opening at the Flamingo Hotel. Flu bug had him.

## LONDON

Island Records is launching a new subsidiary label, Studio One, which will feature Ska music and is aimed at the growing West Indian market in many of Britain's

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major cities. Material will be produced by Coxton Spencer Dodd. . . . The Carlin Music Co. has teamed up with top U. K.-TV personality Eamonn Andrews and agent Stanley Barnett to form Early Bird Music Publishing, a company designed to acquire material from Ireland which will be especially promoted in Britain and in America. Stock exchange figures show the ranking of the three British-owned majors in the recording industry as against other major British industrial concerns. Based on equity market capitalization at the end of March, EMI, parent company of EMI Records, rates 68th among U. K. companies with a capitalization of \$187 million. Associated Television, which owns Pye Records, rates at 107 with a capitalization of \$120 million, with Decca listed at 132 with a \$95 million capitalization.

Delegations from Capitol, Pathé-Marconi in Paris, Electrola in Cologne, and EMI Records, London, attended EMI's classical international recording conference last week to Friday (19). The British team was led by EMI Records managing director Ken East with classical product division manager Leonard Smith, classical marketing manager John Whittle and promotion manager Doug Pudney. Additionally, staff from EMI's international artists department attended, headed by their manager David Bicknell. Future international recording projects were set and the progress of new EMI contract artists including Daniel Barenboim and Janet Baker was reviewed. . . . Hot British songstress Lulu, currently scoring with Neil Diamond's "The Boat That I Row," is scheduled to fly to the U. S. Sunday (4) for a two-week promotion visit. . . . RCA is bringing in several of its artists for promotion in the coming weeks. Following the visit of Stu Phillips and Jefferson Airplane, the label has scheduled promotion trips for Hank Locklin, Peter Nero, Sergio Franchi and Charlie Rich. EMI's international sales division for the U. K. will distribute several labels imported from Europe under a deal with Continental Distributors, disk importers of Manchester. Among labels EMI will handle from are Palette from Belgium, Barclay and Festival from France, Musica Mundi and Deutsche Vogue from Germany, the SAAR group of labels from Italy, and Belter and Hispavox from Spain.

United Artists has rushed the soundtrack album of the new James Bond movie "You Only Live Twice," which features Reprise's Nancy Sinatra singing the title track. The soundtrack features the John Barry Orchestra. . . . Under its new policy of inviting top independent producers to record for the label, Liberty is putting out a single "Mind Over Matter" by Del Shannon, produced in London by Andrew Oldham. . . . EMI is bringing out its first single in the new Bluesway series, licensed from ABC. The deck is B. B. King's "Think It Over." . . . Pye has reissued two Herb Alpert albums, "What Now My Love" and "Going Places" on the A and M label. The LP's were previously out here under the Pye international logo. . . . The arrival of Lou Reizner here to head up Mercury's operation in London follows the departure

of the company's previous representative Dick Whittington, who has set up in private business.  
GRAEME ANDREWS

## MILAN

Enrico Carrara is the new president of Fonit-Cetra. Renato Zaccone succeeds Carrara as managing director. . . . Dischi Juke Boxe has been renamed CAR and has moved, with associated publishing company C. A. Rossi, to new offices at Via Barletta 11, Milan.

**TIFFANY RECORDS**  
presents  
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by  
GASTONE PARIGI  
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RIMI EDIZIONI MUSICALI

The Monkees' "I'm a Believer" (RCA-Italiana) has entered the Top 20 but has been overhauled by the Caterina Caselli Italian version, "Sono Bugiarda," on CGD, currently at No. 8. . . . "29 Settembre" by Equipe '84 (Ricordi) reached No. 1 four weeks after release. . . . Sandie Shaw's Italian version of "Puppet on a String" entered the Top 15.

The Beatles were voted the most popular group by a teen-age magazine here. The Rolling Stones were second. . . . Lalla Leone (Italdisc) visits Japan for six months, beginning in September, for concerts and recordings. . . . Domenico Modugno returned from Germany where he cut two titles in German for Polydor. . . . Nicola Di Bari, formerly with Saar, has switched to RCA-Italiana. His records will be produced by Gianfranco Reverberi and first release will be a rhythm and blues version of the standard "Smile." . . . Kurt Sonderman, managing director of Rozenblit Ltd. of Brazil, here to seek contracts for representation of Italian catalogs in Brazil. He visited Vedette, Bluebell, Tiffany and GTA. . . . Clan Music management has been assigned to the Leonardi Publishing Group.

Mina (Rifi) will star in the next Federico Fellini movie, "Viaggio Di G. Mastorna." . . . Marie Laforet (Festival-CGD), Sacha Distel (EMI) and Sonia (EMI) filmed a 30-minute TV show. . . . After five years with Karim, Fabrizio De Andre has signed with Bluebell.

GERMANO RUSCITTO

## NEW YORK

Terry Knight, Cameo/Parkway artist, has signed with personal manager Robert Coe. . . . Charles G. Scully, director of press and public relations for SESAC has been elected a member of The Public Relations Society of America. . . . Anthony and the Imperials penciled in for a special two-day stint at the Boulevard in Queens, June 9-10. . . . Bobby Darin, Atlantic artist, to co-star and produce "The Bells" through his own film firm on location in Mexico in January. . . . Singer Rivka Raz opens at Lee Koppel's Cafe Sabra on Thursday (1). . . . Joe Keating's Showboat in Greenwich, Conn., now featuring musical groups in the cocktail lounge. . . . Tiki Enterprises of Goldsboro, N. C., has opened a distribution center for eastern North Carolina.

Alan Lorber, independent producer, arranged and conducted the title theme for the CBS-TV show, "Coronet Blue." . . . Ed Mathews, manager of Date Records, became the father of twins, Nicola Beth and Philip Harold. . . . Comedienne Joan Rivers and singer David Allyn currently at the Downstairs at the Upstairs. . . . Tommy Leonetti, Columbia artist, set for a guest appearance on "The Picadilly Palace," the new ABC-TV show from London that will replace "Hollywood Palace" during the summer. . . . Irv Spice handled the arrangement for the Raves' recent Mercury Records session. . . . Tower Records' Jake Holmes appears on Clay Cole's WPIX show a total of seven times during May, June and July. . . . Jimmy Dean, RCA Victor artist, does a week's stand at the Shoreham Hotel in Washington, starting June 12. . . .

Wand Records group, the Kingmen, set for a June 17 concert at Tippecanoe Gardens, Leesburg, Ind. . . . Snuff Garrett, a&r head of Dot Records, named honorary Governor of the State of Texas, in honor of his Dot LP, "Six Flags Over Texas." . . . Singer-pianist Craig Andress at the Cafe Bar of the Hotel Sherry Netherland for an unlimited engagement. . . . Pianist Jack Moore playing nightly at the Tin Lizzie restaurant. . . . Joe Maimone, Capitol's New York district promotion manager, became the father of a son recently. . . . Joe Cuba has set his first European tour opening Aug. 31 in London. The group will play 14 cities, winding up in Stockholm on Sept. 20. . . . Bert de Coteaux will arrange the new Soul Finders album for RCA Camden. . . . Arranger-conductor Jimmy Wisner has completed his first movie scoring assignment with Universal's "What's So Bad About Feeling Good." . . . Arranger Joe Renzetti and producer Jerry Ross to the Coast on Wednesday (31) to record a Mercury album with Spanky and Our Gang. . . . Tony Scott at the Five-Spot Cafe for an unlimited engagement.  
MIKE GROSS

## PARIS

Joan Baez gave a concert at the Palais de Chaillot May 21. . . . Jacques Dutronc's big Vogue hit, "J'aime les Filles" passed the 200,000 sales mark. . . . Pathé-Marconi released an album of Amalia Rodrigues, "Fados 67," to coincide with the singer's appearance at the Olympia Theater. . . . Polydor is mounting a big promotion campaign for the Herbie Hancock soundtrack album from the prize-winning Cannes Festival film "Blow Up." The album features a track by the Yardbirds. . . . Editions Labrador has acquired the publishing rights of Andre Hossein's music for the Robert Hossein film "J'ai Tue Raspoutine" (I Killed Rasputin), starring Gert Froebe, Peter McNey, Geraldine Chaplin and Ira Furstenberg. Philips is releasing the original soundtrack LP and John William (Polydor) and Daldia (Barclay) have recorded vocal versions of one of the themes from the film, "Pauvre Coeur" with a lyric by Gilles Thibaut. Georgette Lemaire is also to record the song for Philips.

Newcomer Ann Ballester made her disk debut for CBS with the Labrador song "Le Gringo." . . . Following a successful concert at the Salle Pleyel to kick off its European tour, the Count Basie Band returns to Paris on June 3 for a concert with Tony Bennett. . . . The Sammy Davis Jr. Show opens at the Olympia Theater on June 1 and runs until June 18. . . . Philips has released the soundtrack EP from "Le Plus Vieux Metier du Monde" (The Oldest Profession in the World) which stars Elsa Martinelli, Jeanne Moreau, Raquel Welch and Michel Legrand. . . . CBS is mounting intensive promotion for its Gemini singles series in redesigned

sleeves. Special releases this month include "Here Comes My Baby," by the Tremeloes, "Cotton Fields" by the New Christy Minstrels, "Sweet Maria" by Steve Lawrence and "Let's Fall in Love" by Peaches and Herb. The Gemini singles retail at \$1.30.

Polydor is rushing releasing the new Erroll Garner album "That's My Kick" following the pianist's appearance at the Salle Pleyel with his new quartet. . . . "Ha! Ha! Said the Clown" by Manfred Mann (Fontana) is making a big impact here. . . . Stone has recorded four new titles for Polydor including Serge Gainsbourg's "Buffalo Bill" and Eric Charden's "Vive la France." . . . Tino Rossi has recorded the French version, by Maurice Teze, of the Nancy and Frank Sinatra hit "Some-"  
(Continued on page 66)

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## ARGENTINA

This Week	Last Week	Title	Artist
1	2	POCO PUEDO DARTE—	*Palito Ortega (RCA); Monkees (RCA)—Relay
2	1	LA ENAMORADA DE UN AMIGO MIO—	Roberto Carlos (CBS); Ely Arcoverde (Fermata); *Freddy Tadeo (Vik)—Fermata
3	3	HABLEMOS DEL AMOR—	Raphael (Music Hall); *Siro San Roman (Microfon)
4	4	SACALE LAS BALAS A TU FUSIL—	*Barbara & Dick (Vik); *Los Nocturnos (Music Hall); Marfil (Microfon); Los Cigarrones (Polydor)
5	6	SUNNY—	Paul Mauriat (Richard Anthony (Odeon); *Malvicino (LP Microfon); *Barbara y Dick (Vik); Manolo Munoz (Music Hall)
6	5	ESTOY CONVENCIDO (I'm a Believer)—	Monkees (RCA); Paul Jordan (RCA); *Freddy Tadeo (Vik)—Relay
7	8	CUORE MATTO—	Little Tony (Music Hall); Dalida (Disc Jockey); Gino (CBS); *Juan Ramon RCA; Archibal & Tim (Fermata); *Tios Queridos (Odeon)—Fermata
8	—	UN MECHON DE CABELLOS—	Adamo (Odeon); Caravelli (CBS); Franck Pourcel (Odeon); *Salvador (Microfon)—Korn
9	9	CIAO, AMORE, CIAO—	Luigi Tenco (RCA); Dalida (Disc Jockey); Vittorio Paltrinieri (CBS); Gianfranco Pagliaro (BGM); Grabiella Marchi (Fermata); *Juan Ramon (RCA)—Fermata
10	—	CUANDO TU NO ESTAS—	Raphael (Music Hall)

## BRITAIN

(Courtesy Record Retailer)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SILENCE IS GOLDEN—	*Tremeloes (CBS)—Ardmore and Beechwood—Mike Smith
2	9	WATERLOO SUNSET—	*Kinks (Pye)—Davray-Shel Talmy
3	2	DEDICATED TO THE ONE I LOVE—	Mama's and Papa's (RCA)—Peter Maurice-Lou Adler
4	12	THEN I KISSED HER—	Beach Boys (Capitol)—Carlin-Brian Wilson
5	3	PUPPET ON A STRING—	*Sandie Shaw (Pye)—Peter Maurice-Ken Woodman
6	4	PICTURES OF LILY—	*Who (Track)—Fabulous—Chris Stamp/Kit Lambert
7	8	SEVEN DRUNKEN NIGHTS—	*Dubliners (Major Minor)—Scott Solomon-Tommy Scott
8	6	THE BOAT THAT I ROW—	*Lulu (Columbia)—Ardmore and Beechwood—Mickie Most
9	15	WIND CRIES MARY—	*Jimi Hendrix Experience (Track)—Yameta-Yameta
10	5	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)—Greenwood—Jimmy Bowen/Lee Hazelwood
11	7	FUNNY FAMILIAR FORGOTTEN FEELINGS—	*Tom Jones (Decca)—(Acuff-Rose—Peter Sullivan
12	16	NEW YORK MINING DISASTER 1941—	*Bee Gees (Polydor)—Abigail-Ossie Byrne/Robert Stigwood
13	23	THE HAPPENING—	Supremes (Tamla-Motown)—Carlin-Holland and Dozier
14	14	HI-HO SILVER LINING—	*Jeff Beck (Columbia)—Contemporary—Mickie Most
15	17	SWEET SOUL MUSIC—	Arthur Conley (Atlantic)—Copyright Control—Otis Redding
16	10	PURPLE HAZE—	*Jimi Hendrix Experience (Track)—Yameta-Yameta
17	25	FINCHLEY CENTRAL—	*New Vaudeville Band (Fontana)—Meteor—Geoff Stephens
18	11	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA)—Screen Gems—Jeff Barry
19	21	RELEASE ME—	*Engelbert Humperdinck (Decca)—Burlington—Charles Blackwell
20	13	I CAN HEAR THE GRASS GROW—	*Move (Deram)—Essex—Denny Cordell
21	—	A WHITER SHADE OF PALE—	*Procol Harum—Essex—Denny Cordell

22	36	ROSES OF PICARDY—	*Vince Hill (Columbia)—Chappell—Bob Barratt
23	30	FIRST CUT IS DEEPEST—	*P. P. Arnold (Immediate)—Cat—Mike Hurst
24	18	HA' HA' SAID THE CLOWN—	*Manfred Mann (Fontana)—Bron—Gerry Bron
25	26	IF I WERE A RICH MAN—	*Topol (CBS)—Valando—Norman Newell
26	19	HAPPY TOGETHER—	Turtles (London)—Chardon—Joe Vissert
27	31	CASINO ROYALE—	Herb Alpert (AANDM)—Colgems—Herb Alpert
28	27	BIRDS AND BEES—	*Warm Sounds (Deram)—Smash—Mike Hurst
29	—	THERE GOES MY EVERYTHING—	*Engelbert Humperdinck (Decca)—Burlington—Peter Sullivan
30	20	I'M GONNA GET ME A GUN—	*Cat Stevens—Cat—Mike Hurst
31	37	WALKING IN THE RAIN—	*Walker Brothers (Philips)—Screen Gems—John Franz
32	22	KNOCK ON WOOD—	Eddie Floyd (Atlantic)—Belinda
33	34	MUSIC TO WATCH GIRLS BY—	Andy Williams (CBS)—Keith Prowse—Nick De Caro
34	24	BERNADETTE—	Four Tops (Tamla-Motown)—Carlin—Holland and Dozier
35	28	THIS IS MY SONG—	*Harry Secombe (Philips)—Leeds—Johnny Franz
36	49	OKAY—	*Dave Dee, Etc. (Fontana)—Lynn—Steve Rowlands
37	29	MAROC 7—	*Shadows (Columbia)—Shadow—Norrie Paramor
38	39	YOU GOTTA STOP/LOVE MACHINE—	Elvis Presley (RCA)—Carlin
39	50	I GOT RHYTHM—	Happenings (Stateside)—Campbell—Connolly—Tokens
40	33	GONNA GIVE HER ALL THE LOVE I'VE GOT—	Jimmy Ruffin (Tamla-Motown)—Carlin—Whitfield
41	32	JIMMY MACK—	Martha and the Vandellas (Tamla-Motown)—Carlin—Holland and Dozier
42	44	GET ME TO THE WORLD ON TIME—	Electric Prunes (Reprise)—Shapiro—Bernstein—Dave Hassinger
43	—	GIVE ME TIME—	*Dusty Springfield (Philips)—Shapiro—Bernstein—John Franz
44	40	OH, HOW I MISS YOU—	*Bachelors (Decca)—Scott Solomon—Dick Rowe
45	—	GET A SWEET PEA—	*Manfred Mann (Fontana)—Lowrey—Gerry Bron
46	—	TWO STREETS—	*Val Doonican (Decca)—Fortissimo—Ken Woodman
47	38	EDELWEISS—	*Vince Hill (Columbia)—Williamson—Bob Barratt
48	—	GROOVIN'—	Young Rascals (Atlantic)—Sparta—Young Rascals
49	—	DON'T SLEEP IN THE SUBWAY—	*Petula Clark (Pye)—Welbeck—Tony Hatch
50	41	GUNS OF NAVARONE—	*Skatalites (Island)—Chappell—C. S. Dodd

## EIRE

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

This Week	Last Week	Title	Artist
1	2	BOSTON BURGLAR—	*John McEvoy (Pye)—Copyright Control
2	1	SEVEN DRUNKEN NIGHTS—	Dubliners (Major Minor)—Scott, Solomon
3	4	THE IRISH SOLDIER—	*Pat Lynch (Pye)—Waltons
4	3	PUPPET ON A STRING—	Sandie Shaw (Pye)—Peter Maurice
5	9	FUNNY, FAMILIAR, FORGOTTEN FEELING—	Tom Jones (Decca)—Acuff—Rose
6	5	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)—Greenwood
7	6	IF I COULD CHOOSE—	*Sean Dunphy (Pye)—Segway
8	—	DEDICATED TO THE ONE I LOVE—	Mamas and Papas (RCA Victor)—Peter Maurice
9	8	HA HA SAID THE CLOWN—	Manfred Mann (Fontana)—Bron
10	7	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA Victor)—Screen Gems

## FRANCE

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	C'EST MA CHANSON—	Petula Clark (Vogue)—Sim Beuscher
2	4	UN TOUT PETIT PANTIN—	Sandie Shaw (Pye)—Peter Maurice
3	2	J'AIMES LES FILLES—	*Jacques Dutronc (Vogue)—Alpha
4	3	LA FAMILLE—	*Sheila (Philips)—Carrere
5	5	LES MILLIONNAIRES DU DIMANCHE—	*Enrico Macias (Pathe)—Citra
6	8	LE TELEPHON—	*Nino Ferrer (Riviera)—Arpege
7	7	NE JOUE PAS AU SOLDAT—	*Les Sunlights (AZ)—Salabert
8	11	LES PLAIES BOIS—	*Les Charlots (Vogue)—Alpha
9	—	C'EST BON LA VIE—	Nana Mouskouri (Fontana)—None
10	9	CES MOTS STUPIDES—	*Sacha Distel (Voix de son Maitre)—Morris

## HOLLAND

\*Denotes local origin

This Week	Last Week	Title	Artist
1	3	HA HA SAID THE CLOWN—	Manfred Mann (Fontana)—Altona
2	1	PUPPET ON A STRING—	Sandie Shaw (Pye)—Basart
3	5	MR. PLEASANT—	Kinks (Pye)—Belinda
4	2	SPICKS AND SPECKS—	Bee Gees (Polydor)—Belinda
5	4	THIS IS MY SONG—	Petula Clark (Vogue)—Leeds—Holland/Basart
6	10	THE HAPPENING—	Supremes (Tamla-Motown)—Impala/Basart
7	9	WORLD OF BIRDS—	*Q 65 (Decca)—Impala/Basart
8	7	HAPPY TOGETHER—	Turtles (London)—Trident/Melodia
9	8	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA Victor)—Int. Muziek Comp.
10	6	SOMETHIN' STUPID—	Frank & Nancy Sinatra (Reprise)—Chappell

