

Billboard

The International Music-Record Newsweekly

Merc. 'Experiments' With Compatible LP

By CLAUDE HALL

NEW YORK—Mercury Records has been quietly experimenting with the compatible album in the United States on its various labels, including

Mercury, Smash and Fontana.

For the past several months the firm has been producing the new Jerry Butler "Soul Artistry" album and Junior Parker's new "Like It Is" album, both on the Mercury label.

"Winchester Cathedral," a giant seller by the New Vaudeville Band on Fontana Records, was also compatible, as was "Chuck Berry's Golden Hits" on Mercury and Fontana's "The Gals & Pals—Sing Somethin' for Everyone."

Keith, a big artist for the firm, was represented in the compatible line with the "98.6/Ain't Gonna Lie" LP.

Lollipop by Magoos

"Psychedelic Lollipop" by the Blues Magoos on Mercury Records was also compatible.

The Wing budget line and the classical budget label—World Series—has been featuring compatible product for some while in the U. S.

The compatible record was attempted by important labels years ago in the U. S., but never met with any great success.

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Record Industry to 'Switch On' For N.Y. Performing Arts Fest

By MIKE GROSS

NEW YORK — The record industry is being earmarked for a prominent spot in New York's "Mardi Gras of Performing Arts" scheduled for June 1968. David Gordon, who is masterminding the project in collaboration with Mayor Lindsay's office, expects to have every facet of the record industry participating in the event to promote

New York as the hub of the record business and the industry as a whole as the "finest art form in the World."

The "Mardi Gras of Performing Arts" is being planned as an annual event in which the record industry as well as other

performing arts fields will be linked with commerce and industry to promote the city as the performing arts capital of the world. It's blueprinted as a two-week event, winding up with a pageant that will be tele-

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BBC Opening Fire v. Pirates

LONDON—First moves have been made by the BBC in setting up its new radio music operation as the intended replacement for the offshore stations. The new developments coincide with the court conviction and silencing of a third major pirate and the launching of another prosecution against a coastal station in an anti-pirate drive by the Government before it faces its final showdown with the ship-based big league stations London and Caroline.

Robin Scott, who will head the BBC's new music service,

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Atl. Sets Up Country Label

By PAUL ACKERMAN

NEW YORK—Atlantic Records, in association with Nashville recording and publishing executives Buddy Killen and Jack Stapp, has formed a new label, Jab Records, aimed at penetrating the country and country-pop markets. Jab Rec-

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MIDEM Mighty Success; Mobbed for 1968 Event

PARIS—As the world's first International Record and Music Publishing Market closed after six days of intensive business activity, one fact emerged: the music industry will "Meet at the MIDEM" in even greater force in 1968.

Next year's MIDEM, set for the Cannes Palais des Festivals from Jan. 29 to Feb. 3, promises to be bigger and better.

Jean-Claude de Villeroy, sales manager of the Bernard Chevy organization said: "Be-

fore MIDEM closed we had already allocated 95 per cent of the stands for next year. I anticipate that participation in 1968 will be 80 per cent greater than this year. We shall be obliged to increase the price of the stands. But it will not be a steep increase because we very much want to keep the smaller companies for whom a market of this kind is a tremendous boon."

Also expected next year: a much stronger representation of

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Peaches and Herb have realized a recording artists' dream. Their exciting soul single, "Let's Fall in Love" (2-1523), was an instant smash on r.&b. radio stations, then moved on to command Top 40 airplay. Now Peaches and Herb carry their hit one step further with a sensational Date album called "Let's Fall in Love" (TEM 3004). (Advertisement)

CARtridge Sales Up at Zippy Clip

By HANK FOX

DETROIT—Despite a lag in automobile sales over a comparable period last year, tape CARtridge playback installation figures from the nation's automobile manufacturers indicate that everything is and will continue to be go-go-go for this car accessory.

With 8-track cartridge systems receiving solid support from the motor city this year, stereo tape deck sales in the first three months of the 1967 model car year are nearly 28 per cent higher than in the initial six-month total in 1966.

Sales figures through Dec. 31, 1966, for the Ford Division of Ford Motor Co., Chevrolet, Pontiac and Oldsmobile show that 61,223 tape cartridge units were installed in new cars. Added to this number are 15,327 units interpolated from the Jan. 31, 1967, figures of the Lincoln-Mercury Division of Ford, and American Motors making the total 76,550. These statistics include only factory-installed players with the exception of Chevrolet. Chevrolet figures are the sum of factory-installed and dealer-installed, factory-pur-

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The Project 3 Story—See Pages 64-80



Atco's Sonny & Cher, riding high with their Top 10 single, "The Beat Goes On," have another winner. Their new LP, "In Case You're in Love" (Atco 33-203), out this week, has already racked up tremendous advance orders. Sonny & Cher are currently following up their recent performances at the San Remo Song Festival with appearances on key European TV shows before returning to the States next week. (Advertisement)

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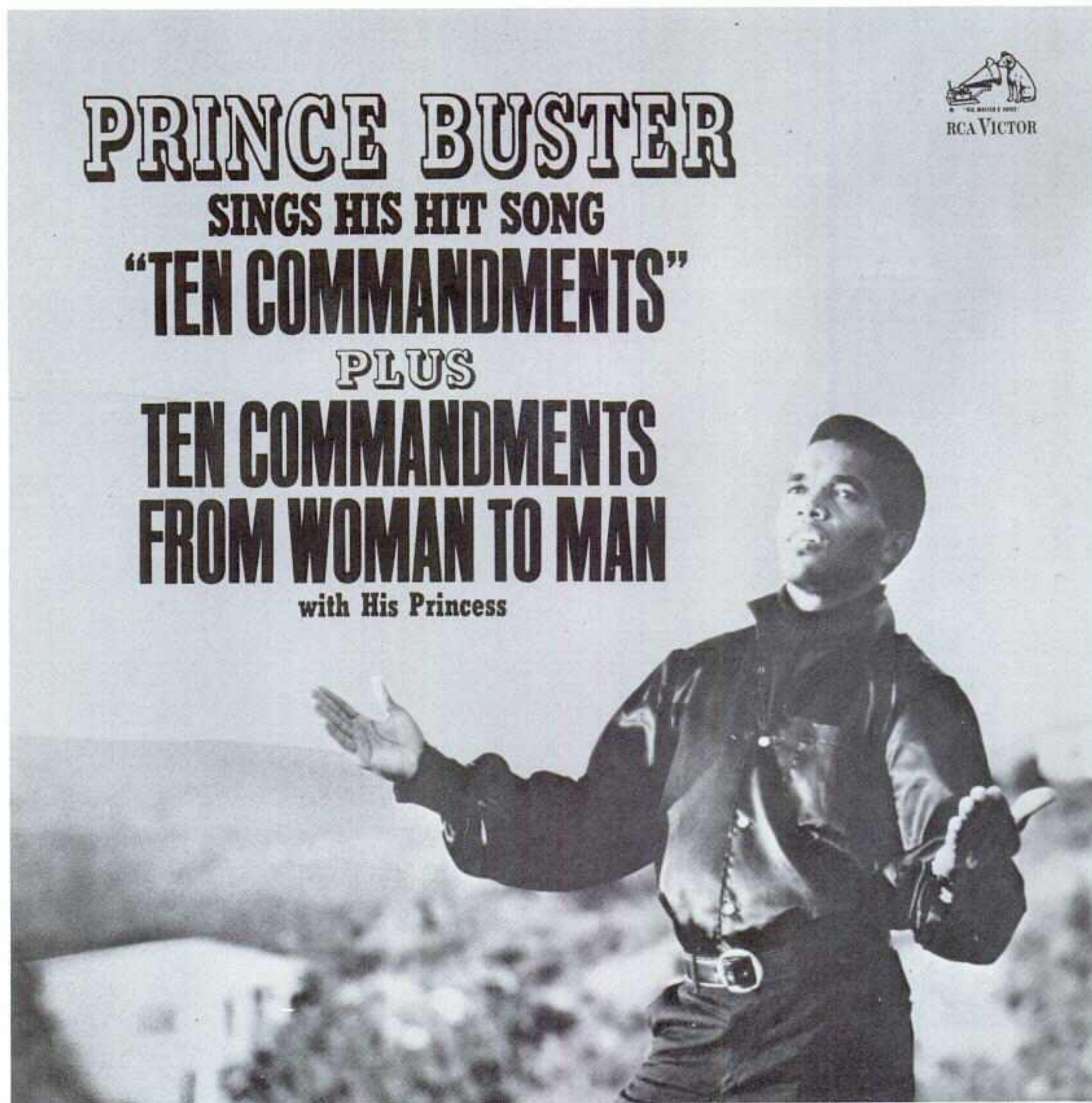
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Capitol Considers Move Into 4-Track

By ELIOT TIEGEL

LOS ANGELES — Capitol Records is conducting research which could place it in the 4-track market.