## ITALY

(Courtesy Musica e Dischi, Milan)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	2	29 SETTEMBRE—	*Equipe 84 (Ricordi)—R. R. Ricordi
2	1	UN MONDO D'AMORE—	*Gianni Morandi (RCA)—Mimo
3	3	WINCHESTER CATHEDRAL—	New Vaudeville Band (Fontana)—Southern
4	4	A CHI—	*Fausto Leali (Ri Fi)—Curci
5	10	INSIEME—	Adamo (VdP)—VdP
6	5	L'IMMENSITA'—	*Johnny Dorelli (CGD)—Clan
7	8	RUBY TUESDAY—	Rolling Stones (Decca)
8	11	SONO BUGIARDA—	*Caterina Caselli (CGD)—Aromando
9	7	PENNY LANE—	Beatles (Parlophone)—R. R. Ricordi
10	6	CUORE MATTO—	*Little Tony (Durium)—Durium
11	12	LARA'S THEME FROM "DR. ZHIVAGO"—	Bob Mitchell (Variety)—Curci
12	9	PIETRE—	Antoine (Vogue)—Sciascia
13	15	STASERA MI BUTTO—	Rocky Roberts (Durium)—Curci
14	14	LA DANZA DELLE NOTE—	Sandie Shaw (Pye)
15	—	LITTLE MAN—	*Milva (Ricordi)

## JAPAN

\*Denotes local origin

This Week	Last Week	Title	Artist
1	3	BALLA BALLA—	Rainbows (Columbia)—Shinko
2	1	YOGIRIYO KONYAMO ARIGATOU—	*Ishihara Yuujiro (Teichiku)—JASRAC
3	2	KIMIKOSO WAGA INOCHI—	*Mizuhara Hiroshi (Toshiba)—JASRAC
4	5	SHINJUKU BLUES—	*Ohgi Hiroko (Columbia)—JASRAC

5	7	BLUE CHATEAU—	*J. Yoshikawa & Blue Comets (Columbia)—Watanabe
6	4	KOI NO HALLELUJAH—	*Mayuzumi Jun (Capitol)—Ishihara
7	8	LAND OF 1,000 DANCES—	Walker Brothers (Philips)—Shinko
8	6	ONNA NO HATOBA—	*Mori Shinrichi (Victor)—JASRAC
9	—	HANAWA OSOKATTA—	*Miki Katsuhiko (Crown)—JASRAC
10	9	KOBOREBANA—	*Ishihara Yuujiro (Teichiku)—JASRAC

## MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	1	THIS IS MY SONG—	Petula Clark (Pye)
2	2	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)
3	6	I'M A BELIEVER—	Monkees (RCA)
4	3	IT'S ALL OVER—	Cliff Richard (Columbia)
5	4	RUBY TUESDAY—	Rolling Stones (Decca)
6	8	PUPPET ON A STRING—	Sandie Shaw (Pye)
7	9	GEORGY GIRL—	Seekers (Columbia)
8	—	THE BOAT THAT I ROW—	Lulu (Columbia)
9	—	I CAN HEAR THE GRASS GROW—	The Move (Deram)
10	5	THERE'S A KIND OF HUSH—	Herman's Hermits (Columbia)

## PHILIPPINES

(Courtesy Record Retailer)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	I'M A BELIEVER—	The Monkees (RCA)—Filipinas Record Corp.
2	2	SPANISH NIGHTS AND YOU—	Connie Francis (MGM)—Mareco, Inc.
3	4	TWO OF US—	Harriette Blake (Monument)—Mareco, Inc.
4	3	WEDNESDAY'S CHILD—	Matt Monro (Capitol)—Mareco, Inc.
5	5	WINCHESTER CATHEDRAL—	New Happiness (CBS)—Mareco, Inc.; Palm Beach Band Boys (RCA)—Filipinas Record Corp.
6	6	HOORAY FOR HAZEL—	Tommy Roe (ABC)—Mareco, Inc.
7	8	SOUL & INSPIRATION—	Righteous Brothers (MGM)—Mareco, Inc.
8	7	KEEP ON DANCING—	The Gentrys (MGM)—Mareco, Inc.

9	10	SOUL TIME—	Shirley Ellis (CBS)—Mareco, Inc.
10	—	A LITTLE BIT ME, A LITTLE BIT YOU—	(RCA)—Filipinas Record Corp.

## SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	2	GEORGY GIRL—	Seekers (Columbia)
2	3	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)
3	1	THIS IS MY SONG—	Petula Clark (Pye)
4	6	THERE'S A KIND OF HUSH—	Herman's Hermits (Columbia)
5	7	PUPPET ON A STRING—	Sandie Shaw (Pye)
6	4	RELEASE ME—	Engelbert Humperdinck (Decca)
7	8	I'LL TRY ANYTHING—	Dusty Springfield (Philips)
8	9	HAPPY TOGETHER—	Turtles (London)
9	—	"HA, HA," SAID THE CLOWN—	Manfred Mann (Fontana)
10	5	TUCH ME! TOUCH ME!—	Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)

## SOUTH AFRICA

(Courtesy Record Retailer)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	I WAS KAISER BILL'S BATMAN—	Whistling Jack Smith (Deram)—Deram-Gallo-Mills
2	6	RELEASE ME—	Engelbert Humperdinck (Decca)—Gallo-MPA
3	8	HAPPY TOGETHER—	Turtles (London)—J. Wissert-Gallo-Laetrec
4	5	DEDICATED TO THE ONE I LOVE—	Mama's and the Papa's (RCA)—Lou Adlers-Teal-Laetrec
5	3	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)—J. Brown & L. Hazelwood-Teal-Greenwood
6	2	SINGLE GIRL—	Sandy Posey (MGM)—Chips Moman-EMI-Combine
7	7	GIVE IT TO ME—	Troggs (Fontana)—Larry Page-Trutone-Dick James
8	4	THIS IS MY SONG—	Petula Clark (Vogue)—Teal-Leeds
9	10	THE FRENCH SONG—	Lucille Starr (A&M)—Teal-Francis, Day & Hunter
10	—	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA)—Teal-Screen Gems-Columbia

## From The Music Capitals of the World

\* Continued from page 65

thin' Stupid" (Ces Mots Stupides) for Pathe-Marconi.

Philips has released a de luxe album of operatic arias sung by the Paris Opera mezzo-soprano **Lynne Dourian** who was recently awarded the Prix Villabella by the Academie Nationale du Disque Lyrique.

The **Max Roach Quartet** featuring **Johnny Griffin** (tenor), **Maurice Vander** (piano) and **Gilbert Rovere** (bass) played a concert for the ORTF at the Maison de la Radio. . . . **Joe Dassin** has recorded "Les Dalton" for CBS, a song based on the comic strip characters, recorded in London with the **Johnny Arthey** band.

MIKE HENNESSEY

## TORONTO

Spartan Records' representatives in Ontario and Quebec gathered at London head office mid-May for a meeting with **Marty Goldstein**, director of sales, Westminster Records, launching the Satellite budget line in Canada and introducing some 15 new Westminster releases. . . . Capitol Records (Canada) Ltd. has moved into its new headquarters at 3109 American Drive, Malton, on the outskirts of Toronto.

It's Spartan in Canada for "Autumn Afternoon" and "Always Something There to Remind Me"

by the **Teddy Neeley Five**, which grabbed good reaction in the U. S. trades. Under its third party agreement with Capitol in the U. S., Spartan will also have the upcoming album by the group.

Yet another fresh and different rendition of the phenomenal hit song, "Canada," on Capitol, an instrumental jazz version by the **Doug Wilson Quartet** with American jazz clarinetist **Henry Cuesta**. The flip is "Canadian Theme," written by Willson, with vocal by **Tommy Ambrose**. . . . Arc Sound's "teaser" campaign launching **The Quiet Jungle's** new "Too Much in Love" on the Yorkville label involved pressing 300 disks with not a sound in the grooves for deejays and major market press, prompting some puzzled "there's something wrong with this record you sent me" reaction.

. . . Popular Canadian country music artist **Irwin Prescott** turns to comedy on his new Banff album, "Let's Have a Party," with humorous songs and monologues on one side of the LP, just released to promising advance orders.

The Town, staunch bastion of jazz in Toronto for many years, switched to r&b with the close of **Teddy Wilson's** engagement (May 27). One explanation is that jazz artists are pricing themselves out of the market, but another is the growing acceptance of r&b in this market.

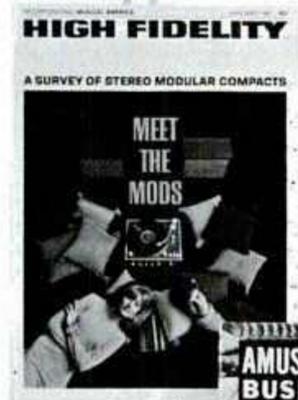
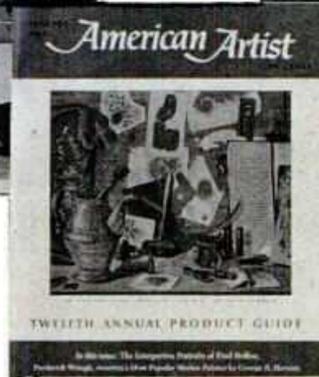
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Other merchandising services of the corporation that provide new market dimensions include, at present: *Record Retailer*—Britain's only business weekly for the international music-record industry; *Astrostereo*—providing American Airlines passengers with the best in recorded music; *Record Source International*—programming recorded music for broadcasters throughout the world; *Record*

*Market Research*—analyzing weekly retail record markets; *Watson-Guptill*—publishing the fastest growing catalog of art and craft instruction books. Plus twelve directories, each merchandising an important facet of the markets we serve; all backed by modern composition and printing facilities and the latest modern computerized fulfillment and management information services.



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ADVERTISEMENT  
**TAPE  
 CARTRIDGE  
 TIPS**

by *Larry Finley*

It is an acknowledged fact that California has been, and still is, the real stronghold of the 4 track stereo tape cartridge industry and there has been a marked increase in sales in that area of both the 4 track and 8 track cartridges.

Mel Arnold Price, Manager of Tape Operations for MGM/Verve, reports a very noticeable upswing in the 8 track field during the past 60 days. As an example: In Los Angeles (which has been predominantly 4 track), Mel reports that sales of MGM/Verve cartridges are now almost equally divided between the two configurations. He also reports that the same ratio exists in San Francisco.

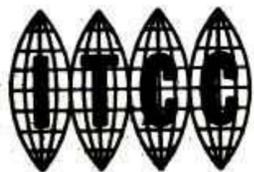
ITCC reports that not only is there a gradual increase in the 8 track market, but there is also a tremendous increase in the movement off the dealers shelves of 8 and 4 track cartridges.

To meet the growing demand for both the 8 track and 4 track cartridges, ITCC is still expanding its catalog by acquiring new labels. Recently, Scepter-Wand was added, making available to ITCC distributors such great artists as Dionne Warwick, The Shirelles, B.J. Thomas, Wilson Pickett, and others.

In addition to these labels, ITCC offers the Nation's outstanding "teen favorites" on MGM, Kama Sutra, Roulette, Musicor, Atlantic, Atco, ABC Paramount, Laurie, Volt, A&M, Vault, Kapp, Verve Folkways, New Voice, Bell, Mala, Dyno-Voice, Amy, Sphere Sounds, etc.

Most of the above mentioned labels offer a complete scope of music other than the "teen favorites." These labels, added to Verve, Dot, Audio Fidelity, Sesac, Seeco, Prima, Tico, Jubilee, Dana, Command, Westminster, Impulse, Glad-Hamp, Grand Award, Hanna Barbera, Focus, Crescendo, 20th Century Fox, Starday, Mainstream, Colpix, the new Enoch Light Project 3, and many others, enable ITCC to offer the world's largest catalog of both 8 track and 4 track stereo tape cartridges.

We are proud of our new four-color catalog which lists all of our labels. We will be happy to send you a copy and the name and address of your nearest ITCC distributor. Just write . . . International Tape Cartridge Corporation, 663 Fifth Avenue, New York City 10022.



663 Fifth Avenue  
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 Tel: (212) 421-8080

# Tape CARtridge

## Stereomatic to Test-Market Players Via Gas Stations

• *Continued from page 1*

Stereomatic has started month-long training of a sales team to handle the service station accounts. "After the training period they will in turn train the service station managers on the fundamentals of tape player installation and cartridge merchandising," Guchi said.

"Each station will stock 400 pieces, 200 4-track titles and the same number of 8-track," Guchi said. "Each station will have a display facility for tapes and players and will feature custom installation. The company has 68 stations in the Chicago metropolitan area, but we're restricting our test program to half of them."

### Using EDP

Last week, Stereomatic began using data processing and IBM equipment to handle inventory and purchasing procedures. "We're going to get all our dealers lined up so we know what they're moving and what we need to stock here," Guchi said.

Currently Stereomatic is packaging special assortments for dealers. "We study the Top LP's charts and take into consideration all our area preferences," Guchi said, "then we know what to tell a dealer."

As an example of how preferences can change even within the metropolitan area, Guchi described different types of inventory which sell well in specific metropolitan areas.

"Out in South Chicago around Harvey you have a heavy concentration of country and western fans. People who have moved up from Kentucky and Tennessee, and this is strictly a 4-track market."

The Southeast section and the area from 111th and Michigan clear up to 22d and Michigan, Guchi said, "is predominantly a rhythm and blues market area. Again, this is almost 100 per cent 4-track business."

### 4 & 8-Track Demands

"Up in Skokie and in the Northwest you have a very heavy area of rock 'n' roll. Kids are buying units like crazy in this area and they're buying 4-track," Guchi said. "Out in the Southwest section there's more rock 'n' roll but when you get into the far Northwest you start hitting 8-track people who want easy listening music and pop vocalists."

For some reason a lot of people in the northwest suburbs and even those who shop Loop stores for instance, think there's nothing but 8-track. In the Loop we get calls for show tunes and we have a much more sophisticated buyer."

"But over-all," Guchi pointed out, "Chicago is still about four to one for 4-track. The reason for this is that there are just no good budget-priced 8-track players."

Guchi believes there is a dire need for a medium priced 8-track unit that will appeal to you buyers. "The Muntz M50 is a very good example of the kind of unit they want but this is 4-track and it has an open deck," Guchi said.

### Stocking Plan

Stereomatic stocking plan for

dealers also includes a personalized catalog. "This is done on very good bond paper with the front blank. The store gives us its logo and we make it into a personal catalog in color. This is an example of the kind of service we're offering," Guchi said.

"If they want it, I'll give them a master catalog after they get going which will list about 1,500 tapes. This is all I would recommend that a dealer handle."

"As for proportioning his selections Guchi recommends an order of 200 pieces—100 4-track and the same amount in 8-track. "We give them 40 pop, 40 instrumental, 40 rhythm and blues, 40 country and western and the other 40 in an assortment of show tunes, comedy and semi-classical material."

Geared for handling dealers who are already product-wise or those who are just now contemplating tape and players in their stores, Stereomatic offers current hit tape album lists and sells at a flat one-third off list price. All sales are 100 per cent guaranteed, Guchi said.

"In most cases our girls are learning what each account is moving and we're going to IBM as fast as we can. When they take an order the girls try to

find out what's moving. If the dealer doesn't know, we proceed on what our area preferences show us and fill accordingly."

### Display

"The next problem after we really get a dealer going is display. When a retailer begins ordering heavily he starts worrying about how to lock up the stock and there is where one of the biggest headaches exists."

"The industry," Guchi says, "really needs displays that offer security but at the same time allow for the full display of the tape album front. Most of the displays now end up with tapes looking like books stacked up and this is wrong because you lose the whole effect of the color and album cover."

"But like everything else in merchandising today, people want simplicity. They want the one-shot handling of problems, and this will just have to be worked out."

## Plan Buying 2 S. Calif. Firms

LOS ANGELES — Two major American manufacturers plan to buy two Southern California tape-associated companies.

Motorola is reported to be spending up to \$3 million to purchase its Southern California distributor, Craig Electronics. The money received by president Bob Craig will be expended in operating capital for two other Craig companies, Craig Panorama, which manufactures car tape players and the Craig Corp., which distributes a number of leisure activity products. Motorola has previously only had factory branches in Chicago and Phoenix.

The second purchase will involve the sale of Greentree Electronics in Costa Mesa, which manufactures raw tape and duplicates reel to reel merchandise, to Bell & Howell, the Chicago camera manufacturer. Directors of both firms agreed in principal recently to the acquisition.

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# Cap., Detroit Talk on Adapting 8-Track Home Unit for Autos

LOS ANGELES — Capitol has initiated talks with Detroit about car utilization of its newly developed 8-track home players which offer fast forward and cuing devices. The two new 8-track machines will be publicly displayed at the June 25-28 New York Consumer Electronics Show. Cris Beucler, Capitol's special products manager, has already shown the units to General Motors and Ford, with both manufacturers showing an interest in the sophisticated engineering. Capitol will have prototypes ready by the end of July.

The units are manufactured for Capitol by Universal Tape-dex Corp., which would manufacture the car units as both original factory equipment and in kits as an after market prod-

uct. Special products, which handles all Capitol's tape merchandise, is the exclusive selling agent for the year-old Van Nuys company.

### More Expensive

Whereas the cost of the home units, the self-contained HP-895 retails for \$259.95 minus speakers and the CD-885, a deck, retails for \$449.95, the car models will be around \$20 more expensive than existing 8-track car prices.

The ultimate price for a car adaptation would depend on how many of the home features Detroit would want on their units. Both the deck and self-contained model are designed to allow for swift program selection and tune advancing controls.

Beucler said that advance

orders for the home units had already exceeded the company's initial production run with UTX, which has eight patents pending.

### Separate Hookup

The special products division is establishing a separate UTX distribution hookup for the home units which will be sold under the UTX and Capitol logos. A network of 27 distributors will handle the UTX line, with Capitol's normal branch operation selling its own brand name. The two-step distribution for UTX is being set up by special products for salesmen to penetrate high fidelity component dealers and automotive outlets. Capitol feels the new solid-state equipment is of a calibre commensurate with the demands of hi fi buffs.

The two units offer cartridge features heretofore unavailable in previously engineered models which did not allow for discriminate selection of tunes within a program.

# Mulcahy Setting Up A Business Combine

NEW YORK — William Mulcahy, former TelePro Industries president, has initiated a series of business ventures within the tape CARtridge domain.

According to Mulcahy, he will set up offices in Moorestown, N. J., where he will provide to the industry a variety of services including business management, consultation and specialized marketing servicing. Mulcahy resigned from TelePro on May 4 (Billboard, May 20). However, one of Mulcahy's first clients for his consultation service will be TelePro.

In addition to the marketing and consultation operation, Mulcahy has incorporated Tape Services, a company devoted to

providing semi-technical services such as cartridge repair for duplicators and their customers. Tape Services will also handle high-speed blank-tape loading and a broad spectrum of functions which Mulcahy considers now being performed uneconomically or being overlooked by various segments of the industry.

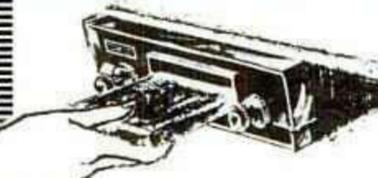
Mulcahy had been with TelePro for three years. In January 1965, he assumed the company's presidency, which he held until May, 1967.

Mulcahy, one of the tape cartridge industry's pioneers, had been in senior management positions at RCA, United Aircraft and several semi-conductor operations prior to his stay at TelePro.

## MUNTZ STORE IN ENCINO

ENCINO, Calif. — Roy Woods, an Oklahoma tracking company official, and Bob Braner, a former car salesman, have opened a Muntz Stereo City franchise at 17233 Venture Boulevard. The 10,000 square foot site was formerly a foreign car dealership. To herald its opening, the store placed ads on two San Fernando Valley and two Los Angeles radio stations.