Capitol President Alan Livingston said the company should know within a month whether it will make its catalog available in 4-track. Capitol, along with Columbia, had followed RCA and Ford's lead in the exclusive 8-track field after General Motors offered its support for the system.

"We've had so many pitches

to get into the 4-track field," Livingston said, "that we decided to re-evaluate our stand." Ford called Capitol several weeks ago and offered to come to Detroit to be advised on whether Ford should change tape decks for its 1968 models.

Livingston said Capitol can make some judgments on the cartridge business based on its own experience in dealing with 8-track packages. The executive said the label sent a technician to Detroit to relay Capitol's "noncommittal" attitude over

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Copyright Issues to Senators March 5

WASHINGTON — The curtain goes up on the opening of Senate Copyright subcommittee hearings on the controversial issues in the Copyright Revision Bill on March 15. Barring unforeseen developments, subcommittee chairman Sen. John L. McClellan (D., Ark.) will preside over the March 15 and 16 hearing. The busy Senator will probably have to turn over a fair amount of subsequent hearings to chairmanship of Sen. Quentin Burdick (D., N. D.) who conducted hearings on CATV copyright problems last session.

Author and publisher groups, who are largely in support of the copyright revision legislation as shaped up by the House Copyrights Subcommittee last session, will probably be openers. The second day could be a forum for argument on either mechanical record royalties, which would go up under the proposed bill (S. 597)—or on the jukebox issue (the schedule was

not decided as of Billboard's deadline last week (Feb. 10). Hearings will probably go on for a second week, then pause for the Easter recess.

Record manufacturers are fighting a raise from the current copyright law's 2 cents per side mechanical royalty under compulsory licensing, to the 2½ cent rate in the revision bill. Bill would also require ½ cent per minute of play, instead of current practice of ¼ cent.

The jukebox interests have recently promised an all-out battle to preserve their traditional performance royalty exemption, which would be killed in the proposed bill. Failing this, they will insist on payment in the form of additional mechanical royalty on jukebox records, in preference to performance fees under a compulsory licensing route set up in the bill. Revision would put a ceiling of about \$19 per box per year on licensing charges by ASCAP, BMI and SESAC.

Chess Chalks \$2 Mil. In Orders at Showing

CHICAGO — Chess Records distributors placed \$2 million in orders during the presentation of 21 new releases at the annual sales convention held in Puerto Rico last month during which a new tie-in consumer

advertising plan was outlined. Detailing the new program from the label were director of album sales Dick LaPalm and national promotion manager Max Copperstein. A second snowstorm here prevented the attendance of Phil and Leonard Chess who formed the company 21 years ago.

The company will allow distributors 90 per cent on each monthly billing toward an advertising level and will match their outlets two-to-one. For example, if a distributor's net purchases run to \$10,000 he can exercise 90 per cent of this, or \$9,000 and would only be required to pay 1 per cent of the figure, or \$90. Chess would come up with twice that figure, or \$180, giving the distributor \$270 to put into advertising in his area.

Aside from this, Chess is launching strong advertising in college newspapers and magazines such as Harvard's "Lampoon," or Michigan's "Generation," plugging "More Real Folk Blues," a promotion of Muddy Waters, Howlin' Wolf and Sonny Boy Williamson.

A number of point-of-purchase merchandising aids were demonstrated for the distributors at the Americana meeting and the company is servicing 2,000 stores located near college campuses with promotion aids.

Atl. Sets Up Country Label

• Continued from page 1

ords will be distributed by Atlantic, which will also take care of pressing and billing.

Jab product will be recorded in Nashville, under the supervision of Buddy Killen, who is president of the label. Killen, producer of many hits, will also take care of promotional and other activities. Jack Stapp, president of Tree Music and associated with Killen in publishing activities and in recording—the latter through Dial Records, also distributed by Atlantic—is vice-president of the new label. Joyce Bush, long-time associate of Stapp, is secretary-treasurer; and Ahmet Ertegun, Nesuhi Ertegun and Jerry Wexler, top Atlantic executives, are members of the board of directors.

(Continued on page 86)

CARtridges Bowl 'Em Over at The Auto Accessories Exhibit

By CLAUDE HALL

NEW YORK — The tape CARtridge industry literally took over the 40th annual National Auto Accessories Exposition here last week.

Thirty-one manufacturers, distributors, duplicators, and record companies waged stiff competition with displayers of hot-rod equipment and car wax firms for the attention of the auto trade.

In the playback field, the chief gambit in the bid for attention was either the lower-priced unit or the unit with a new improvement.

A.R.C. Electronics of Paramount, Calif., bowed a new compatible unit that featured push-button selection on both 4 and 8-track cartridges; unit comes in both home and auto models. Tenna Corp. of Warrensville Heights, Ohio, showed its Ranger RR-41-T featuring fine tuning (listener can adjust playback head to tune out crosstalk). This \$129.95 unit also featured selection bar for changing the program.

Muntz displayed its heralded \$29.95 unit, but Jere Davis, merchandising manager for the firm, said the most interest was from its \$39.95 unit. "We played this unit all through the show and everyone thought the music was being turned out by a much more expensive unit." Davis said he was "real tickled" by the reception given Muntz at the show and "we'll be back next year with twice the amount of space."

Inland Trading

Inland Trading Corp., Hackensack, N. J., unveiled a new kit packaging concept which it plans to have on the market in late April—a kit that includes a 4-track deck, two matched speakers, two cartridges, and installation instructions, all for

\$59.95. The kit is aimed primarily for mail-order, according to company President Sam Levitt. He hopes to have a similar kit out shortly thereafter featuring the 8-track model. Inland has only had an 8-track unit out about six weeks. This is the first year the firm has displayed cartridge units at the show, but Levitt said, "It has been a fantastic show for us." Carl Levitt of Inland said he'd written up sales equivalent to four months of normal business and the 4-track is sold out through May, the 8-track sold out through June.

Borg-Warner

Vincent R. Vecchione, manager of consumer products sales of the Spring division of Borg-Warner, Bellwood, Ill., said the show had been "exceptionally good for us." Borg-Warner, in the business since June 1966 with a \$119-\$125 unit, has just launched a new Borg-Warner Mark II 8-track unit aimed for the teen market and retailing at \$79-\$89 list.

He felt the market, however, will still going to have to be made via an appeal directly to the consumer. In line with this, the firm is launching a nationwide advertising campaign in 270 markets. Vecchione refused to speculate on the budget for the venture, but said it was "a lot of money." The campaign will include ads in 57 newspapers.

Borg-Warner last November and December spent \$40,000 in four weeks in the Los Angeles and Orange County area to boost its product. The exposure included radio advertising, a billboard on Sunset Strip, and full-page ads in two newspapers.

Automatic Radio

Ed Houseman of Automatic Radio, Melrose, Mass., felt that

people visiting his exhibit, one of the largest in the show, were more interested in merchandising program than any one particular item. The tape cartridge unit was, however, the "most prominent item in the show with more firms showing them than ever before."

Also displaying at the Automatic Radio exhibit were International Tape Cartridge Corp., Capitol Records and Mercury Records. Larry Finley of ITCC created quite a stir at the show by presenting with David Nager of Automatic Radio a show starring Lionel Hampton.

Tenna Corp.

Stann Goss, vice-president of sales of Tenna Corp., said his product had received a fantastic reception at the show, but he still felt the cartridge business was going through as much confusion today as it was a year ago.

"Nobody knows what they want to do," he said. He added, however, that he expects the business to be anywhere from two and a half to three times larger in 1967 as it was in 1966.

Record Labels

Among the record labels at the show were London, MGM, Pickwick International and RCA Victor. Firms showing cartridge product or units — besides the ones already mentioned — included Associated Record Corp., Teletone, Ampex Stereo Tapes, Audiovox Corp., California Auto Radio, Craig-Panorama, Duosonic Corp. of America, Electronics General Corp., General Recorded Tapes, Lear Jet Stereo Division, Lloyd's Ultrasonic Corp., Major Electronics Corp., Matsushita Electric Corp. of America, Midland International Corp., 3M, North American Philips, Orrtronics, Sentry Industry, S.J.B., Inc., and Trans World.

NARAS Balloting on Nominations Gives Play to Frank, Beatles, Brass

NEW YORK—Frank Sinatra, the Beatles and Herb Alpert's Tijuana Brass have emerged as front runners for this year's Grammy awards. The balloting for the National Academy of Recording Arts & Sciences' awards gave Sinatra and the Beatles seven nominations each while Alpert received five nominations.