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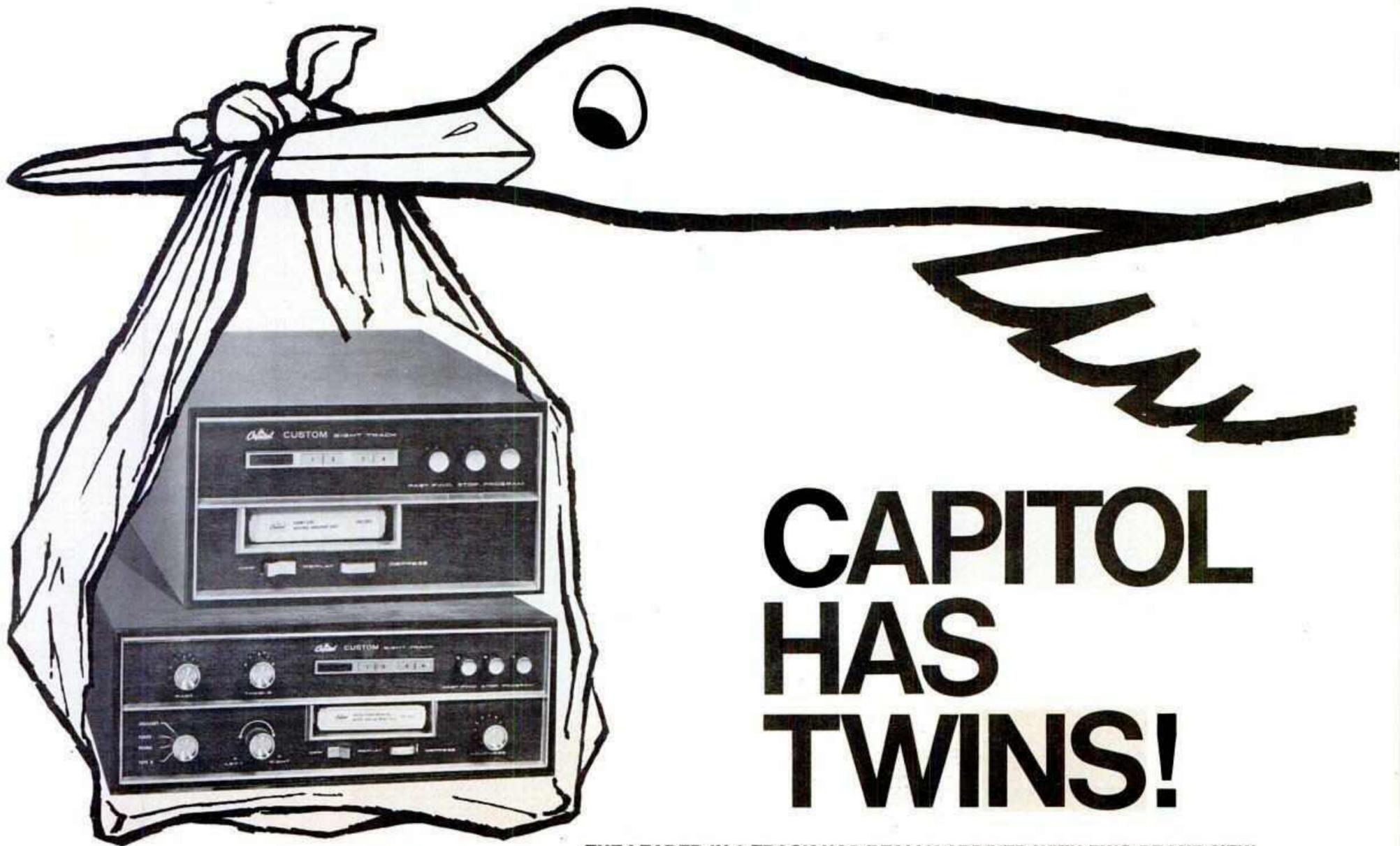
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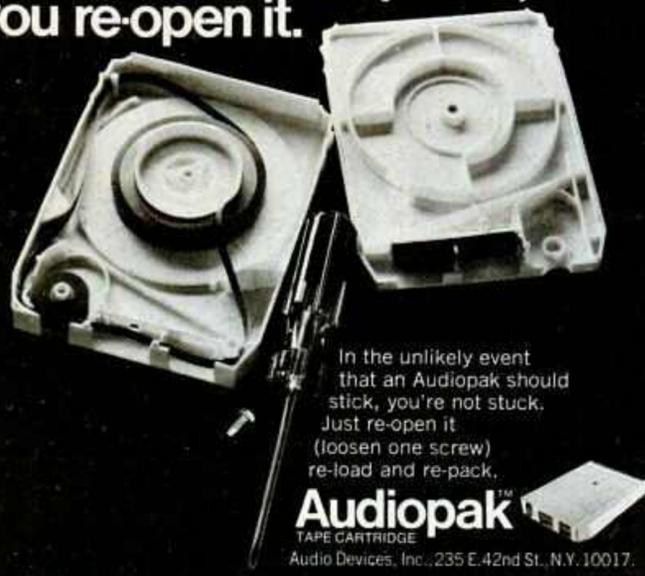
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**Tape CARtridge**

**Crown/Kent Division's Opening Spurs Foreign Action for R&B**

LOS ANGELES — Crown/Kent Records' recent announcement of its newly opened tape CARtridge duplication division (Billboard May 20), has resulted in queries from overseas sources for rhythm and blues material.

The new 4-track duplicating operation has been named Modern Tape Co. and has received inquiries from a New York exporter, Barbor Records, anent shipping r&b titles to Europe. According to Kent executive Saul Bihari, Barbor is asking for significant quantities of the first 42 titles on Modern cartridges. "There apparently is a major need in Europe for rhythm and blues cartridges," Bihari said last week.

The parent company is also being stimulated to develop open reel tapes from its r&b catalog, with the speed probably at 3¾ ips. Crown/Kent has been out of the open reel tape business for three years,

"because sales had fallen off," Bihari said. "Budget tapes were getting down around the \$1.60 range and we couldn't make any money off them."

Bihari added that his local disk distributor, California Records, is scheduled to order 50 each of the first 42 Modern cartridge titles. The initial release will be ready for shipment within two weeks. The material spotlights many of the veteran blues vocalists who have been associated with the Modern and Kent blues operations during the past 20 years.

**No Price Set Yet**

The price on this Modern blues material hasn't been set yet, Bihari said. He wants to discuss this matter with several of his distributors. "At \$4.98 we can still make money," he said.

Modern is also contemplating entering the 8-track market, albeit it will probably have to custom duplicate its merchan-

dise. Its own facilities are geared to 4-track. Bihari said the company has begun thinking about 8-track because its New Orleans distributor indicated he would order 8 as well as 4.

**Multiple Distribution**

Modern Tapes will be sold through multiple distribution, according to Bihari, because that seems to be the path the fledgling industry is taking. "We may even release our material on other labels at a later date." Such cartridge duplicators as Muntz Stereo-Pak, International Tape Cartridge Corp. (ITCC) and General Recorded Tape, have contacted the firm about representation.

The tape division employs two engineers, chief Alan Emir and assistant Bill Lazarus (who both work in the company's own recording studio handling disk sessions) and five girls who load and assemble the cartridges. Don MacMillan oversees the cartridge operation, which is also operating as a custom duplicator for outside independent labels. All the Crown/Kent/Modern operations are housed under one roof at the company's own factory where all pressing of disks and duplication of cartridges is accomplished.

Bihari admitted a "surprised" reaction from disk distributors to the firm's intention to get into the cartridge field. "We thought the strongest reaction would come from those distributors who have established specialized tape departments. Some of the record distributors have complete tape departments and they need the right material."

**Craig Panorama to Unveil 8-Track-Only Unit at Show**

LOS ANGELES — Craig Panorama will unveil its first pure 8-track CARtridge player at the forthcoming Consumer Electronics Show in New York, June 25-28. The company has already unveiled its 4 and 8-track compatible retailing at \$99.95 and currently has two 4-track car models on the market.

The new equipment encompasses two 8-track players, the compatible and four new 4-trackers. For the home, Craig

will unveil two 8-trackers and one 4-track. Prices on the machinery has not yet been determined.

All the units are manufactured to Craig's specifications by any one of four Japanese companies. According to marketing director Jim Russell, the electronics show is of major significance to his firm's tape product line. A total of 20 products, reel and cartridge will be shown.

**Foreign Language Courses Given on Philips Cassettes**

HAMBURG — One can now learn foreign languages on Philips musicassettes.

Visaphon Haus, Freiburg, is offering musicassette courses in French, English, Spanish, Italian and German for \$29.50 and the Russian course at \$34.50. A Latin course is in preparation.

The cassettes are recorded from special foreign language instruction courses, and have a total playback time of about three hours. The cassettes are designed for simultaneous audio-visual instruction, the student playing the cassette and text in the printed course materials.

Visaphon is also offering special tourist-language courses in French, English, Italian, and

German. Each course is priced at \$12. These cassettes are abbreviated language courses. Their playback time is 50 minutes and their material is built around a vocabulary totaling 2,500 words.

The premise behind the tourist-language cassettes is to help the tourist to learn only the words and phrases needed. In all the courses, the student works off an illustrated text book, enabling him to "hear" and "see."

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MOURAD SABET, president of Ecofina, Milan, Italy, during last week's United States visit. The company is the Muntz CARtridge player and tape distributor in Italy. Sabet visited the Muntz Van Nuys plant and flew to New York to contact several industry figures.

# Audio Retailing



FRONT VIEW of the Basin Street Melody shows a compact but colorful layout, designed to attract the busy traveler. Standing out on the right window is the sign, "We Mail Anywhere," another big draw for people on the go.

## New Orleans Dealer Sells To Travelers

NEW ORLEANS — Located in the International Airport here, The Basin Street Melody, Inc., offers a new concept in record retailing. Members of the jet generation from all over the country and sometimes the world, take advantage of those extra minutes before flight time to browse around the convenient record store.

Owner E. B. Keifer has posted a "We Mail Anywhere" sign in the window of his store so that those customers who want to take advantage of sales and special New Orleans jazz albums can make the purchase and have it there to greet him when he arrives home.

Keifer's business card reads—"Catering to the traveling Music-Lover . . . Masterpieces of Recorded Sound From the Birthplace of Jazz." Busy album displays are featured inside the glassed-in store along with numerous pictures of artists. He uses every available space to promote his business, including a lamp shade which is decorated with color negatives of artists.

Unlike most record stores in the South, Keifer sells only 8-track cartridges because he says the majority come from the northeastern section of the United States where 8-track is receiving its greatest popularity. For this same reason, he finds it necessary to stock his records to what is selling in the big cities of the North, rather than his own area.

## Vidaire Moves To New Quarters

FREEMONT, N. Y.—Vidaire Electronics Manufacturing Corp. has moved to new and larger quarters at 150 Buffalo Avenue here, according to the president of the firm, George Miller. The new plant is triple the size of the previous building to meet the growth of company business. Vidaire is also expanding into a line of imported microphones, stereo headphones and other components marketed by Empire Sound Corp., a subsidiary of Vidaire.



OWNER E. B. KEIFER is kept busy day and night with the steady flow of travelers.

## Scanning The News

Spring is open house and anniversary time in audio retailing. Reports of successful open-house events came in last week from Tampa, where Burstein-Applebee celebrated its 40th anniversary with a Wollensak tape recorder sale and where Foster-Miller had a special open house; from Baltimore, where Brand Names' first-place award winner Luskins celebrated the event with a Bobby Rydell reception; from Memphis, where Coronadolet featured a long-distance question and answer session with Sonny and Cher, and where Brand Names' award winner, Colie Stoltz Music Co. promoted its distinction; from Los Angeles, where Wallichs Music City chain was promoting a free round-trip to Paris, and from New York City, where Stern Bros. celebrated its 100th anniversary and the Supremes helped out. . . . Ampex Corp. has named James W. Lantz field manager, audio products, for the Eastern region. . . . During Admiral's 1967 model year (June 1, 1966, to May 31, 1967), 6,250 servicemen attended the firm's electronics service clinics. This is a record number, according to Willis L. Wood, general manager, national service division. . . . Lee Ann Blystone is now public relations co-ordinator for Concord. . . . The new vice-president of Ampex's consumer and educational products manufacturing division is Clarence W. Kaebnick. . . . Herman D. Burkett is the new sales manager of the Indianapolis district of Philco-

(Continued on page 74)

## Famous Piano Team Slated for Banquet

CHICAGO — Ferrante and Teicher will be the featured entertainers at the annual banquet of the 1967 Music Show Wednesday evening, June 28, in the Grand Ballroom of Chicago's Conrad Hilton Hotel.

The traditional climax of the Music Show, the banquet will include a presentation of new officers, a social program and name entertainment, starring the famous piano duo.

In the past five years, Ferrante and Teicher have sold 19,000,000 records and won nine gold record awards with their entertaining routine for two pianos. Main highlights of their act is the unusual sound effects they create on their pianos, sometimes even plucking the strings inside the piano.

Both artists began playing at the age of six as students of Juilliard School of Music. Giving up their classical tours, Ferrante and Teicher became popular when their piano background for the movie, "The Apartment," clicked as a recording. Since then they have recorded more than 20 albums, six of them selling more than one million copies.

Dealers will be able to learn how they can get into the sheet music business at the Wednesday, June 28, business clinic of the Music Show. Merrill Jones of Wingert-Jones Music, Inc., Kansas City, will be moderator of the seminar which will feature three speakers.

The session will begin at 8 a.m. with a continental breakfast in the Waldorf Room of the Conrad Hilton Hotel. Don Malin, educational director of the E. B. Marks Music Corp. and president of the Music Publishers Association, will discuss "What Does a Publisher Expect From a Sheet Music Dealer?"

"The Concept of the General

Sheet Music Dealer and the Specialist" will be the topic of Robert O. Schell, sales manager, Shawnee Press, Inc. Martin Winkler, president of Belwin, Inc., will close the session with his speech on "New Issues, Stock Order Buying and Sales Promotion."

Chairman of meeting will be Robert P. Schmitt, president of the Schmitt Music Co. in Minneapolis, Minn., and head of the sheet music committee. "Growth of music interest at all levels from classical to rock 'n' roll and the consequent boom in performances has virtually made sheet music a necessary part of all music stores," Schmitt noted.

## Pilot Skeds EIA Exhibit

YONKERS, N. Y. — Pilot Radio and Television Co., a subsidiary of National Union Electric Corp., will introduce its new line of stereophonic high-fidelity consoles and compacts at the Electronic Industry Association's Show June 25-28.

Some of the new sets will continue to promote magnetic CARtridges with matching preamplifier circuits, air suspension speakers, dyacoustic suspension and fine automatic record changers. The AM/FM radio will have the firm's patented automatic switching from straight FM to FM stereo, with stereo indicator light and four IF stages.

Several new features will be added to the line. They include flywheel tuning, tape input and output facilities, and tape monitoring visible on the escutcheon. A hospitality suite in the Hilton-Ogden Nash, No. 551, will be open to visiting dealers.



TOP PIANO TEAM of Ferrante & Teicher will be featured entertainers at the annual Music Show banquet to be held Wednesday, June 28.

## GE Promotes With Free Tape

SYRACUSE, N. Y.—General Electric's line of portable reel-to-reel tape recorders will be promoted by a special mailer tape offer during May and June.

Two reels of three-inch mailer tape will be offered free with the purchase of any of six portable reel-to-reel tape recorders. (Models M8020, M8040, M8070, M8080, M8090 and M8100). A purchaser can obtain his free reels of tape by completing a coupon and sending it together with the purchase registration card to GE in Utica. Dealers can obtain in-store promotion kits, including the free-tape coupons, from GE tape recorder distributors.

National advertising will promote the tape offer with the slogan—"Talk to anybody anywhere in the world for 30 minutes for 29 cents." (Postage for the mailer tape is 29 cents or less to all points.)



UNICORD'S NEW HAYNES P.A. SYSTEM is specially designed for rock spectaculars in large auditoriums and theaters. The activated speaker columns each contain four 12-inch, heavy-duty speakers, with a power rating of 65 watts and a peak output of 105 watts, when four columns are used with one mixer, a peak output of 420 watts can be reached. The unit has inputs for six mikes and if coupled to an auxiliary reverb or echo unit, can switch reverb or echo on or off in any or all of the channels.

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## EMPLOYMENT SECTION

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### NATIONAL PROMOTION/ SALES MGR.

for swinging' West Coast Indie. State qualifications and salary requirements.

BOX 237, Billboard  
188 W. Randolph St. Chicago 60601

SMALL RECORD COMPANIES UNITE for national record promotion and distribution. Kavis Records, Inc., Rt. 3, Box 139, Palatka, Fla. 32077. je10

## MISCELLANEOUS

READ "SONGWRITER'S REVIEW" magazine. 1697-B Broadway, N. Y. C. 10019. \$3 year; 35¢ sample. Guiding Light to Tin Pan Alley. Est. 1946.

35,000 PROFESSIONAL COMEDY LINES! 40 Books, plus Current Comedy, the topical gag service. Catalog free. Sample selection, \$5. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. 11510.

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★ RECORD PRESSING  
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209 Stahlman Bldg., Nashville, Tenn.  
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14881 Overlook Dr., Newbury, Ohio  
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Brite-Star, 14881 Overlook,  
Newbury, Ohio  
CALL: Cleveland (216) JO 4-2211

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## INTERNATIONAL EXCHANGE

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ALL ENGLISH RECORDS RUSHED BY airmail. Beatles all-new 14-track album, mono/stereo, \$6.15 airmail on release day. 300-page new LP/EP catalog, \$1 surface, \$2 airmail. A-1 records. John Lever, Gold St., Northampton, England.

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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.

GRAMOPHONE RECORDS, BOOKS equipment. Personal attention to your orders. Tax free overseas. Gwen and Arthur Renton, 25 High St., Leamington Spa, Warwickshire, England. au13

### UNITED STATES

ALL-AMERICAN ROCK & ROLL 45'S shipped overseas special prices. Send \$1 for catalog and lists. The Record King International Division, 304 Main St., Hackensack, N. J. 07601, U.S.A. je3

RECORDING ARTISTS WITH MASTER. We will produce, press, promote and distribute internationally your records. Fee \$250 and \$4 commission on each sold. Or place your masters material with major record company, fee \$100. (Fee in advance only.) Thunder Record Co., P. O. Box 271, Jenkintown, Pa. 19046.

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DENVER RETAILER FINDS that specially built shelves for separate display of tape recorders sells a lot of machines. Customers are allowed to go through the room and test the equipment themselves. Instruction cards are attached to each shelf.

## Camera Retailer Constructs Profitable Recorder Display

By ROBERT LATIMER

DENVER — "Individualizing" stereo tape recorders by construction of special bin-type shelving which provides a single, separate compartment for each, helps camera dealer Gard Bros. here to sell a larger percentage in better priced brackets, according to Jerry Gart, vice-president.

Gart Bros. made its original entry into the tape recorder market with lower priced models, but, in opening a new branch store in Denver's top downtown retailing area, Gart was convinced that he could likewise compete successfully in upper-price brackets. He decided to provide a separate room entirely for a tape recorder display and created the unique individual-bin display system (see picture).

Devoted for the most part to vertical-type recorders, the 32 bins in the room are all finished in off-white, with dark brown hardwood strip molding over the edge of dividers and shelves. Each of the bins has two outlets for operating one recorder and at least one accessory item, or to provide an alternate source of power in the event of plug problems.

A typewritten card, on display with each machine in the \$350 to \$550 bracket, gives full details on threading tape, turning the machine on, suggesting the balance on stereo speakers, operating editing buttons, start-stop levers, etc.

Standard policy at Gart Bros. has been to "let the customer sell himself"; simply turning him loose in the separate tape recorder room, and encouraging him to experiment with the three top lines shown, even switching from one set of speakers to another by following written instruction.

When the customer has made up his mind as to the type of recorder he wants to buy, or needs additional help of any kind, it is a simple matter for the customer to call a salesman from the adjoining store.

Gart Bros. has been consist-

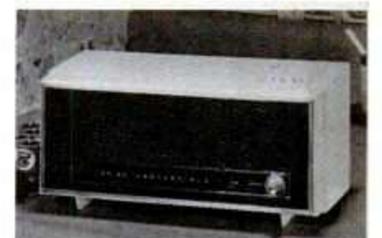
ently able to sell tape recorders in the top price brackets, entirely from this simple system, and finds that most prospects are sufficiently sophisticated about the subject of recorders that they don't need to be "babied" with long-winded explanations and demonstrations. Last year more than half of the total tape recorder volume sold in five Gart Bros. locations was in the upper third of the price bracket, an indication of how well the system works.



ARVIN'S BUDGET PHONOGRAPH carries a list price of \$17.95. Model 48P28 is a solid-state unit containing a 3 by 5-inch speaker and weighing only 13 pounds. It comes in coppertone and off-white.



UNUSUAL STYLING MARKS this AM/FM clock radio by Arvin (model 48R16). With one setting, the clock will turn off the radio at night and turn on the alarm radio in the morning. It has an eight-transistor chassis, 4-inch speaker and retails for \$41.95. This model is styled in walnut wood grain and Sierra gold or avocado green and white.



OPERATING ON BATTERIES or AC, this Arvin radio (Model 28R17) retails for a suggested price of \$14.95. It is a solid-state model with seven transistors and encased in off-white plastic.

## Scanning The News

• Continued from page 73

Ford's sales and distribution division. . . Precision tape maker Computron, Inc., has named Harry F. Preston III marketing administrator of its sound and video products division.

JUNE 3, 1967, BILLBOARD

## THE BLUEBOOK

### Valuation of Used & Reconditioned Coin Machines June 3, 1967

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. The averages are unfit for application to any specific buyer-seller situation.

Jukeboxes		Average	
<b>Rock-Ola</b>			
1454, 120 Sel., 45 RPM, 1956	80	H-200, 200 Sel., 45 RPM, 1957	135
1455, 200 Sel., 45 RPM, 1957	100	1-100M, 100 Sel., 45 RPM, 1958	140
1458, 120 Sel., 45 RPM, 1958	110	1-120X, 120 Sel., 45 RPM, 1958	160
1462, 50 Sel., 45 RPM, 1958	115	1-200M, 200 Sel., 45 RPM, 1958	150
1465, 200 Sel., 45 RPM, 1958	130	1-200E, 200 Sel., 45 RPM, 1958	165
1468, Tempo I, 120 Sel., 45 RPM, 1959	185	J-200E, 200 Sel., 45 RPM, 1959	200
1475, Tempo I, 200 Sel., 45 RPM, 1959	225	J-120, 120 Sel., 45 RPM, 1959	180
1478, Tempo II, 120 Sel., 45 RPM, 1960	225	J-200K, 200 Sel., 45 RPM, 1959	210
1485, Tempo II, 200 Sel., 45 RPM, 1960	260	J-200M, 200 Sel., 45 RPM, 1959	190
1488, Regis, 120 Sel., 45 RPM, 1961	300	K-120, 120 Sel., 45 RPM, 1960	205
1495, Regis, 200 Sel., 45 RPM, 1961	350	K-200, 200 Sel., 45 RPM, 1960	235
1493, Princess, 100 Sel., 45 RPM, 1962	340	K-100, 10 Sel., 45 RPM, 1960	190
1496, Empress, 120 Sel., 33 & 45 RPM, 1962	340	Continental I, 20 Sel., 45 RPM, 1961	205
1497, Empress, 200 Sel., 33 & 45 RPM, 1962	380	Lyric, 100 Sel., 45 RPM, 1961	180
408, Rhapsody, 160 Sel., 33 & 45 RPM, 1963	445	Continental 2, 100 Sel., 33 & 45 RPM, 1962	285
404, Capri, 100 Sel., 33 & 45 RPM, 1963	370	Continental 2, 200 Sel., 33 & 45 RPM, 1962	300
414 Capri II, 100 Sel., 33 & 45 RPM, 1964	465	Rowe-AMI-JAL, 200 Sel., 33 & 45 RPM, 1963	315
414S, Capri II, 100 Sel., 33 & 45 RPM, 1964	485	Rowe-AMI-JEL, 200 Sel., 33 & 45 RPM, 1963	375
418S Rhapsody, 160 Sel., 33 & 45 RPM, 1964	495	Rowe-AMI Tropicana JBM, 100, 160, 200 Sel., 33 & 45 RPM, 1964	565
424, Princess Royal, 100 Sel., 33 & 45 RPM, 1964	500	Rowe-AMI Diplomat, 200 Sel., 33 & 45 RPM, 1965	660
425, Grand Prix, 160 Sel., 33 & 45 RPM, 1964	625	Bandstand, 200 Sel., 1965-66	No. Av.
426, Grand Prix II, 160 Sel., 33 & 45 RPM, 1965-66	No Av.	Music Merchant, 1966-67, 200/160/100 Sel.,	No Av.
429 Starlet, 100 Sel., 33 & 45 RPM, 1965-66	No Av.	<b>Seeburg</b>	
431, Coronado, 10 Sel., 1966-67	No Av.	V200, 200 Sel., 45 RPM, 1955	75
432, GP/160, 160 Sel., 1966-67	No Av.	100W, 100 Sel., 45 RPM, 1955	95
433, G/P Imperial, 160 Sel., 1966-67	No Av.	VL200, 200 Sel., 45 RPM, 1956	115
434, Concerto, 100 Sel., 1967	No Av.	100J, 100 Sel., 45 RPM, 1956	145
<b>Rowe Mfg.</b>		L100, 100 Sel., 45 RPM, 1957	195
G-200, 200 Sel., 45 RPM, 1956	95	KD200, 200 Sel., 45 RPM, 1957	130
H-120, 120 Sel., 45 RPM, 1957	115	201, 20 Sel., 45 RPM, 1958	265
		161, 160 Sel., 45 RPM, 1958	265
		101, 100 Sel., 45 PM, 1958	225

(Continued on page 78)

## Rowe Shows 100 mm Unit

CHICAGO—Rowe Manufacturing unveiled its new 100 millimeter Riviera cigaret vender, accommodating the many brands of super-length cigarets, during the 48th Annual National Restaurant Association convention at the Amphitheatre here May 22-25 where attendance was expected to hit 60,000.

Other products the Whippany, N. J., manufacturer was spotlighting as being available from coin machine businessmen were its Music Merchant jukebox and combination Phonovue and its Customusic background music system.

Available in Peacock Starburst or Walnut Panel with

Parchment Cabinet or Silver Mosaic Panel with Charcoal cabinet, the 800-pack capacity 100 MM Riviera has 20 columns, 10 of which handle any of the some 20 brands that have now gone to the bonus dimension.

Here representing Rowe were marketing vice-president Fred Pollak, Jim Newlander, Hank Haevenaar, Gerard Vadeboncoeur, Paul Huebsch, George Klersey and, from the local distributor, Atlas Music Co., Stan Levin.

Other coin-operated machine makers promoting products at a show boasting over 1,600 exhibitors. (Continued on page 84)

# Kill Pin Ban Bill

## New Conflict Arises In Ill.

By EARL PAIGE

SPRINGFIELD, ILL. — The Illinois House last Monday (22) killed an unprecedented pinball ban bill in favor of a trade-backed-measure prohibiting only the operation of bingoes.

However, any possible industry jubilation was muted by the introduction in the General Assembly of legislation that could slap a 4 per cent tax on coin machine gross receipts.

"We've won a battle but not the war," said Illinois Coin Machine Operators Assn. president Lou Casola after the House committee ruled association-supported H. B. 2410 out for a floor vote. The measure could fall prey to amendment in the House or the Senate, where a bill banning all types of pinball games was passed overwhelmingly earlier in the session.

The Illinois industry this spring has been locked in a bitter battle with the General Assembly-authorized Crime Investigating Commission (headed by admitted coin machine antagonist Charles Siragusa), which introduced a legislative package that would have banned the manufacture of all coin-operated games in Chicago and destroyed the amusement pinball business in the State. H. B. 691 (which would have banned manufacturing) and H. B. 688 (which would have banned operation of all pinball games) were rejected by the House committee.

Following a subcommittee hearing earlier, in which both of his anti-coin machine bills were rejected, Siragusa told industry leaders: "I'll be back next time to fight you again. I may even come out in favor of the bingoes and go after you amusement pinball people."

Siragusa did not appear at the full Judiciary Committee hearing last Monday.

As for H.B. 1331, the gross receipts tax measure encompassing services of all kinds, Casola said, "At this time out attorney is watching the situation closely. This will affect jukeboxes, games and everything and if you are not specifically listed on the bill as being exempt you are subject to the 4 per cent tax."

The ICMAO voted a special legislative defense fund assessment. (Continued on page 83)



FRIEND OF THE FLIPPERS, Illinois Rep. George Burditt (R., LaGrange), sponsor of industry-backed H.B. 2410, is seen here with daughter, Betsy, at State Capitol. Betsy, a familiar figure in the State Legislature, had just finished typing her father's vital "home rule" amendment when photo was taken minutes before a hearing.

## Florida Operators In Biggest Meeting

TAMPA—Over 100 members of the Florida Amusement and Music Assn. were to meet here May 26-28 in what was to be the revitalized organization's biggest convention.

A heavyweight group of speakers were scheduled, including Music Operators of America president James Tolisano, a Florida operator from Clearwater; MOA executive vice-president Fred Granger from Chicago; Democratic State Representative Donald L. Tucker; and Republican State Senator W. C. (Bill) Young, minority leader.

The legislators are considered prime future gubernatorial material in this State.

Other scheduled speakers were Leonard Pepper, FAMA counsel and Julius Sturm, the association's new executive director.

Topping the business agenda was an election of officers. Members were to also hear reports on FAMA action against

equipment operation restrictions in various areas of the State.

### "Brush Fires"

FAMA has been involved in a massive membership and fundraising drive since it hired Sturm in March. Membership is expected to reach 125 soon. One five-day period saw over \$5,000 coming into the treasury as the organization geared for a number of "brush-fire" skirmishes across the State.

Members were to hear of one successful FAMA fight in Duval County where the Sheriff's office had obtained a ruling from the Attorney General declaring free-play devices illegal. A quick check revealed that the ruling in question was based on opinions prior to a landmark Florida Supreme Court decision in 1951 (Deeb vs. Stoutamire).

FAMA furnished the Duval authorities with a brief it has filed with the Beverage Department. (Continued on page 82)

## Victory Complete in Bathrick Case

By RAY BRACK

ALBANY, N. Y.—Ultimate and gratifying victory has been accorded the coin machine industry in the much-publicized Bathrick case. In an Appellate Court ruling last week, the State was not granted permission to appeal a March 15 court decision in favor of an industry suit contesting the applicability of New York's 2 per cent sales tax to coin machine grosses.

The two favorable court rulings justify the action of hundreds of New York State operators who, since the State sales went into effect Aug. 1, 1965, have been submitting their tax forms under protest and holding

the 2 per cent revenues (3 per cent in localities exercising their 1 per cent add-on option) in escrow pending the outcome of the industry test case.

### Moriarty

The test case was filed on behalf of Bathrick Enterprises, a Lockport firm operating 150 pieces of equipment in Niagara County. Operator Howard Bathrick sought a declaratory judgment to determine whether the tax applied. A 25-year veteran in the business, Bathrick said that former State Sen. Jeremiah J. Moriarty first suggested to him that the 1965 sales tax law could be successfully contested,

based on the fact that coin machine operators were already paying a sales tax on their records, parts and other equipment and that they had no way of collecting a sales tax from the users of their machines. The tax, as is the case in most States, was directed at the consumer.

After defeat in a lower court, the Bathrick suit was favorably ruled upon by the Appellate Division of the New York Supreme Court on March 15. The unanimous opinion, rejecting the State Tax Commission's position that patrons of jukeboxes and games were being granted use of per- (Continued on page 82)

# Vending News

## NAMA Sifted 900 Bills During '66

CHICAGO — The National Automatic Merchandising Assn. annual report released last week (in unusual newspaper format) disclosed that the association reviewed 900 bills affecting the vending industry during 1966.

The legislation involved sales taxes, excise levies, per-machine taxes and a multitude of other types of bills.

Among NAMA victories, the report declares, were sales tax exemptions in Rhode Island and New Jersey. And an administrative ruling in Indiana lifted a tax on cup beverage venders.

The NAMA also reported:

- That the 1966 convention

at Chicago broke records for attendance (11,000) and exhibitors.

- That the NAMA staff handled hundreds of urgent inquiries regarding the wage-hour crisis.

- That public relations efforts resulted in public speaking kits, television coverage and articles in national publications.

- Owners and employees of 201 member firms were enrolled in the group insurance plan.

- The summary of Sanitation Regulations was revised and staff traveled 31,000 miles in sanitation training meetings.

- Favorable sanitation regulations were adopted in Maryland, Pennsylvania and Arkansas.

- Spring meetings attracted 2,000 persons.

- A third office was established in Philadelphia.

- That the association had 1,691 members at year's end (1,438 operators and bottlers, 47 machine manufacturers and 206 allied suppliers).

- That the association provided guidance to a number of schools and organizations planning to offer courses for vending machine mechanics.



RAY N. GAINES has been named sales and promotion manager of Shipman Manufacturing Co., Los Angeles. A native of Long Beach, Calif., Gaines was retired as a major from the U. S. Army Engineers after 24 years of service. Prior to joining Shipman in February 1966, he was a distributor and operator in Colorado.

## Candy Industry Convenes In Chicago for 84th NCA Event

CHICAGO—Officials felt assured that attendance for the National Confectioners Association convention which opened here at the Conrad Hilton Saturday (27) would exceed 3,000. The theme of this 84th annual NCA affair is "New Horizons for Candy Through Technology and Marketing." Exhibits opened Sunday with 73 companies represented.

A series of meetings, technical sessions and two luncheons opened the event Saturday when the American Association of Candy Technologists met in conjunction with NCA.

Committee meetings, the formal opening of exhibits, a hospitality party and a buffet dinner highlighted Sunday's activities. The exposition and a golf tournament occupied attention Monday.

Tuesday's formal business session will be highlighted by the appearance of Sen. Charles H. Percy (R., Ill.). Other speakers

on the opening business program included Dr. E. M. Foster, University of Wisconsin; Kenneth R. Lenington, Department of Health, Education and Welfare; Leonard Spacek, and Joseph E. Carrico, both of Arthur Andersen & Co.

Ara Parseghian, Notre Dame University football coach, highlighted the speaker list on Wednesday. Others included U. S. Rep. W. S. Stuckey Jr. (D., Ga.); Gradford D. Ansley Jr., a marketing consultant; James O. Peckham, A. C. Nilesen Co., and Ralph Head, Ralph Head & Associates, Ltd. The convention was to close at 8 p.m. Wednesday with the annual dinner dance.

## Guggenheim Has A New Catalog

JAMAICA, N. Y.—Karl Guggenheim, Inc., has just published its 1967 catalog and price list. The 16-page booklet lists scores of charm items, displays and filled capsules.

Four new 5-cent displays are offered, two new penny mixes (with displays), two new nickel mixes (with displays) and four new 10-cent mixes (with displays).

A wide assortment of rings are offered which the copy describes as "store quality at supermarket prices."

## PROGRAM OUTLINE FOR 1967 NCA CONVENTION

May 27-31, Conrad Hilton Hotel, Chicago

Thursday, May 25

9 a.m.—Registration open for National Confectioners Association exhibitors.

Friday, May 26

9 a.m.—General registration opens. Registration open daily from 8 a.m.-5 p.m., May 27-31.

Sunday, May 28

12 noon-5 p.m.—Confectionery Industries exhibit opens.

6 p.m.-7:30 p.m.—Exhibit reopened.

7 p.m.—Buffet dinner.

Monday, May 29

8 a.m.-2 p.m.—Exhibit open.

Tuesday, May 30

9 a.m.—NCA general business session.

12 noon-5 p.m.—Exhibit open.

12:05 p.m.—Business meeting adjourns.

Wednesday, May 31

9 a.m.—Business session.

12 noon—Convention adjourns.

12 noon-5 p.m.—Exhibit open.

8 p.m.—Annual dinner dance.

## Jukebox, Game Operator in Major Bulk Vending Entry

By BENN OLLMAN

MILWAUKEE, Wis.—Red's Novelty Co. has completed a pact with the Woolworth variety store chain to operate gumball and charm vending machines in all of its Wisconsin outlets.

The equipment is on order and will be installed, according to a company spokesman, as soon as it is delivered from the manufacturer. Plans call for using Victor vending units.

The move into bulk vending is a fresh departure for the long established Red's Novelty Co., one of the area's leading music, games and cigarette operating firms. Red's Novelty Co. is also the distributor here for photo machines, and operates a number of them throughout the state.

Previously, the Woolworth stores operated their own gumball and charm venders. Management, however, permitted Red's Novelty Co. to run tests in several stores to provide comparisons between their own experience and an outside operating firm. As a result of the try-

out period, Red's Novelty Co. recently received its go-ahead.



## CHARM THE KIDS WITH NORTHWESTERN'S SUPER 60 CAPSULE VENDOR

Charms attract kids — and kids mean profits! Large-capacity globe and front-mounted plastic showcase displays charms. Up-to-date design gives you an attractive unit that's in swing with the younger generation. Proven mechanism, wide chute and foolproof coin unit makes this one A-OK. No skipping or crushing of merchandise! Start moving to profit with the Model 60 Capsule Vendor. Wire, write or phone for complete details.

**Northwestern**  
CORPORATION  
2761 Armstrong St., Morris, Ill.  
Phone: WHitney 2-1300

## MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 14 or 54.....\$14.50  
N.W. Deluxe, 14 or 54 Combs.....12.00  
N.W. 10-Col. 14 Tab Gum Mech. 18.00  
Atlas 14 & 54 100 Ct. Ball Gum. 12.00  
Acorn 8 Lb. Globe.....10.50

## MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red.....\$.87  
Pistachio Nuts, Jumbo Queen, White......82  
Afgan Crown Red Lip Pistachio Nuts......58  
Afgan Prince Red Lip Pistachio Nuts......52  
Cashew, Whole......80  
Cashew, Butts......72  
Peanuts, Jumbo......45  
Spanish......32  
Mixed Nuts......60  
Baby Chicks......35  
Rainbow Peanuts......32  
Bridge Mix......32  
Boston Baked Beans......32  
Jelly Beans......32  
Licorice Gems......32  
M. & M., 500 ct......48  
Munchies, 14-lb. carton, per lb......47  
Hershey-ets......47

Wrapped Gum—Floors, Topps, Bazooka & Pal, 4M pcs.....\$14.00  
Rain-Blo Ball Gum, 1800 per ctn. 6.25  
Rain-Blo Ball Gum, 1800 printed per carton.....6.40  
Rain-Blo Ball Gum, 5250 per ctn. 8.35  
Rain-Blo Ball Gum, 4250 per ctn. 8.35  
Rain-Blo Ball Gum, 3500 per ctn. 8.35  
Maltites, 2400 per carton.....8.40  
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.  
Adams' Gum, all flavors, 100 ct. .45  
Wrigley's Gum, all flavors, 100 ct. .45  
Beech-Nut, 100 ct......45  
Hershey's Chocolate, 200 ct.....1.30  
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

## IMMEDIATE DELIVERY

## VICTOR'S NEW '88'



With Chrome Glass Frame  
Designed to get maximum sales with minimum servicing.

- Available in 1¢, 5¢ 10¢ or 25¢ coin mechanism.
- Interchangeable Display Panel.
- Large capacity holds 320 V Capsules, 140 V-1 Capsules, 1,100 balls of 100 count Gum. Takes in \$28.00 when filled with Ball Gum and Charms. Also holds 1,000 pieces of Wrapped Gum.

Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

## NORTHWESTERN SALES AND SERVICE CO.

MOE MANDELL  
446 W. 36th St., New York 18, N. Y.  
LONgacre 4-6467

**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, 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

WRITE, WIRE OR PHONE  
**GRAFF VENDING SUPPLY CO., INC.**  
2956 Iron Ridge Road  
Dallas 47, Texas

**HEADQUARTERS FOR ... NEW ITEMS HIGH QUALITY LOW PRICES**

*You need all three to meet competition, and you need them NOW!*

Write for complete price lists and name of our distributor in your territory.

**The Penny King Company**

2538 MISSION STREET • PITTSBURGH, PA. 15203  
World's Largest Selection of Capsules and Charms  
From Factories in Hong Kong & U.S.A.