Five of the Sinatra nominations are connected with his recording of "Strangers in the Night," and one each for his albums, "Sinatra: A Man and His Music" and "Sinatra at the Sands." The Beatles, as a group and individually, were nominated for "Revolver," "Eleanor Rigby" and "Michelle." All of Alpert's nominations were for "What Now My Love."

All three have been nominated for "Album of the Year," along with Barbra Streisand for "Color Me Barbra" and the soundtrack of "Dr. Zhivago."

Battle Each Other

Sinatra and the Tijuana Brass are also battling against each other for "Record of the Year" honors, along with the New Vaudeville Band's "Winchester Cathedral." Also in this category are two new artists, country singer David Houston and the Mamas and the Papas, each of whom were singled out for

four nominations; Houston for "Almost Persuaded" and the Mamas and the Papas for "Monday, Monday."

Other nominations in the pop field this year run the gamut from Nancy Sinatra, whose recording of "These Boots Are Made for Walkin'" was cited in three categories, to "Batman Theme" (Neal Hefti) for "Best Instrumental Performance" and "Best Instrumental Arrangement," to Mrs. Miller's interpretation of "Downtown" for "Best Comedy Performance."

The Grammy awards, which are based upon quality of performance rather than sales, will be given out in 42 categories this year. By the end of this month, Academy members will have returned their final ballots to the independent accounting firm of Haskins and Sells. Winners of the Grammys will be announced on March 2 at ceremonies in New York, Los Angeles, Chicago and Nashville.

Other Highlights

Other highlights of this year's nominations include, for "Best Classical Album" two Mahler symphonies (No. 6 in A Minor by Erich Leinsdorf and the No. 10 by Eugene Ormandy and the Philadelphia Orchestra), and Aaron Copland conducting the London Symphony Orches-

tra in his own works (Copland: Music for a Great City, Statements). Others in this category are: "Handel: Messiah by Colin Davis and the London Symphony Orchestra & Soloists," "Henze: Symphonies (1 through 5)" by H. W. Henze and the Berlin Philharmonic Orchestra, "Ives: Symphony No. 1 in D Minor" by Morton Gould and the Chicago Symphony Orchestra, "Opening Nights at the Met" by various artists, "Presenting Montserrat Caballe," and "Wagner: Die Walkure" by Georg Solti and the Vienna Philharmonic Orchestra.

In the "Best Song" category are "Born Free," "The Impossible Dream," "Michelle," "Somewhere My Love," and "Strangers in the Night." In the category of "Best Vocal Performance—Female" are Barbra Streisand, Nancy Sinatra, Sandy Posey, Ella Fitzgerald and Eydie Gorme. In the "Best Vocal Performance—Male" are Frank Sinatra, Andy Williams, Paul McCartney, Jack Jones, Jim Reeves and David Houston.

A complete list of this year's nominations appears on page 6.

NARM Parley SRO; Attendance Is Up 40%

NEW YORK—The ninth annual NARM convention, scheduled for March 5-10 at the Century Plaza Hotel, Los Angeles, is completely sold out, according to Jules Malamud, NARM executive director. Malamud stated that there are no more exhibit booths available. In addition, all hotel space has been sold out. The hotel's facilities will be used to the limit for business meetings, workshop sessions and social events.

Attendance, Malamud added, will be 40 per cent greater than last year's, and represents the largest number of wholesalers ever to assemble in a record industry gathering at one place and at one time. The wholesalers include rack jobbers, distributors and one-stops.

Many wholesalers, as well as manufacturers, pressing plants, display companies and sound

studios, will be attending their first NARM convention. The variety of companies represented will make the upcoming meeting the most truly representative of the industry, Malamud said.

New Companies

New companies attending include the Craig Corp., Seattle, Washington and Denver; Car Tapes, Chicago; James H. Martin Co., Chicago; Allied Record Corp., Montreal; Allentown Record Co., Allentown; American Record Pressing Co., Owosso, Mich.; Ampex Corp., Elk Grove, Ill.; Borg-Warner Corp., Bellwood, Ill.; C. Bruno & Son, Los Angeles; Muntz Stereo Pak, Van Nuys, Calif.; Sherwood Litho, Plainview, N. Y.; Universal City Records, Los Angeles; M&M Records, Danville, Calif.; the Boyd Corp., Portland, Me.; Vox Productions, New York

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Executive Turntable

Henry Jerome has been named a&r head for United Artists Records. He will report to president **Michael Stewart** and will headquarter in New York. For the last eight years, Jerome was a&r producer for Decca and Coral. Before joining Decca, he had been an orchestra leader. Under Jerome's direction, **Bob Montgomery** will continue as head of the Nashville office and **Leroy Holmes** will continue as musical director. Jerome will institute an open door policy for artists, managers, publishers and independent producers.