## 'Block' Concept Boosts Bulk Sales

By PAUL ZAKARAS

SEATTLE—What's a good bulk vending location? The butcher's, the baker's, the candlestick maker's, almost. In some business areas of Seattle whole rows of establishments, including banks, barbershops,

beauty parlors, book stores and hardware stores feature a nice, shiny bulk vending machine in their doorways.

John C. McDaniel, owner of the Palmer Company, Seattle's first and largest bulk vending firm, told Billboard that the "block" concept is nothing new. "I feel that if the business area itself has good traffic, then it can support my machines. This is especially true in a shopping district like that on University Way which is near the University of Washington. There are always plenty of people on the street, going in and out of the various shops.

"I feel that these people are susceptible to impulse buying. If they see a ball gum machine, and it's clean and the merchandise looks good, they will often reach in their pocket and put a penny in.

### Sponsorship

"The kind of fill you put into such machines is important. Obviously, you're not going to sell charms and kiddie things in a bank. Ball gum, chiclets, and wrapped gum are the best products to use.

"Also, placement of the machine is sometimes difficult in establishments like banks. So we use the time proven sponsorship system. The businessmen donate the space (their part of machine's income) to a charity. I am very active in the Lions organization, and I am frequently successful in getting the busi-

(Continued on page 78)



IN SEATTLE, virtually every shop has its shiny bulk vender. This one tempts barbershop patrons.

## Record Sales By Wurlitzer

CHICAGO—The Wurlitzer Co. reports that sales for the fiscal year ended March 31 were \$57,308,689, highest in company history. The figure for last year was \$51,005,459.

Consolidated earnings for the year were \$2,121,971, or \$1.74 per share. For 1966 the figures were \$2,362,612 and \$1.95.

Reasons for the earnings drop, according to chairman and president R. C. Roling, were a work stoppage at the DeKalb, Ill. plant, a general business decline that first became noticeable in the middle of January and a sharp increase in the cost of doing business.

## Film Units Go For \$1,800

NEW YORK—Cinetron, Inc., headed by former Color-Sonics President Stanley Green, has placed its Colorama film machines on the market at \$1,800.

The price includes 40 16mm color films in the machine magazine.

The unit, which includes an advertising message repeater, is basically the Cinebox mechanism, an Italian development.

Green said an extensive library, including American-made films, is available.



ENGLISH VISITOR, Andrew Hutchinson, London, chats amiably with another convention delegate on exhibit floor. The convention drew bulk vending businessmen from several foreign countries and nations in the Western Hemisphere.

## HemisFair Contracts Awarded

By BARRY CANDY

SAN ANTONIO—The Coca-Cola Bottling Co. of San Antonio has been awarded exclusive rights to furnishing vending machines for dispensing hot and cold beverages at HemisFair 1968 here.

Award of the contract was announced by Nick Jorgensen, food consultant for HemisFair and Robert L. Alford, vice-president in charge of marketing for the San Antonio Coca-Cola firm.

There will be a minimum of 15 vending centers located strategically throughout the site. The centers will be equipped with 50 to 70 machines.

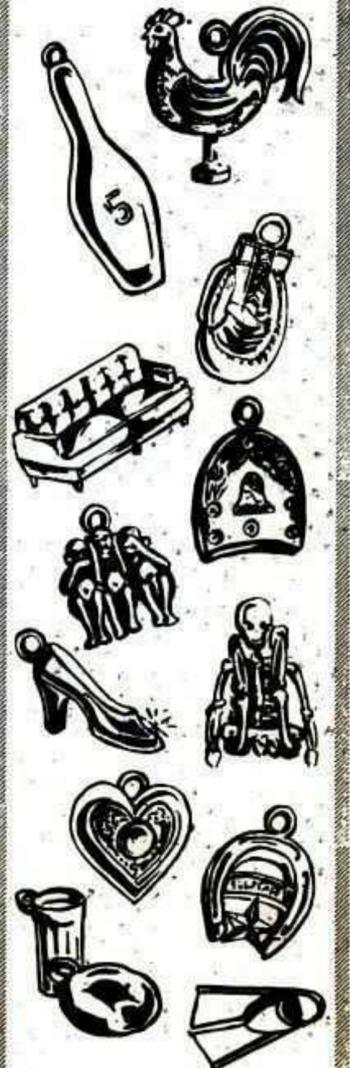
The "Snappy-Snak" division of the bottling firm will furnish carbonated and non-carbonated soft drinks, coffee, tea, milk, soup, hot chocolate and possibly milkshakes and malts, Alford said.

Jorgensen said seating and table facilities located adjacent to the vending centers will provide picnic atmosphere. As in all concession contracts, size and price of all beverages will be regulated by HemisFair officials.

A contract for installation of these some 150 vending machines on the fair site was signed by Servomation of San Antonio.

Tommy Eakens, president of (Continued on page 82)

1c Vend—Gum & Charms  
**ECONOMY SIX**  
**\$6.00**  
**GIMMICK MIX**



These 12 GIMMICKS are Averaged Equally, Fair & Square.

ECONOMY SIX \$6.  
GIMMICK MIX  
\$6.00 per 1,000

At Dist. or FOB Factory

Comes with 4 Darn Good DRESSED FRONT PLASTIC DISPLAYS

**EPHY CHARMS, INC.**

163 Denton Ave.  
Lynbrook, N. Y. 11563  
516 LY 3-2800

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Say You Saw It in Billboard

## NORTHWESTERN

### Model 60 Bulk-Pak

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM,

the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

WRITE, WIRE OR PHONE

**PARKWAY MACHINE CORP.**

715 Ensor St. Baltimore 2, Md.

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.

NAME \_\_\_\_\_  
COMPANY \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
Fill in coupon, clip and mail to:  
**T. J. KING & COMPANY**  
2700 W. Lake St. Chicago 2, Ill.  
Phone: KE 3-3302



We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5c Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hersheys 320 count and 500 count Candy Coated Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkins, Sanitary Supplies, Route Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Venders.

Write: T. J. King & Co. for prices and our new 12-page catalog.

## SCHOENBACH CO.

Manufacturers Representative  
Acorn - Amco Distributor

### MACHINES

#### GREAT MONEY MAKER ACME ELECTRIC MACHINE



Sample ... \$31.75  
4, and up ... 25.85  
Batteries 1.25  
addl. per mach.

#### HOT - HOT 10c VEND ITEMS (all 250 per bag)

Mini-Books (3 per capsule) ... \$9.50  
Las Vegas ... 8.50  
Humpty ... 9.50  
Space Men ... 9.00  
Asst. Mix ... 7.00-8.00  
Finger Puppets ... 8.00

#### Hot 5c VEND ITEMS (all 250 per bag)

Bangles & Beads ... \$5.00  
Jokes & Tricks ... 5.00  
Bugs & Reptiles ... 5.00  
Rings ... 5.00  
Assortments ... \$4.25 to \$5.00

#### 1c VEND ITEMS

Per M ... \$3.50 to \$13.00  
Parts, Supplies, Stands & Globes.  
Everything for the operator.  
One-third deposit with order,  
balance C.O.D.

**SCHOENBACH CO.**  
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BILLIONS OF 'EM . . . IN LICORICE, MINT,  
BUTTERSCOTCH, RUM, ROOT BEER, FRUITS, ETC.

## Pat and Lyn

CANDIES

DELIVERED TO YOU BY THE WORLD'S LARGEST  
BULK VENDING CANDY MANUFACTURER!

**STANDARD SPECIALTY COMPANY**  
1028 44th AVE. OAKLAND, CALIF. 94601  
DISTRIBUTOR INQUIRIES INVITED.

# WHAM-O SUPER STUFF

SEALED IN CAPSULES WITH INSTRUCTIONS  
BAGS OF 250 WITH FRONT... \$36.00 PER THOUSAND

Exclusive distributor to the vending trade

## DAL-TEX

1726 Plantation Rd., Dallas, Texas  
(214) 637-3815

Also available from your local distributor

# The Bluebook

• Continued from page 75

DH222, 160 Sel., 45 PM, 1959	340
AQ100, 100 Sel., 45 RPM, 1960	325
AQ160, 160 Sel., 45 RPM, 1960	350
AY100, 100 Sel., 33 & 45 RPM, 1961	395
AY160, 160 Sel., 33 & 45 RPM, 1961	425
DS100, 100 Sel., 33 & 45 RPM, 1962	425
DS160, 160 Sel., 33 & 45 RPM, 1962	475
LPC-1, 160 Sel., 33 & 45 RPM, 1963-64	700
LPC-480, 160 Sel., 33 & 45 RPM, 1965	795
Electra, 160 Sel., 1965-66	No. Av.
SS-160, Stereo Showcase, 1966-67	No. Av.

Fun Cruise 1P, 2/66	285
Gold Rush 1P, 5/66	No Av.
Grand Tour, 7/64	175
Happy Tour 1P, 7/64	175
Harvest 1P, 10/64	200
Hay Ride 1P, 11/64	200
Hootenanny 1P, 11/64	125
Loop-the-Loop, 2P, 10/66	No Av.
Mad World 2P, 9/64	210
Magic Clock, 6/65	210
Monte Carlo 1P, 2/64	185
Moonshot, 363	105
Sheba 2P, 3/65	265
Six Sticks 6P, 4/66	415
Sky Divers 1P, 4/64	165
Star Jet 2P, 12/63	150
Trio 1P, 9/65	260
2 in 1 2P, 8/64	200
3-in-Line 4P, 8/65	300
Wild Wheels 2P, 3/66	375

## Chicago Coin

Beatniks 2P, 3/67	No Av.
Bronco 2P, 5/64	195
Festival 4P, 1/67	No Av.
Firecracker 2P, 12/63	150
Hula Hula 2P, 5/66	425
Kicker 1P, 8/66	No Av.
Mustang 2P, 10/64	250
Royal Flash 2P, 8/64	210
South Pacific 2P, 11/64	255
Sun Valley, 8/63	140

## Gottlieb

Aloha 2P, 11/61	75
Bank-A-Ball 1P, 9/65	275
Big Top 1P, 1/64	225
Big Casino 1P, 4/61	75
Bonanza 2P, 6/64	240
Bowling Queen 1P, 8/64	225
Buckaroo, 6/65	325
Captain Kidd 2P, 7/60	75
Central Park 1P, 4/66,	325
Corral, 10/61	75
Cover Girl 1P, 7/62	125
Cow Poke, 5/65	230
Cross Town 1P, 9/66	No Av.
Dancing Dolls 1P, 6/60	75
Dancing Lady 4P, 11/66	No Av.
Dodge City 4P, 7/65	395
Egg Head 1P, 12/61	75
Fashion Show 2P, 6/62	125
Flipper 1P, 11/60	75
Flipper Clown, 4/62	105
Flipper Cowboys 1P, 10/62	135
Flipper Fair 1P, 11/61	100
Flipper Parade, 561	100
Flipper Pool 1P, 11/65	250
Foto Finish 1P, 1/61	75
Flying Chariots 2P, 10/63	195
Gauche 4P, 1/63	195
Gigi 1P, 12/63	200
Happy Clown 4P, 11/64	325
Hi-Dolly, 5-65	330
Hot Line 1P, 9/66	No Av.
Ice Revue, 12/65	325
Ice Show, 1/66	335
King of Diamonds 1P, 1/67	No Av.
Kings & Queens, 4/65	250
Lancer 2P, 9/61	75
Liberty Belle 4P, 3/62	100
Majorettes 1P, 8/64	225
Masquerade, 2/66	450
Mayfair 2P, 6/66	425
Melody Lane 2P, 9/60	65
Merry-Go-Round 2P, 12/60	70
North Star 1P, 10/64	215
Oklahoma 4P, 2/61	80
Olympics 1P, 9/62	105
Paradise, 11/65	350
Preview 2P, 8-62	145
Rack-A-Ball 2P, 12/62	150
Sea Shore 2P, 9/64	255
Seven Seas 2P, 1/60	70
Ship-Mates 4P, 2/64	280
Showboat 1P, 4/61	75
Skyline 1P, 1/65	235
Slick Chick 1P, 4/63	125
Subway 1P, 10/66 (a-a-b)	No Av.
Sunset 2P, 11/62	140
Super Score 2P, 5/67	No Av.
Sweet Hearts 1P, 9/63	165
Swing Along 2P, 7/63	190
Texan 4P, 4/60	80
Thoro Bred 2P, 6/65	315
Tropic Isle 1P, 5/62	115
World Fair 1P, 5/64	135

## Wurlitzer

1800, 104 Sel., 45 RPM, 1955	65
1900, 104 Sel., 45 RPM, 1956	85
2000, 200 Sel., 45 RPM, 1956	100
2100, 200 Sel., 45 RPM, 1957	115
2104, 104 Sel., 45 RPM, 1957	115
2150, 200 Sel., 45 RPM, 1957	115
2200, 200 Sel., 45 RPM, 1958	135
2204, 104 Sel., 45 RPM, 1958	140
2250, 200 Sel., 45 RPM, 1958	140
2300, 200 Sel., 45 RPM, 1959	210
2304, 104 Sel., 45 RPM, 1959	195
2310, 100 Sel., 45 RPM, 1959	195
2400, 200 Sel., 45 RPM, 1960	275
2404, 104 Sel., 45 RPM, 1960	220
2410, 100 Sel., 45 RPM, 1960	220
2500, 200 Sel., 45 RPM, 1961	300
2504, 104 Sel., 45 RPM, 1961	290
2510, 100 Sel., 45 RPM, 1961	290
2600, 200 Sel., 33 & 45 RPM, 1962	380
2610, 100 Sel., 33 & 45 RPM, 1962	365
2700, 200 Sel., 33 & 45 RPM, 1963	450
2710, 100 Sel., 33 & 45 RPM, 1963	450
2800, 200 Sel., 33 & 45 RPM, 1964	550
2810, 100 Sel., 33 & 45 RPM, 1964	575
2900, 200 Sel., 33 & 45 RPM, 1965	No. Av.
2910, 100 Sel., 33 & 45 RPM, 1965	No. Av.
3000, 200 Sel., 1966	No. Av.
3100, Americana, 160 Sel.	No. Av.
3110, Americana, 100 Sel.	No. Av.

## Jupiter

120 Concord, 80/100/120 Sel., 1966/67	No Av.
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## Flipper Games

### Bally

Aces High 4P, 9/65	315
Band Wagon 4P, 5/65	285
Bazaar, 1P, 11/66	No Av.
Big Day 4P, 9/64	230
Blue Ribbon 4P, 2/66	375
Bongo 2P, 3/64	180
Bull Fight 1P, 1/65	175
Bus Stop 2P, 1/65	205
Campus Queen 4P, 9/66	No Av.
Capersville 4P, 2/67	No Av.
Cross Country, 4/63	80
Cue-Tease 2P, 7/63	90
Discotek 2P, 9/65	275
50/50 2P, 8/65	240

## Midway

Flying Turns 2P, 1964	175
Rodeo 2P, 11/64	185
Winner 2P, 12/63	175

## Rally

Rally Girl 1P, 11/66	No Av.
West Club 2P, 4/67	No Av.



ADVANCING TECHNOLOGY has kept Wurlitzer's service manager C. B. Ross trekking nationwide over the past few years conducting refresher courses such as this in Minneapolis for coin machine mechanics. Attendance, as this photo shows, is invariably good. And the interest and receptivity of the men, Ross reports, is excellent. It becomes increasingly apparent that, thanks to tireless workers such as Ross, the age of the inept, ill-kempt and irresponsible serviceman is fast passing away.

## Williams

A-Go-Go 4P, 6/66	No Av.
Alpine Club, 3/65	265
Beat the Clock 1P, 12/63	155
Big Chief 4P, 9/65	395
Big Daddy 1P, 9/63	175
Big Deal 1P, 2/63	145
Big Strike 1P, 11/66	No Av.
Bowl-A-Strike, 12/65	315
Casanova 2P, 11/66	No Av.
Cocquette, 4/62	115
Double Barrel 2P, 9/61	105
Eager Beaver 2P, 4/65	310
8 Ball 2P, 166	425
El Toro 2P, 8/63	200
Four Roses 1P, 12/62	110
Full House 1P, 3/66	355
Heat Wave 1P, 7/64	200
Hollywood 2P, 2/61	75
Hot Line 1P, 9/66	No Av.
Jumpin' Jacks 2P, 4/63	150
Kingpin, 9/62	125
Kismet 4P, 1/62	120
Lucky Strike 1P, 8/65	265
Magic City 1P, 1/67	No Av.
Magic Town 1P, 1/67 (a-a-b)	No Av.
Mardi Gras 4P, 11/62	145
Merry Widow 4P, 10/63	240
Metro 2P, 1/62	100
Moulin Rouge 1P, 6/65	250
Oh, Boy 2P, 2/64	210
Palooka 1P, 5/64	185
Pot o' Gold 2P, 7/65	335
Pretty Baby 2P, 2/65	260
River Boat 1P, 9/64	210
San Francisco 2P, 5/64	220
Shangri-La 4P, 5/67	No Av.
Ski Club, 3/65	300
Skill Pool 1P, 6/63	145
Soccer 1P, 3/64	175
Space Ship 2P, 12/61	100
Stop & Go 2P, 8/64	255
Teachers' Pet 1P, 1/66	315
Tom-Tom 2P, 1/63	145
Top Hand 1P, 5/66	350
Trade Winds, 6/62	100
Vagabond, 10/62	140
Valiant 2P, 8/62	140

Viking 2P, 10/61	95
Wing Ding 1P, 12/64	225
Whoopee 4P, 10/64	315
Zig-Zag 1P, 12/64	235

NOTE: All quotes for national averaging are based on operative equipment, both "as-is" and "reconditioned." The value of both "as-is" and "reconditioned" equipment varies—sometimes drastically—from market to market due to strictly local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular piece or type of equipment. Therefore local value will regularly deviate from the national averages published here. Such deviation should be considered the rule rather than the exception.  
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## 'Block' Concept Boosts Bulk Sales

• Continued from page 77

nessmen to donate their space to Lions' charities.

"Some of these locations, obviously, will do better than others. Barbershops, I've found, are among the best. Book stores are fairly slow, but banks are not too bad. I'd say the best way to determine how good a location will be is to see how long people take to do their business there. A fast moving pace usually means fewer pennies in the venter. A fairly slow moving business, where people are forced to wait around for a while, means they are likely to use the machine."

# Vend

"The Magazine of Automatic Vending"

published TWICE a month

For EVERYONE whose Time, Talent or Money

is invested in Vending Business.

ONE IDEA MAY BE WORTH MANY TIMES THE LOW SUBSCRIPTION PRICE

VEND, 2160 Patterson Street, Cincinnati, Ohio 45214 800  
Please enter my subscription to VEND for  
 1 YEAR \$7  3 YEARS \$15  New  Renew  
Above subscription rates for Continental U. S. & Canada.  
Overseas rates on request.

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Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State & Zip \_\_\_\_\_  
Type of Business \_\_\_\_\_ Title \_\_\_\_\_

## FOR SALE

15 MILLS  
PANORAM PEEKS  
Refinished inside  
and out  
Projector  
completely overhauled.  
COME AND SEE THEM

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# Music Is Their Specialty

LOS ANGELES — If you're in a position to combine music with vending, you often can reap a record reward. But Musi-Matic, Inc., a "strictly music" firm in Santa Ana, Calif., avoids the potential business pitfalls to protect its reputation as "music specialists."

Few individuals are willing to linger in either field—music-games or vending — without attempting to merge the two in an effort to increase earnings.

Al Gallant, president of Musi-Matic, formerly an arm of Automatic Retailers of America (ARA), is an exception. He refuses to budge into the vending field, rather remaining a "specialty shop" in an era of business mergers.

The reasons Musi-Matic remains independent of "outside" interest, according to Gallant, are fourfold. They are:

1. To be successful in vending a company must be able to generate a large amount of steady business to stay in the competitive race with strictly vending firms.

2. Musi-Matic has built a reputation as a music specialty shop where operators can find solutions to their problems. To branch into related fields would be to destroy our image.

3. The financial investment needed to go into vending on a major scale, which is the only way it would be profitable, is too great and too risky.

4. To be knowledgeable in many fields is difficult to achieve. To specialize in one, however, is possible.

Gallant, who insists on remaining loyal to music operators only, is pleased operators will turn to Musi-Matic for location information, tips, salient facts on records and as a source to obtain "hard-to-get" singles.