JEROME

David Appell has been named East Coast a&r director for 20th Century-Fox Records. Appell joins 20th-Fox from Cameo/Parkway, where he wrote and produced disks for **Chubbie Checker**, **Bobby Rydell**, **Dee Dee Sharp**, the **Orlons** and the **Dovells**. Appell will operate out of the company's New York office. . . . **Dick Rising** has been named to the new post of general manager of the international division of Capitol Records in addition to his duties as vice-president of Capitol Records International Corp. He also will work closely in sales and administration with **Andre Midani**, managing director of Discos Capitol de Mexico, S. A., a recently formed subsidiary. Rising has been with Capitol since 1952, entering the international field in 1960 as international marketing manager after serving seven years as national promotion manager and national merchandising manager for Capitol Records Distributing Corp. He spent two years in Paris as European director before becoming vice-president in 1965.



APPELL

Arthur Duncan, a Capitol executive for more than 20 years, has become director of the company's Import Department. He joined Capitol in 1945 as advertising production manager. After holding various berths in Capitol's advertising and marketing divisions, Duncan was named manager of administrative services for the International Division in 1963. The next year, he was designated administrative director of that division.

Robert Klein, promotion manager for Capitol's International Division, has been promoted to director of merchandising and import a&r manager for Latin America and Far Eastern repertoire. He became promotion manager in 1961 after nine years with the company. . . . **Joseph Teixeira Jr.** has been appointed director of Capitol's International Sales Department. He was with RCA Victor before joining Capitol. . . . **Joseph F. Prevratil** joins Capitol as director of the International Finance and Administration Department. He previously was with Honeywell, Inc.

Peter Matz has joined Project 3, Enoch Light's label, as arranger-conductor. He had arranged and conducted **Barbra Streisand's** first two Columbia albums, made **Kate Smith** and **John Gary** albums for RCA Victor, recorded **Diahann Carroll** and **Leslie Uggams** at Atlantic, did two albums for **Lisa Minella** for Capitol, and recorded **Carmen McRae** at Mainstream. He has also done extensive arranging and conducting for television and on the Broadway stage.

Eduardo Davidson, Cuban performer-arranger, has signed an exclusive long-term contract with United Artists Records. A single and album will be released shortly. . . . The **Schwartz** family of music publishing companies has been consolidated under the direction of **Joey Day**, professional manager, and **Ernest Maresca**, creative consultant. **Regina Reiss** has been named administrative assistant in charge of the copyright department. The consolidation was announced by **Bob Schwartz**, president and treasurer; **Eliot Greenberg**, secretary, and **Gene Schwartz**, vice-president.

Chic Doherty has been promoted from Cincinnati branch manager for Decca Records to Southwestern district manager. In his new post, Doherty will have the firm's sales responsibility for Texas, Oklahoma and parts of New Mexico. A 20-year Decca sales veteran, Doherty joined the firm's New Orleans branch in 1946 and became manager of that city's sales outlet. He was transferred to his Cincinnati berth in 1956. **Jack Brown** was named to succeed Doherty in Cincinnati. Brown joined Decca in 1957 as sales manager for the Decca department of the Stratton-Warren Co. in Memphis. He was appointed head of the new Decca sales branch in Memphis in 1964. **Graham Hediker** has been appointed to Brown's former Memphis post. He has been in the firm's sales division since 1964, when he accompanied Brown from the Stratton-Warren Co., where Hediker was sales representative for the Decca division.

Rory Burke, who joined Mercury Record Corp. a year ago as a regional promotion man for Merrec Distributing in Cleveland, has been named national promotion manager for Smash, a Mercury subsidiary label. Burke is a 1964 graduate of Mount St. Mary's College, Emmitsburg, Md. He is 24 and received a B.S. in social science. . . . **Charles F. Doenges** has been named manager at Capitol's Baltimore distributing center. He has been with the company since July 1961 in a number of posts, including his most recent as supervisor of the center.