### Library

"By remaining a 'specialty shop,'" Gallant remarked, "we

can adequately serve operators with information on music and phonographs that can be used in improving business. We have a complete line of music machines in stock and a library of more than 18,000 records."

Gallant, an authority on music, believes record manufacturers are producing sounds that are marketable. He also confirms that the companies are programming enough product for jukeboxes.

"Having a complete library of music," Gallant said, "enables operators to order product that might be out of circulation, or merchandise that is difficult to obtain. Only a 'specialty shop' can provide this service."

"With operators requesting more and more standards—Cole, Sinatra, Martin, Glenn Miller—we are able to select material that otherwise might be impossible for an operator to program at a request location."

### LP's

Musi-Matic is able to use its "select" library more than 65 per cent of the time on requests. "Never have we not obtained a legitimate request by an operator for a single," Gallant said.

Gallant also has opinions on Little LP's ("good idea but operators have not reacted as well as I expected"), the two-plays-for-a-quarter ("the breakthrough will take place here within six months") and economic trends ("there are no answers on why business is down. I do look for an improvement in the second half of the year").

The executive also predicted the one-play-for-a-quarter idea is sound and will eventually be on the jukebox schedule. He insists, though, the public will have to be educated to the changeover.

"Specialty shops," he insists, "are here to stay. Just like mama and papa stores."



MISS JUPITER, who in reality is Carol Taran, wife of the president of Jupiter Sales, Robert Taran, welcomes the 500th Jupiter jukebox imported by the company since it acquired U. S. distribution rights to the machine. The unit is being unloaded at the Port of Miami after shipment from France.

## CJA Will Honor Judge Marovitz

CHICAGO—The Amusements Division of the Combined Jewish Appeal of Metropolitan Chicago will launch its 1967 fund-raising drive with a dinner June 8 honoring Judge Abraham Lincoln Marovitz. Guest speaker will be Col. Jacob M. Arvey.

Judge Marovitz, soldier, statesman and outstanding Chicagoan, was named to the U. S. District Court by President Kennedy. Colonel Arvey is nationally known as one of the great behind-the-scenes political leaders in American history.

The coin machine division of CJA is headed by well-known operators Sam Greenburg, Elliott Music Co. and William Knapp, Allied ABC Co. Division advisory chairmen are Nathan Feinstein of World Wide Distributors and Samuel Stern of Williams Electronics, Inc.

Members of the division executive committee are Lee Brooks, Cash Box Publishing Co.; Gilbert Kitt, Empire Distributing, Inc.; Stanley Levin, Atlas Music Co.; Herb Oettinger, Williams Electronics, Inc.; Joseph Robbins; Empire

(Continued on page 84)

## Leases Not Depreciable: IRS

WASHINGTON — Internal Revenue Service has ruled that three-year vending machine location leases with automatic renewal, permitting renewals to be almost indefinite, are not depreciable.

The ruling was given in answer to a query from a taxpayer who had acquired a vending machine business with location leases as part of the buy. The leases granted the taxpayer the right to install and stock his machines on the lessor's premises to the exclusion of competing vendors. The identical leases provided minimum 3-year terms with automatic renewals at the vendor's option.

IRS holds that the value of

the vending machine location lease is, in part, attributed to benefits the taxpayer expects to derive from their extension for periods which are not limited, but are indefinite. Hence the cost of the leases is not depreciable for Federal income tax purposes.

## Early Interest In MOA Exhibit

CHICAGO—The Music Operators of America has begun receiving requests for information about its annual convention and trade show to be held at the Pick-Congress Hotel here Oct. 27-29.

MOA Executive Vice-President Fred Granger said that many of the enquiries are coming from prospective exhibitors, "and we get the impression that the 1967 convention will be another full house."

Granger said that the Pick-Congress Hotel is undergoing considerable refurbishing and every room now has a color television set.

Firms interested in exhibiting at the show may contact Granger at Music Operators of America, 228 North LaSalle Street, Chicago, Ill. 60601; telephone (312) 726-2810.

## Atlas Music Has Schools

CHICAGO—Atlas Music Co. here held technical refresher courses for coin machine servicemen on May 16 and 17.

On the first evening, Rowe field engineer Gordon Winfield conducted a session devoted to the Rowe cold drink machine. The following evening Rowe's Henry Hoevenaar conducted a course on the new Rowe Phonovue and the Music Merchant phonograph.

Hosting a capacity crowd on May 16 were Atlas president Eddie Ginsburg and Sam Gersh, Bob Fabian and Joe Klykun. Hosts for the second session, which again packed out the Atlas building, were Ginsburg, Joe Kline, Bill Phillips, Sam Kolber and Stanley Levin.



JOHN BILOTTA, Newark, N. Y. Wurlitzer distributor, hosted a party for Canadian singer Debbie Meli seen here surrounded by happy guests.



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CC Long Range Rifle	345.00
CC Playland	245.00
CC Pony Express	375.00
CC Riot Gun	395.00
CC World's Fair	245.00
Exhibit 500	195.00
Exhibit Wild West	145.00
Exhibit Six Shooter	145.00
Genco Big Top	245.00
Genco Rifle Gallery	195.00
Genco State Fair	235.00
Keeney Sportsman	195.00
Keeney 2-Gun Fun	175.00
Mid. Rifle Range	225.00
Mid. Shooting Gallery	225.00
Supreme Bullseye	135.00
United Bonus Game	245.00
United Carnival Gun	195.00
United Sky Raider	195.00
Wms. Crossfire	235.00
Wms. Vanguard	225.00
Wms. Crusader	225.00

### BASEBALLS

Bally Ball Park	225.00
CC All Star BB	245.00
Midwest Deluxe BB	245.00
Midway Target Gallery	225.00
Midway Top Hit	325.00
Wms. Batting Champ	245.00
Wms. Big Inning	255.00

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Bally Bucking Horse	395.00
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All Tech Chuck Wagon	395.00
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Small Merry-Go-Round	295.00

### NEW

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American Speedway (AMF)	
(10' Sensational Racer)	Write
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Souvenir Postcard Vendor	195.00
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Laminating Vendor	29.50
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Grand Prix Road Racer	795.00
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Shoe Shine	Write
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10-Unit U-Deal Poker	Write
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Magic Pen	195.00
Blood Pressure Tester	395.00
Metal Stamper, recond.	225.00
Set Shot Basketball	225.00
Genco Space Age	175.00
Genco Motorama	175.00
Auto Test "60"	495.00
Foot Ease	125.00
Relaxator	295.00
Tequiz	175.00
Jr. Deputy Sheriff	125.00
Hydro Duck	145.00
Rock & Roll	95.00
Lord's Prayer Vendor	125.00
30 Movies	195.00
Midget Movies	145.00
Air Football	195.00
Ski 'n Skore	1095.00
Roovers Name Plate	145.00
Watling Fortune Scale	145.00
Field Goal	145.00
Southland Speedway	195.00
Muto. Silver Gloves	195.00
K.O. Fighter	295.00
Punching Bag	395.00
Keeney Pop Corn Vendor	195.00
Factory Converted #9	
Auto Photo	1195.00
Metal Typer	225.00
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Wms. CRUSADER	125	Midway MONSTER GUN	375
Wms. VANGUARD	95	Midway RIFLE CHAMP	325

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STRIKE BALL	\$225	RED HOT	\$110
CITATION	175	TRIPLE GOLD PIN	95
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ARTIST	TITLE	LABEL	CAT. NO.	ARTIST	TITLE	LABEL	CAT. NO.	ARTIST	TITLE	LABEL	CAT. NO.
Herb Alpert's Tijuana Brass	South of the Border	A&M	AMSP 7-4108	Lester Lanin Orch.	Dancing Theater Party	Epic	LLP	Baja Marimba Band	The Baja Marimba Band	Seeburg-A&M	884
Herb Alpert's Tijuana Brass	Tijuana Brass, Vol. 2	A&M	AMSP 7-4103	Eddie Layton	Lawrence Welk's Greatest Hits	Epic	LLP 5-26133	Baja Marimba Band	For Animals Only	Seeburg-A&M	1016
Herb Alpert's Tijuana Brass	Whipped Cream & Other Delights	A&M	AMSP 7-4110	Glenn Miller	Glenn Miller Yma 1965 Great Songs of the '60's	Epic	LLP 5-26157	Hank Ballard	1963 Sound of Hank Ballard	Seeburg-King	375
Baja Marimba Band	The Baja Marimba Band	A&M	AMSP 7-4104	Glenn Miller	Something New	Epic	LLP	Hank Ballard	Jumpin' Hank Ballard	Seeburg-King	373
Baja Marimba Band	Baja Marimba Band Rides Again	A&M	AMSP 7-4109	Jane Morgan	Fresh Flavor	Epic	LLP 5-26190	Midnighters	1-2-3	Seeburg-Decca	941
Johnny Bullard	Calypto Eddie-Johnny Bullard	Art		Jane Morgan	Jane Morgan in Gold	Epic	LLP 5-26166	Shirley Bassey	Spectacular Shirley Bassey	Seeburg-Philips	834
Tommy Griffin	Rock 'n' Rhythm Organ & Drums	Art		Jane Morgan	In My Style	Epic	LLP 5-26171	Count Basie	Basie Meets Bond	Seeburg-U.A.	1003
Killer Joe	Killer Joe's International	Atlantic	LLP 201	Buddy Morrow	Campus After Dark	Epic	LLP 5-26055	Count Basie	Basie Picks the Winners	Seeburg-Verve	1011
Killer Joe	Killer Joe's International	Atlantic	LLP 202	Prince Igalua	Hawaii's Greatest Hits	Epic	LLP 5-26089	Count Basie	Basie Swingin' Voices Singin' Broadway Basie's Way	Seeburg-ABC	1108
Cannonball Adderley	Somethin' Else	Blue Note		Cliff Richard	It's All in the Game	Epic	LLP 5-26132	W. Baumgart	Night Blaze	Seeburg-Command	1117
Art Blakey	Moanin'	Blue Note		The Staple Singers	Amor!	Epic	LLP 5-26180	The Beatles	The Beatles' Second Album	Seeburg-Amphora	641
Donald Byrd	New Perspective	Blue Note		Village Stompers	A Taste of Honey	Epic	LLP 5-26180	Jesse Belvin	Mr. Easy	Seeburg-Capitol	265
Lou Donaldson	Blues Walk	Blue Note		Village Stompers	New Beat on Broadway	Epic	LLP	Harold Betters	Out of Sight & Sound	Seeburg-Victor	1047
Grant Green	I Want to Hold Your Hand	Blue Note		Village Stompers	Washington Square	Epic	LLP 5-26078	Bitter End Singers	Through Our Eyes	Seeburg-Reprise	900
Lee Morgan	The Sidewinder	Blue Note		Enzo Stuarti	Soft and Sentimental	Epic	LLP	Art Blakey	Hold on I'm Coming	Seeburg-Mercury	1104
John Patton	Got a Good Thing Goin'	Blue Note		Bobby Vinton	A Very Merry Christmas	Epic	LLP 5-26122	Willie Bobo	Let's Go Bobo	Seeburg-Light	777
Horace Silver	Song for My Father	Blue Note		Bobby Vinton	Bobby Vinton's Greatest Hits	Epic	LLP 5-26098	Johnny Bond	Ten Little Battles	Seeburg-Starday	1112
Jimmy Smith	The Sermon	Blue Note		Bobby Vinton	Country Boy	Epic	LLP 5-26186	Pat Boone	Boss Beat	Seeburg-Dot	756
Jimmy Smith	Midnight Special	Blue Note		Bobby Vinton	There I've Said It Again	Epic	LLP 5-26081	Boston Pops Orch.	Jalousie & Other Favorites in Latin	Seeburg-RCA	405
The Three Sounds	Moods	Blue Note		Charlie Walker	Close All the Honky-Tonks	Epic	LLP 5-26137	Boston Pops Orch.	Boston Pops Liebestraum	Seeburg-RCA	156
Stanley Turrentine	Joy Ride	Blue Note		Mel Carter	My Heart Sings	Imperial	LP 4-2300	Peter Brady	New Voice on the Move	Seeburg-Victor	813
Ray Anthony	Dream Dancing Today	Capitol	SU-2457	Fats Domino	Fats Domino Swings	Imperial	LP 4-2091	Teresa Brewer	Gold Country	Seeburg-Capitol	1103
Beach Boys	The Beach Boys Today	Capitol	DU-2269	Rick Nelson	Million Sellers	Imperial	LP 4-2232	Brothers Four	Cross-Country Concert	Seeburg-Philips	353
Alfons Bauer	German Beer Drinking Music	Capitol	SU-10008	Sandy Nelson	Boss Beat	Imperial	LP 4-2298	James Brown	New Breed	Seeburg-Columbia	1020
Nat King Cole	Ramblin' Rose	Capitol	SU-1793	Sandy Nelson	Drums & Go-Go	Imperial	LP 4-2287	Les Brown	Call Me	Seeburg-Smash	1043
Nat King Cole	Nat King Cole at the Sands	Capitol	SU-2434	Frank Pourcel	Our Man in Paris	Imperial	LP 412304	Ruth Brown	Along Comes Ruth	Seeburg-Decca	8
Nat King Cole	The Unforgettable Nat Cole	Capitol	SU-2558	Johnny Rivers	Here We a Go-Go Again	Imperial	LP 4-2274	Joe Bucci	Wild About Basie	Seeburg-Mercury	434
Duke Ellington	The Best of Duke Ellington	Capitol	SU-1602	Johnny Rivers	Rivers Rocks the Folk	Imperial	LP 4-2293	Wilma Burgess	Don't Touch Me	Seeburg-Decca	1119
Mickie Finn	Mickie Finn's	Capitol	SU-2210	Johnny Rivers	Whiskey & Go-Go	Imperial	LP 4-2264	Wilma Burgess	Don't Touch Me	Seeburg-Decca	1119
Tennessee E. Ford	My Favorite Things	Capitol	SU-2444	Johnnie Rivers	More Than Yesterday	Imperial	LP 4-2303	Joe Bushkin	Joe Bushkin in Concert	Seeburg-Decca	664
Dallas Frazier	Elvira	Capitol	SU-2552	Johnnie Rivers	America's Favorite	Imperial	JJS 5019	Joe Bushkin	Night Sounds—San Francisco	Seeburg-Reprise	998
Jackie Gleason	Silk 'n' Brass	Capitol	SU-2409	Jim Jay	Beautiful Polka Music	Imperial	LS 5086	Charlie Byrd	Bossa Nova Peles Passards	Seeburg-Decca	464
Jackie Gleason	Music Around the World	Capitol	SU-2471	Jim Jay	Li'l Wally	Imperial	JJS 5023	Al Caiola	Have Guitar-Will Travel	Seeburg-U.A.	966
Hollyridge Strings	The Nat King Cole Songbook	Capitol	SU-2310	Jim Jay	Li'l Wally	Imperial	LS 5078	Choker Campbell	Hits of the Sixties	Seeburg-U.A.	919
Ferlin Husky	The Songs of Music City U. S. A.	Capitol	SU-2439	Jim Jay	Li'l Wally	Imperial	JJS 5079	Camarata	Think Young	Seeburg-Coliseum	893
Ferlin Husky	I Could Sing All Night	Capitol	SU-2548	Jim Jay	Li'l Wally	Imperial	LS 5079	Murphy Campo & Jazz Saints	Hindustan	Seeburg-Spark	504
Sonny James	Behind the Year	Capitol	SU-2415	Jim Jay	Li'l Wally	Imperial	JJS 5079	Pete Candoli	Moscow Mule	Seeburg-Decca	1099
Stan Kenton	Stan Kenton's Greatest Hits	Capitol	SU-2327	Bud & Travis	Li'l Wally's 15 Greatest Hits	Liberty	LST 4-7138	Eddie Cano	Cano Plays Mancini	Seeburg-Reprise	487
Stan Kenton	Then Was Then/Now Is Now	Capitol	SU-2388	Bud & Travis	No Beer in Heaven	Liberty	BST 4-8034	Frankie Carle	Frankie Carle's Golden Hits	Seeburg-Liberty	1131
Peggy Lee	Big Spender	Capitol	SU-2388	Vic Dana	Oh, Boy, It's Polka Joy	Liberty	BST 4-8031	Vicki Carr	Color Her Great	Seeburg-Liberty	628
The Lettermen	You'll Never Walk Alone	Capitol	SU-2213	Vic Dana	Spotlight on Bud & Travis	Liberty	LST 4-7378	Vikki Carr	Discovery!	Seeburg-Liberty	673
Guy Lombardo	A Wonderful Year!	Capitol	SU-2481	Vic Dana	Red Roses for a Blue Lady	Liberty	BST 4-8034	JoAnn Castle	Hawaiian Ragtime	Seeburg-Dot	841
Charlie Louvin	Lonesome Is Me	Capitol	SU-2482	Vic Dana	Shangri-La	Liberty	BST 4-8028	Frank Castlefield	Great Country & Western Hits	Seeburg-London	917
Al Martino	My Cherie	Capitol	SU-2362	Martin Denny	Golden Hawaiian Hits	Liberty	LST 4-7415	George Chakiris	Gershwin Songbook	Seeburg-Horizon	177
Al Martino	Painted, Tainted Rose	Capitol	SU-1975	Martin Denny	Latin Village	Liberty	LST 4-7378	Ray Charles	Crying Time	Seeburg-ABC	954
Dean Martin	Spanish Eyes	Capitol	SU-2435	Tommy Garrett	Marie Elena	Liberty	LSS 4-4000	Ray Charles	Ray's Moods	Seeburg-ABC	1106
Dean Martin	Dino	Capitol	SU-1659	Spike Jones	My Man	Liberty	LST 4-7370	The Ray Charles Singers	What the World Needs Now Is Love	Seeburg-Command	1116
Matt Monro	This Is the Life!	Capitol	SU-2540	Julie London	Julie's Golden Greats	Liberty	LST 4-7291	Charleston City All Stars	Original Roaring 20's	Seeburg-G.A.	1053
Wayne Newton	Summer Wind	Capitol	SU-2389	Julie London	The End of the World	Liberty	LST 4-7300	Chipmunks	Chipmunks Sing the Beatles	Seeburg-Liberty	729
Buck Owens	Before You Go/No One But You	Capitol	SU-2352	Johnny Mann	Invisible Tears	Liberty	LST 4-7387	Cy Coleman	Piano Witchcraft	Seeburg-Capitol	542
Buck Owens	Roll Out the Red Carpet for Buck Owens & His Buckaroos	Capitol	SU-2443	Mrs. Mills	My Mother, the Ragtime Piano Player	Liberty	LST 4-7359	John Coltrane	Coltrane	Seeburg-Everest	115
Buck Owens	Carnegie Hall Concert	Capitol	SU-2556	Matt Monro	Softly as I Leave You	Liberty	LST 4-7246	John Coltrane	Ascension	Seeburg-Everest	115
Lou Rawls	Black & Blue	Capitol	SU-1824	Matt Monro	Yesterday	Liberty	LST 4-7437	John Coltrane/Quartette	My One & Only Love	Seeburg-Decca	496
Lou Rawls	Lou Rawls Live!	Capitol	SU-2459	David Seville	The Chipmunks Sing the Beatles	Liberty	LST 4-7388	John Coltrane	Sings Gentle Bossa Nova	Seeburg-ABC	911
Lou Rawls	Soulin'	Capitol	SU-2566	The T-Bones	No Matter What Shape a Go-Go	Liberty	LST 4-7439	Chris Connor	Hawaiian Holiday	Seeburg-Mercury	999
Lou Rawls	Stermy Monday	Capitol	SU-1714	The Ventures	Walk, Don't Run, Vol. 2	Liberty	BST 4-8031	Dick Contino	Twilight Time	Seeburg-Dot	999
Les McCann	Howard Roberts Is a Dirty Guitar Player	Capitol	SU-1961	Fred Astaire	The Best of Si Zentner	Merrimac	LST 4-7427	Sam Cooke	Best of Same Cooke, Vol. 2, A	Seeburg-RCA	10,027
Howard Roberts	Here and Now	Capitol	SU-2372	Charlie Barnet	Medley: Fred Astaire with David Rose Orchestra	Merrimac	R-14	Don Cornell	Andiamo Let's Go Country Hit Parade	Seeburg-ABC	1051
George Shearing	Many Happy Hangovers	Capitol	SU-2547	Francis Bay	World Fair Orchestra	Merrimac	R-8	C/W	1964 C/W Award Winners Part 1	Seeburg-Decca	10,025
Red Simpson	Roll, Truck, Roll	Capitol	SU-2468	Francis Bay	World Fair Orchestra	Merrimac	R-11	Warren Covington	Golden Trombone Favorites	Seeburg-Decca	895
Frank Sinatra	This Is Sinatra	Capitol	SU-768	Francis Bay & Orchestra	Francis Bay & Orchestra	Merrimac	R-20	Floyd Cramer	Here's What's Happening After Hours	Seeburg-RCA	1126
Frank Sinatra	In the Wee, Small Hours	Capitol	SU-581	Nick Carras & Orchestra	Nick Carras & Orchestra	Merrimac	R-24	Hank Crawford	White Christmas	Seeburg-Atlantic	544
Frank Sinatra	Come Fly With Me	Capitol	SU-920	Nick Carras & Orchestra	Nick Carras & Orchestra	Merrimac	R-27	Xavier Cugat	Dance Party	Seeburg-Decca	995
Frank Sinatra	Songs for Swingin' Lovers	Capitol	SU-653	Billy Daniels	Billy Daniels	Merrimac	R-19	Betty Curtis	I Successi di Betty Curtis	Seeburg-LPC	691
Frank Sinatra	The Great Years	Capitol	SU-1762	Ray Eberle	Ray Eberle	Merrimac	R-26	King Curtis	That Lovin' Feelin'	Seeburg-Alco	1083
Hank Thompson	Golden Country Hits	Capitol	SU-2089	Mel Halvert & Orchestra	Mel Halvert & Orchestra	Merrimac	R-23	Pat Daly & Paddy Noonan	Pat Daly & Paddy Noonan	Seeburg-Dublin	773
Nancy Wilson	From Broadway With Love	Capitol	SU-2433	Dick Haynes	"King" Henderson & Orchestra	Merrimac	R-30	P. Daly & T. Delaney	Ireland's Favorite Entertainers	Seeburg-Dublin	779
Nancy Wilson	Today My Way	Capitol	SU-2321	"King" Henderson	"King" Henderson & Orchestra	Merrimac	R-17	Vic Damone	On the Street Where You Live	Seeburg-Capitol	753
Nancy Wilson	Tender Loving Care	Capitol	SU-2555	Al Herbert	Al Herbert & Iguana Brass	Merrimac	R-1	Barbara Dane	Dance Tunes from the Vault Vol. 2	Seeburg-Chees	372
Tony Bennett	I Left My Heart in San Francisco	Columbia	7-9173	Al Herbert & Iguana Brass	Al Herbert & Iguana Brass	Merrimac	R-2	D'Artega	Flight of the Fiddles	Seeburg-Capitol	750
Tony Bennett	When Lights Are Low	Columbia	7-8975	Hi-Lo's	Hi-Lo's	Merrimac	R-13	Lew Davies & Orch.	Dedicado	Seeburg-Prima	427
Tony Bennett	Who Can I Turn To?	Columbia	7-9085	Ink Spots	The Ink Spots	Merrimac	R-10	Lew Davies	Strange Interlude	Seeburg-Command	50
The Brothers Four	The Battle of New Orleans	Columbia	7-9013	Pete Jolly	Pete Jolly & His Friends	Merrimac	R-22	Jackie Davis	Jackie Davis Plus Voices	Seeburg-Command	595
The Brothers Four	The Honey Wind Blows	Columbia	7-9105	Carol Lawrence	Carol Lawrence	Merrimac	R-7	Sammy Davis Jr.	Sammy's Back on Broadway	Seeburg-Reprise	885
Johnny Cash	I Walk the Line	Columbia	7-8990	Ray McKezie & Orchestra	Ray McKezie & Orchestra	Merrimac	R-15	Lenny Dee	My Favorite Things	Seeburg-Decca	1033
Ray Conniff Singers	Speak to Me of Love	Columbia	7-8950	Million Dollar Violins	Raoul Moreno Conducting Million Dollar Violins	Merrimac	R-3		Definitive Jazz Scene, Vol. 2	Seeburg-Impulse	810
Doris Day	Come to Baby, Do!	Columbia	7-9160	Million Dollar Violins	Raoul Moreno Conducting Million Dollar Violins	Merrimac	R-6				
Doris Day	Latin for Lovers	Columbia	7-9160	Million Dollar Violins	Raoul Moreno Conducting Million Dollar Violins	Merrimac	R-9				
Doris Day	Winter Wonderland	Columbia	7-9026	Million Dollar Violins	Raoul Moreno Conducting Million Dollar Violins	Merrimac	R-12				
Bob Dylan	Bringing It All Back Home	Columbia	7-9128	Million Dollar Violins	Raoul Moreno Conducting Million Dollar Violins	Merrimac	R-15				
Les & Larry Elgart	Downtown/King of the Road	Columbia	7-9155	Million Dollar Violins	Raoul Moreno Conducting Million Dollar Violins	Merrimac	R-18				
Les & Larry Elgart	So Rare/One o'Clock Jump	Columbia	7-9021	Million Dollar Violins	Raoul Moreno Conducting Million Dollar Violins	Merrimac	R-21				
Percy Faith	The Lonely Bull/One Note Samba	Columbia	7-9079	Million Dollar Violins	Raoul Moreno Conducting Million Dollar Violins	Merrimac	R-21				
Percy Faith	More Themes for Young Lovers	Columbia	7-8967	Million Dollar Violins	Raoul Moreno Conducting Million Dollar Violins	Merrimac	R-21				
Aretha Franklin	Mockingbird/Walk On By	Columbia	7-9081	Andre Previn	Andre Previn	Merrimac	R-16				
Robert Goulet	I'll Be Seeing You	Columbia	7-9000	Muggsy Spanier	Muggsy Spanier & His Dixieland Band	Merrimac	R-29				
Robert Goulet	My Love, Forgive Me	Columbia	7-9096	Enzo Stuarti	Enzo Stuarti	Merrimac	R-28				
Skitch Henderson	Bill's Blues/Curacao	Columbia	7-9167	Mel Torme	Mel Torme	Merrimac	R-25				
Johnny Horton	I Can't Forget You	Columbia	7-7099	Roy Orbison	Roy Orbison	Monument	SSP512				
Jerry Murad's Harmonicats	That Old Gang of Mine	Columbia	7-9074	Lloyd Price	Lloyd Price	Monument	SSP511				
New Christy Minstrels	Land of Giants/Casey Jones	Columbia	7-8987	Boots Randolph	Boots Randolph Plays 12 Monstrous Sax Hits	Monument	SSP508				
Andre Previn	Sound Stage	Columbia	7-8958	Boots Randolph	Boots Randolph Plays Yakyety Sax, Vol. 1	Monument	SSP509				
Ray Price	All Right (I'll Sign the Papers)	Columbia	7-8989	Boots Randolph	Boots Randolph Plays Yakyety Sax, Vol. 2	Monument	SSP510				
Ray Price	The Other Woman (In My Life)	Columbia	7-9182	Boots Randolph	Boots Randolph Plays More Yakyety Sax, Vol. 1	Monument	SSP513				
Marty Robbins	Everybody's Darlin' Plus Mine	Columbia	7-9020	Walter Jackson	It's All Over	Ohkay	LLP 4-14107				
Mongo Santamaria	El Pecos Cat	Columbia	7-9098	Major Lance	Um, Um, Um, Um	Ohkay	LLP 4-14106				
Carl Smith	My Friends Are Gonna Be Strangers	Columbia	7-9158	Edie Adams	Behind These Swingin' Doors	Decca	661				
Barbra Streisand	Barbra Streisand/The Third Album	Columbia	7-8954	C. Adderley/B. Evans	Know What I Mean	Seeburg-Riverside	456				
Jerry Vale	Because/Mona Lisa	Columbia	7-8981	Net Adderley	Net Adderley	Seeburg-Jazzland					



IT'S A DEAL! "Good deal," that is, in the words of Philadelphia operator Philip Marmer (right), who with Earlton Bowl-Lounge manager Dave Murphy, is happy over the success of a Cinejukebox in the Earlton, N. J., location.

## A Jukebox Class at L. A. Trade School

LOS ANGELES — To help expand opportunity for young people in the coin machine business, Los Angeles Trade Technical College official Don Fisher is hoping to add jukebox instruction to the curriculum.

"I'm attempting to sell the administration and coin machine manufacturers on a jukebox class," he said. "Manufacturers have been generous in supplying equipment and time to Trade Tech, but there are some avenues that remain open.

"We need their assistance in establishing training programs and in urging and perhaps sending employees to technical classes and courses."

The only coin machine courses offered by Trade Tech to date have been in vending. A shortage of technicians for all types of equipment exists throughout the industry.

### Rewards

Job-eager teen-agers and college-trained young people searching for a career can find rich rewards in the coin machine industry, according to several executives.

Dick Goeglein, western division vice-president for Interstate United, believes the industry must look toward the young people as tomorrow's leaders in both management and supervisory fields.

"If the industry is to advance beyond its growth potential," Goeglein said, "it must create career appeal to college-trained young people who will eventually step into management roles

and to skilled high school graduates who can pick up the slack in supervisory and technical-mechanical areas."

### Technical

Fisher declared: "There are numerous opportunities available to high school youngsters interested in obtaining a solid technical education with eventual plans to go into the coin machine field."

Both agree that the coin machine industry should promote itself with an eye toward the young adult market.

"There are vast opportunities open to college-trained young people with major manufacturers in junior executive and training programs," Goeglein explained. "In the past, our industry has ignored the college-educated and the technically skilled. As a result," he said, "our industry has a poor image in today's youthful market."

Goeglein, who is also chairman of the public relations committee of the California Automatic Venders Council (CAVC), is making a big push to woo teen-agers and college trained adults into the vending field.

As part of an over-all public relations program, Goeglein will visit Los Angeles area high schools on High School Career Day to promote vending.

"We're trying to reach school administrators first to promote our industry," he declared, "and from there we hope to speak to the young people. There is much to promote, but we have to have the opportunity to reach the kids."

Industry, Goeglein feels, is more than happy to co-operate with young people and the trade technical schools to push its youth movement.

"The industry must appeal to young people, eager to get ahead in the coin machine field. You definitely need an education today," Fisher said, "but you should have a trade, too."

Fisher said that about 65 per cent of his students are working at fulltime jobs out of the vending industry and attending classes on vending. "Many feel that vending has a future, and we have to encourage that image."

Another avenue Fisher believes the vending industry can

## Don't Blame Manufacturers, Distributors, Says Ferrier

LOS ANGELES — Ken Ferrier, an operator in San Pedro and president of the Western Bulk Vending Operators Association, feels the biggest handicap the vending operator has is himself.

"Too often," Ferrier said, "bulk vendors blame the manufacturer or the distributor or even find fault with the merchandise when business slumps. But the only person they should blame is the operator — themselves."

Ferrier, rebuilding the bulk vending organization after several months of association inactivity, realizes an operator must be aggressive if he wants to compete in today's competitive business market.

"Too many operators just do the minimum for their locations, not caring about methods they can try that may improve profits. With a little inventiveness," Ferrier explained, "an operator can boost his earnings by merely following a few simple marketing rules."

He has five tips he uses to create and improve business. They are:

1. The proper use of merchandising techniques.
2. Know your location and the customers that populate the area.
3. Route expansion.
4. Sanitation and health regulations.
5. Equipment appearance.

"The biggest single factor in increasing business," he said, "is knowledge of merchandising techniques as it relates to the operator and the location.

"Merchandise, for instance, should be changed and exchanged on a monthly basis at each location," Ferrier feels. "You can't stick with the same merchandise in these machines."

Ferrier found that when he failed to alter merchandise on a once-a-month basis sales would fall off. When he switched, though, business picked up, especially for the week immedi-

ately following a merchandise exchange.

"Most operator fail to properly care for their equipment," he said, "thus leaving the door open for poor relations with the location owner."

Although he maintains more gimmicks and gadgets are needed to stimulate sales, Ferrier realizes creative ideas are difficult to come by. He feels manufacturers are doing their job if they produce about four new items yearly.

"It's easy to blame the manufacturer for business slumps by saying 'We need better merchandise.' But there's more that an operator can do when it comes to servicing an individual location than the manufacturer."

Ferrier also believes lively equipment displays can stimulate sales. "Often, a small poster or rack card leads to added profits. The machines are fine, but just a little sprucing up by the operator can lure additional customers."

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## Memphis Man Dies

MEMPHIS—Stanley A. Werner, 56, owner of Werner's Dixie Music Co. here, died May 18 following a heart attack.

Werner had been a music, game and cigaret vending operator for 18 years. He is survived by his widow, Rose; three sons and five grandchildren.

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# Victory Complete in Bathrick Case

• Continued from page 75

sonal property, held that coin machine play involves no clear transfer of title and that precedent indicates 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."

**Denied**

The State was given opportunity to request appeal of the higher court decision. And the request was denied last week.

There has been speculation among State officials here that a large tax refund is due operators who paid the 2 per cent tax under the 1965 law. There was one estimate that the State owes operators \$1 million.

New York State Coin Machine Assn. President Amelia (Millie) McCarthy, speaking from her hospital room (she was

to undergo surgery), expressed industry thanks to Moriarty, Bathrick, attorney John B. Davidson (who joined in the case as amicus curiae), Music Operators of New York counsel Theodore Blatt and the NYSCMA steering committee.

"Our dedicated members displayed excellent teamwork," she said.

# Florida Operators In Biggest Meeting

• Continued from page 75

ment outlining the "free-play" issue and distinguishing between amusement devices and gambling machines. The association also assured Duval Sheriff's men that operators would enforce a ban on players under 18 years of age.

Another crisis in Escambia County concerning coin-operated pool tables has been eased, according to reports Sturm was to give here. All location owners were furnished a mimeographed copy of the "Billiard Parlor" Statute which allows players under 21 if a notarized form is signed by a parent or guardian.

Pepper was to outline the

progress of House Bill 1121 and Senate Bill 754 which would legalize the award of prizes to persons playing certain coin-operated amusement center devices in Jacksonville Beach, Panama City and Daytona Beach.

FAMA at first opposed the measures but later decided that their enactment would strengthen the position that most coin-operated games in amusement centers were played by skill and did not fall within the definitions of the gambling statute.

Members were to hear that the Legislature has extended its 1967 session and will take up a revision of the State Constitution, a move that could extend lawmaking in Florida into September.

# HemisFair Contracts Awarded

• Continued from page 77

Servomation, said his company is planning on tempting most of all of the fair's projected 7.2 million visitors with its machine dispensed candy, pastries, potato chips, corn chips, ice cream, salads, sandwiches, cakes and cookies.

The food machines will be located in 15 major vending machine areas along with hot and cold beverage machines installed by the Coca-Cola Co.

Additional candy, cigarette and snack machines will be located in other areas of the fair.

In the 15 major snack areas the vending machines will be installed in a paneled bank under a cover so patrons may eat outdoors in inclement weather.

In all, the company will place in operation about 30 days before the fair opening some \$240,000 in equipment.

# Grace Bracken Dies in Indiana

INDIANAPOLIS — Mrs. Grace Bracken, mother of well-known coin machine distributor Lew Jones, died early this month at a hospital here.



MONTANA MEETING found at head table (from left) secretary-treasurer Bob Walker, executive secretary Dorothy Christiansen and president Elmer Boyce.

# Montana Fighting the Infernal 50/50 Split

By PAUL ZAKARAS

LEWISTOWN, Mont. — The Montana Coin Machine Operators Association (formerly Montana Music Operators Association) held its regularly scheduled quarterly dinner and meeting here last month. Approximately 30 members and guests attended.

Topics discussed and sent to the board of directors for further action included:

**Association Districts.** It was proposed that the State be divided into districts which would each elect its own director to the association.

**Location Commissions.** Members discussed ways of achieving a 60-40 split on all new equipment. President Elmer Boyce, Missoula, spoke on the topic of rentals vs. commissions. Boyce, who has most of his own equipment out on a rental basis, said that each rental arrangement must earn enough to retire the equipment involved.

**Decals.** It was agreed that stickers showing that a machine is operated by a member of the association are to be purchased by the group and displayed by all members.

**MOA.** The group agreed to give wholehearted support to the Music Operators of America in the national association's attempt to have the Department of Labor recognize an "approved" Coin Mechanics school.

The date of the next MCMO quarterly meeting was tentatively set for July 29. The location of the meeting will be West Yellowstone Park.



FREEMAN (WOODY) WOODHULL

# Woody Woodhull Is Heart Victim

GRAND RAPIDS, Mich. — Freeman (Woody) Woodhull, 48, a top executive in the Seeburg Corp. field engineering and training department, was stricken with a fatal heart attack here May 17 while calling on an operator.

Woodhull had received his 25-year service pin from Seeburg three days earlier.

A long-time field service technician for Seeburg, Woodhull came off the road five years ago to help organize and administer the company's extensive factory training program. He was known by some 3,000 coin machine operators and servicemen throughout the country.

Woodhull was stricken while on a field tour with a representative of Martin & Snyder, a Seeburg distributor in Dearborn, Mich.

Woodhull, his wife, Wanda, and two sons made their home at 746 N.W. Highway, Park Ridge, Ill.

Services and interment were May 19 at Swartz Creek, Mich.

# Coming Events

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 2—West Virginia Music & Vending Association, board meeting, Heart O' Town Motor Inn, Charleston.

June 6—Missouri Coin Machine Council, regular meeting, Daniel Boone Hotel, Columbia.

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 22—Montana Music Operators Association, West Yellowstone, Mont., site to be announced.

July 22-23—South Carolina Coin Operators Association, Ocean Forest Hotel, Myrtle Beach.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

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# Kill Pin Ban Bill

## New Conflict Arises In Ill.

• Continued from page 75

ment at a recent convention, and Casola urged operators to follow through.

Casola was not yet ready to have coin machine businessmen write their legislators in regard to H.B. 1331. "We are still fighting it here at the Capitol," he said.

"Our main defense on this bill," Casola said, "is that a jukebox or an amusement machine cannot collect a tax. Our price is affixed and we can't add on what is, after all, a consumer tax. We must fight to be listed as exempt."

As for ICMOA strategy on H.B. 2410, Casola said he and the legislative committee members are keeping in constant touch with James Winning, association attorney for news as to when the measure will come up in the House for its initial reading.

Opposition, coming obliquely from Representative Anthony Scariano (D., Park Forest), and others who doggedly fought H.B. 2410, is still hopeful of amending the bill on the House floor. The Legislature has until the last of this month to act.

But industry attorney Rufus King, representing D. Gottlieb & Co., Williams Manufacturing Co., Midway Manufacturing Co. and the Chicago Coin Machine Division of Chicago Dynamic Industries, believes that a compromise of opposing forces has been reached.

"The idea from the very onset for both the Crime Commission and most of the industry has been to ban gambling games. The question was how to do it, and it seems each side was able to compromise. The Chicago Crime Commission and the Illinois Crime Commission contended that gambling devices could not be differentiated from amusement devices but this was conclusively disproved."

Crime Commission vice-president Daniel Walker and Cook County Board president Richard B. Ogilvie were afraid of H.B. 2410 for fear it would end the ban existing in Cook County and certain other municipalities in the state.

"We successfully circumvented this by adding the home rule

amendment drawn up and introduced by George Burditt," King said, referring to H.B. 2410's chief sponsor, George Burditt (R., LaGrange).

The Burditt amendment, a simple but highly significant sentence, reads: "Nothing in this subsection shall be deemed to pre-empt or in any way restrict the power of any municipal, county or other local authority to license, tax, regulate or prohibit any device excepted by this subsection."

It was Burditt and King who began testimony when the full Judiciary Committee finally faced up to the pinball bills last week. As the session began at 10:30 p.m. Monday a motion by Scariano was before the committee to bring H.B. 2410 back for consideration, although a subcommittee had recommended its passage and the full committee had voted for it. By a 16-5 vote Scariano's motion was tabled and the bill was out to the House.

The careful work by the industry began to tell when the battle over H.B. 688 and S. 376 (a companion bill to ban all forms of pinball games) commenced.

In the earlier marathon subcommittee session the five-man group had tied on both 688 and 376, keeping them alive in full committee, although another measure, H.B. 691 (to ban manufacturing of amusement games in Illinois) had been killed without much debate.

On hand when the industry got its final hearing were representatives of all the major amusement game manufacturing firms in Chicago. Those here were: Seeburg Corp. legal counsel Lillian Kubicek; Harry Glick and J. R. Koci, Chicago Coin; Marcine Wolverton, president, Midway Manufacturing Co.; Herb Ettinger, vice-president, Williams Manufacturing Co.; Tim Murtaugh, legal counsel for Bally Manufacturing; and King, representing D. Gottlieb & Co., Midway, Williams and for Chicago Coin.

Casola said, "We wanted to present a united front. Bernard McDevitt (Judiciary Committee chairman) had mentioned he thought this issue was a battle between a couple of pinball manufacturers and we wanted to show him this was not true."

ICMOA attorney Winning had, in the sub-committee session, pointed out that the operators were, "Zero influenced by any manufacturer and were fighting for their own livelihoods." In the final confrontation, Burditt again told the committee that the issue was not between any manufacturing group and that he "didn't know one from another."

King, who had in the earlier sub-committee session intro-

duced a letter from Fred M. Vinson, Jr., assistant U. S. Attorney General, told the full committee that the justice department and the internal revenue, as Vinson pointed out, has no problem distinguishing between gambling and amusement machines.

The "road show," as two demonstration units have affectionately been termed, was again employed and rolled right up into the middle of the committee seats in Room 212. "The games spoke for themselves," said King, who once again patiently showed the full committee the distinguishing characteristics of in-line bingo as against amusement pinball.

Opposition, led by Scariano, suggested that the full house should decide on the two bills but other voices prevailed, noting that Judiciary Committee, had after all, heard long hours of testimony and "knew the score." H.B. 688 and S. 376 were defeated by narrow margins.

King, an industry-recognized authority on gambling and who last year led a successful fight against anti-pinball legislation in Kentucky, said he hopes the antagonists on both sides in the Illinois issue can now "smooth things out."

"Our main strategy from the beginning was to hope we could work with the 'white hats' and add our amendment making pinballs legal to either the Senate or House bill (S. 376, H.B. 688). I had a number of talks with

Siragusa."

Relating one conversation with the ICIC director, King said, "I told Charlie he needed a winner and that this pinball issue has been a thorn in Illinois' back for 15 years. Here's your chance, I told Charlie, to take the ball and run down the middle of the field with the band playing."

"But as time went on," King said, "it became clear that the Crime Commission was not going to let us work with them to amend either bill. We were very fortunate at that late date to get a sponsor of George Burditt's stature and all the other support we gathered."

## Recuperating

CHICAGO — Ted Rubey, president of Marvel Manufacturing Co., is recovering at home from a recent heart attack and an operation to insert an electronic circulatory regulator known as a "pace-maker."

During his illness, Rubey has received many cards and good wishes from friends and customers, for which he extends hearty thanks.

Meanwhile, P. J. Green and girl Friday Audrey Del Conte are handling matters at the plant.

Rubey resides at 1900 S. Wesley Terrace in Berwyn, Ill.

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## Morris, Wife Die in Crash

ST. LOUIS—Louis D. Morris, 71, president of Morris Novelty Co. here, and his wife, Grace, were killed in the flaming wreckage of their car after it collided with a tractor-trailer truck on Route 460 outside Alorton, Ill., on May 19. Witnesses said the Morris car, with the long-time D. Gottlieb & Co. distributor driving, apparently stalled on the highway and was struck broadside by the truck. Mr. and Mrs. Morris were pronounced dead at the scene.

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**MOA Services Being Told**

SALEM, S. D. — The Music Operators of America are determined this year to build up State-affiliated associations and make coin machine businessmen aware of the national organization's services, according to MOA treasurer Howard Ellis, who spoke here at the recent meeting of the South Dakota Music & Vending Association.

Ellis, owner of Coin-A-Matic Music Co., Inc., Omaha, and secretary - treasurer of Coin Operated Industries of Nebraska, has been racking up some mileage visiting State groups.

Just prior to coming here he visited the Illinois Coin Machine Operators Association meeting in Springfield and plans to attend the meeting next Tuesday (6) of the Missouri Coin Machine Council in Columbia.

The MOA role in ironing out the revision of the U. S. Copyright Law occupies a prominent spot in Ellis' talks to State groups, "In all our visits to State groups operators have expressed their satisfaction at the

way this was worked out," said Ellis, in regard to a final House bill that fixes a yearly \$8-per-machine royalty fee on jukeboxes.

Ellis told operators here that the House bill is now before a subcommittee of the Senate Judiciary Committee and in all likelihood would not be enacted this session of Congress.

Another MOA topic Ellis brings State groups aware of is the recently initiated "Link Letter" which the national association uses to inform State organizations of better services they can perform.

Ellis has also been explaining MOA's Loss of Time insurance plan worked out with Mutual of Omaha. "I had personally checked this plan out," he said, "and it's one of the best I have ever seen."

The Nebraska MOA booster is now considering some talks before informal groups of operators in Iowa and Kansas, two States with rather dormant associations. He also indicated that past MOA president J. Harry Snodgrass of New Mexico

**Rowe Shows 100 mm Unit**

• Continued from page 75

hibits, included Theatre 16 International Corp. with its large-screen entertainment-theater unit that works from remote wallboxes. The unit on display had a self-contained 25 x 34-inch screen and a 7 x 9-foot remote screen is being developed. President J. Cameron (Jack) Gordon, Boris Zlatich, Roy Giocconda, Bill Boudas and Ed LaHood were here representing the sight and sound company.

Nussex-Import Co. displayed two versions of an automatic shoe-shine machine. The West Chester, Pa., company is now out with five models in what is seen as a growing automatic service field. Herbert Nussbaumer and Robert Hudson represented the firm.

Gold Medal Products, Cincinnati, displayed several models of its popcorn and snack vending and preparation units. It also offers the Model 300 modular machine and a smaller Model

has been talking with businessmen in Colorado.

200 vender, Dick Gibbs, Ted Evans, Gary Hemphill, Ed Tschan, John Grube and J.C. Evans represented the company.

**CJA Will Honor Judge Marovitz**

• Continued from page 79

Distributing, Inc. and Hank Ross, Midway Mfg. Co.

Dinner sponsors include Kitt, Feinstein, Alvin Gottlieb, D. Gottlieb & Co.; Nathan Gottlieb, D. Gottlieb & Co.; Stern; Bernard Bagan, Automatic Retailers of America, Inc.; Greenberg; Mort Levinson, National Coin Machine Exchange; Paul Rosenbaum, M&R Amusement Co.; Joseph Schwartz, National Coin Machine Exchange; Raymond Marks, M&R Amusement Co.; Robbins and David Gottlieb, D. Gottlieb & Co.

The Amusements Division goal is \$87,000.

**O'Connor Leaves Wurlitzer Post**

NORTH TONAWANDA, N. Y. — Dick O'Connor, who has been assistant advertising and sales promotion manager for Wurlitzer for the last two years, has resigned to accept a position as sales and advertising promotion manager for Scott Aviation, Lancaster, N. Y. During his tenure at Wurlitzer, O'Connor worked closely with A.D. Palmer, advertising and sales promotion manager and was well known to all the companies distributors and operators throughout the nation.

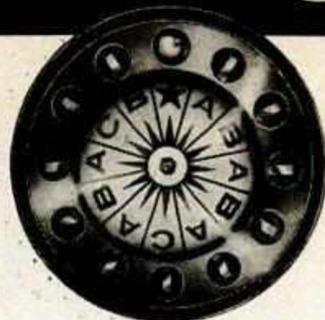
**Coinmen In The News**

**SAN FRANCISCO**

Others attending schools included Joe Silla, Rich Silla, John Carelli, Tony Guittard, Harry Waedekin and R. G. Purvis, Silla Music Co., Oakland; Charles Gelatini, A&B Music Co., Vallejo; Don Baker and Pete Riggle, Lambert-Mape Co., Stockton; John Davies and Hank Simmons, H. L. Simmons Co., Stockton; William Walters, Central Valley Music Co., Turlock; Bob Snyder, Jack Loo and Frank Burnham, A.B.C. Music Co., Fresno; Lee Stevenson, George Young Co., Selma; Vic Strazza, Nick Beelaard and Ron Wilmoth, Reliable Music, Hollister; John and Jerry Pert, Reinart Music, Marysville; Bob Williams, Bud C. Cartwright and Tex Aston, Masters Music, Chico; Norm Young and Slim Kimery, T&N Music, Redding; Erv Hedman, Cascade Distributing, Redding.

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# THE SUPER JUKEBOX

# Album Reviews

More Album Reviews Inside

**ORIGINAL CAST SPOTLIGHT**  
**HALLELUJAH, BABY!**  
 Original Cast. Columbia KOL 6690 (M); KOS 3090 (S)

Leslie Uggams gives the Jule Styne-Betty Comden-Adolph Green score the vocal spark that ignites sales action. In addition to the title song, she makes the most of "I Wanted to Change Him," "My Own Morning" and "I Wanted to Change Him." Robert Hooks, Lillian Hayman and Allen Case help out nicely.



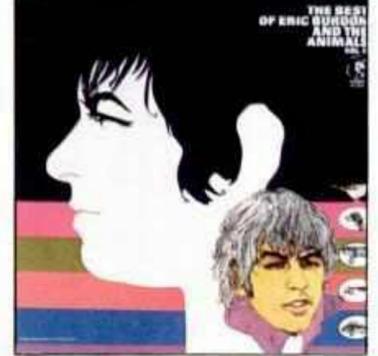
**POP SPOTLIGHT**  
**HEADQUARTERS**  
 The Monkees. Colgems COM-103 (M); COS-103 (S)

Chalk up another smash—the third in succession—for this foursome. The Monkees experiment with a folk lyric in some of their songs, but their pulsating, hard-rock sound still predominates. Standout number is "Shades of Grey," a Barry Mann-Cynthia Weil composition.



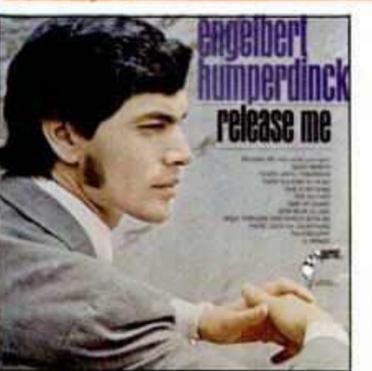
**POP SPOTLIGHT**  
**THE BEST OF ERIC BURDON AND THE ANIMALS, VOL. II**  
 MGM E-4454 (M); SE-4454 (S)

Another hit-filled Animals' package that should have similar sales success as Volume I. The roll-call of first-class rock numbers includes "The Other Side of This Life," "Help Me Girl" and the current "When I Was Young." The group also drives well with "See See Rider."



**POP SPOTLIGHT**  
**NEW GOLD HITS**  
 The 4 Seasons. Philips PHM 200-243 (M); PHS 600-243 (S)

Two recent hits—"Beggin'" and "Tell It to the Rain"—pave the path for tremendous sales. The Four Seasons are so hot (as they have been for years) that dealers can't miss. Bonus: The group under their wonder who alias with "Lonesome Road."



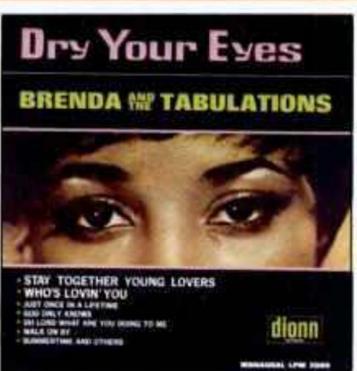
**POP SPOTLIGHT**  
**RELEASE ME**  
 Engelbert Humperdinck. Parrot PA 61012 (M); PAS 71012 (S)

With this young artist's "Release Me" a smash, his debut album should have no difficulty making it big. Other top country material includes "There Goes My Everything" and a solid "Walk Through This World With Me." Another gem is his treatment of "There's a Kind of Hush." This artist's rapid climb can only be heightened with top material like this.



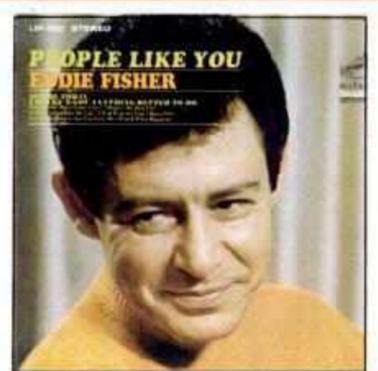
**POP SPOTLIGHT**  
**MAN IS NOT ALONE**  
 Senator Everett McKinley Dirksen. Capitol T 2754 (M); ST 2754 (S)

Dirksen proves with this LP that he's no one-shot artist. He has another winner in this roundup of inspirational themes that get a strong musical backing in John Cacavas' score. "Man Is Not Alone," which has been culled from the album, for a single release, should spark album sales.



**POP SPOTLIGHT**  
**DRY YOUR EYES**  
 Brenda and the Tabulations. Diann LPM 2000 (M); LPS 2000 (S)

With their Top 20 hit spotlighted, Brenda and the Tabulations should enjoy that success with this soul-filled package. Their current hit, "Stay Together Young Lovers," and "Who's Lovin' You" are other standouts. "Just Once in a Lifetime" and the standard, "Summertime," also receive excellent treatments.



**POP SPOTLIGHT**  
**PEOPLE LIKE YOU**  
 Eddie Fisher. RCA Victor LPM-3820 (M); LSP-3820 (S)

Eddie Fisher has another winner in this pressing, which features his hit single, "You Don't Have to Say You Love Me" and "Born Free" receive stylish Fisher treatment as does "I Will Wait for You," "Maybe Today" and "I Haven't Got Anything Better to Do" are other standouts.



**SOUNDTRACK SPOTLIGHT**  
**DEVIL'S ANGELS**  
 Soundtrack. Tower T 5074 (M); ST 5074 (S)

The successful "Wild Angels" crew is back with another hard rock soundtrack that should score the similar success the two had from the previous film. Dave Allen and the Arrows excel in "Cody's Theme" and their only vocal "Hell Rider." Jerry and the Portraits perform the title song well. The Arrows also do a good instrumental version of the tune.

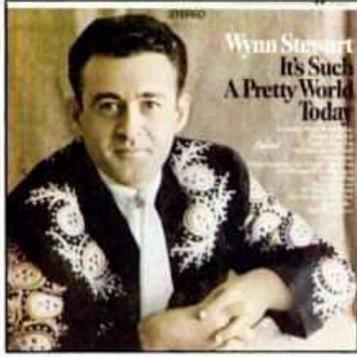
**COUNTRY SPOTLIGHT**  
**THE GREAT COUNTRY STARS SING THEIR GREAT COUNTRY HITS**  
 Various Artists. Capitol T 2739 (M); ST 2739 (S)

A powerhouse package featuring top country artists performing some of their recent hits. Included are Buck Owens' "Waitin' in Your Welfare Line," Red Simpson's "Roll, Truck, Roll," and Tex Ritter's "The Men in My Little Girl's Life."



**COUNTRY SPOTLIGHT**  
**IT'S SUCH A PRETTY WORLD TODAY**  
 Wynn Stewart. Capitol T 2737 (M); ST 2737 (S)

Currently riding high on the country singles charts with the album's title song, Wynn Stewart should do the same on the album charts. Most are not as happy as "It's Such a Pretty World Today," but emotions are handled well in songs like "Angel's Don't Lie," "You Told Him," "The Tourist," and "Half Way in Love."



**COUNTRY SPOTLIGHT**  
**STONEMANS' COUNTRY**  
 MGM E-4453 (M); SE-4453 (S)

Part country, part folk, but all excitement—that's the Stonemans, who're gaining ground fast. Count on this LP to sell and, with help, sell well. Their syndicated TV show will help. Their "Back to Nashville, Tennessee," single country hit, will also stir sales.



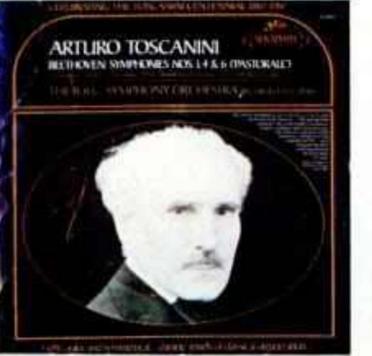
**COUNTRY SPOTLIGHT**  
**"BOB"**  
 The Willis Brothers. Starday SLP 403 (M)

The best product this group has turned out in some while and "Bob" is the springboard—a hit single. Other good tunes include "Miller's Cave," "Ring of Fire." Country dealers can't miss with this LP.



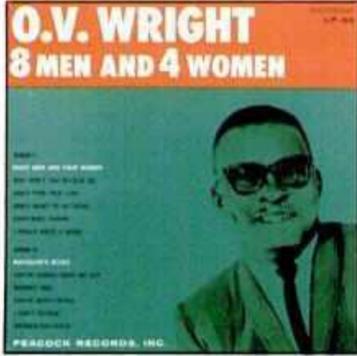
**CLASSICAL SPOTLIGHT**  
**VICTORIA DE LOS ANGELES SINGS DEBUSSY AND RAVEL**  
 Angel 36406 (M); S 36406 (S)

De Los Angeles turns in a delightful performance of rhapsodies, mostly the works of Debussy and Ravel. It's a light, melodic and thoroughly entertaining album, and the impressionistic cover art catches the flavor of the record.



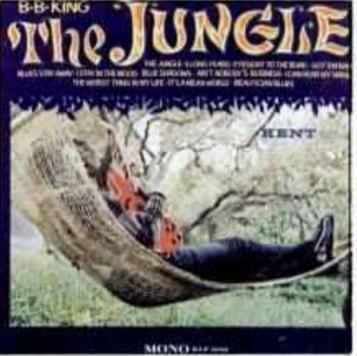
**LOW PRICE CLASSICAL SPOTLIGHT**  
**BEEHIVEN: SYMPHONIES NOS. 1, 4 & 6 (3 LP's)**  
 BBC Symphony (Toscanini). Seraphim IC-6015 (M)

Toscanini's masterful control is evident in three disks with the BBC Symphony waxed in the late 1930's. Symphonies are performed superbly, as are three overtures: Mozart's "The Magic Flute," Beethoven's "Leonore No. 1," and Brahms' "Tragic."



**R&B SPOTLIGHT**  
**8 MEN AND 4 WOMEN**  
 O. V. Wright. Backbeat LP-66 (M)

Leading off with his current hit, the album's title, O. V. wails 12 numbers in his soulful style. It's easy to see why he's been nicknamed "The Nucleus of Soul," meaningful treatments of "Why Don't You Believe Me," "Bachelor's Blues," "You're Gonna Make Me Cry," and "Motherless Child" are examples.



**R&B SPOTLIGHT**  
**THE JUNGLE**  
 B. B. King. Kent KLP 5021 (M); KST 521 (S)

This album moves from start to finish. Based on his recent hit, "The Jungle," B. B. King puts together one electrifying performance as he souls his way through 12 winners. King's rendition of "Ain't Nobody's Business" is out of sight.



**R&B SPOTLIGHT**  
**REFLECTIONS**  
 Anthony and the Imperials. Veep VP 13514 (M); VPS 16514 (S)

If this is an example, nothing can tie down Anthony and the Imperials. The consistent r&b sellers find success again as they come up with a groovy package in the "Little Anthony" tradition. Teddy Randazzo penned most of the group's material. Their rendition of "Keep It Up" has the ingredients of a smash single.



**FOLK SPOTLIGHT**  
**LOVIN' SOUND**  
 Ian & Sylvia. MGM E-4388 (M); SE-4388 (S)

This is the folk duo's first release under their new contract with MGM, and it is a smashing debut for them. The two are backed up with bass and drums, and continue to produce original folk numbers that are always refreshing and full of talent.