B. Wommack Writer

NEW YORK—Bobby Wommack is the writer of Percy Sledge's "Help Me Baby," on Atlantic Records, not Travis Wommack as reported in Billboard's Top 60 singles review last week.

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European Editor . . . Don Wedge
7 Welbeck St., London W.1
Tel.: 486-5971
Cable: Billboard London

SALES INTERNATIONAL
Canada
Kit Morgan, 22 Tichester Rd., Apt. 107,
Toronto 10

Italy
Germano Rusellito, Via Padova 154
Milano, Italy
Phone: 282-23-80
Director

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INTERNATIONAL MUSIC-RECORD NEWSWEEKLY

Radio-TV Programming Coin Machine Operating
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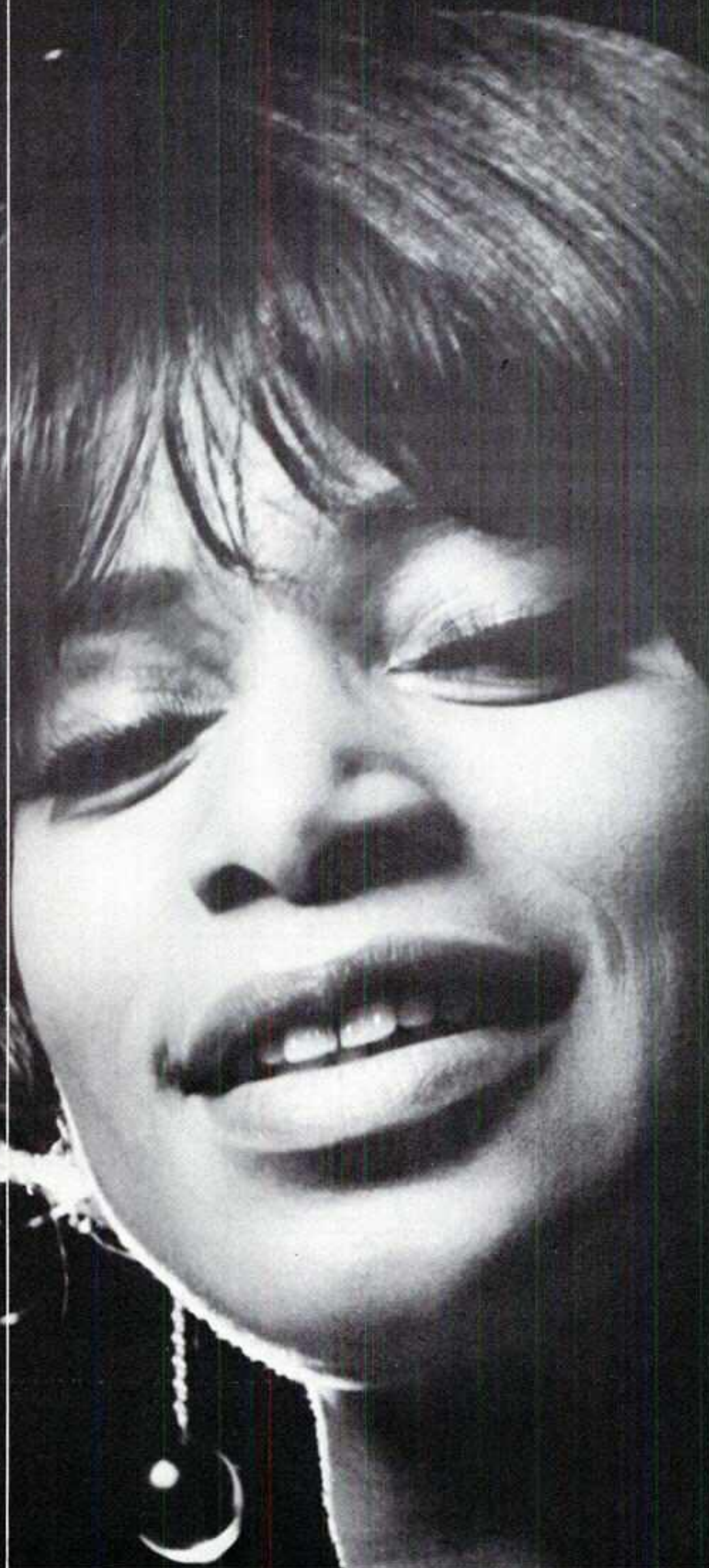
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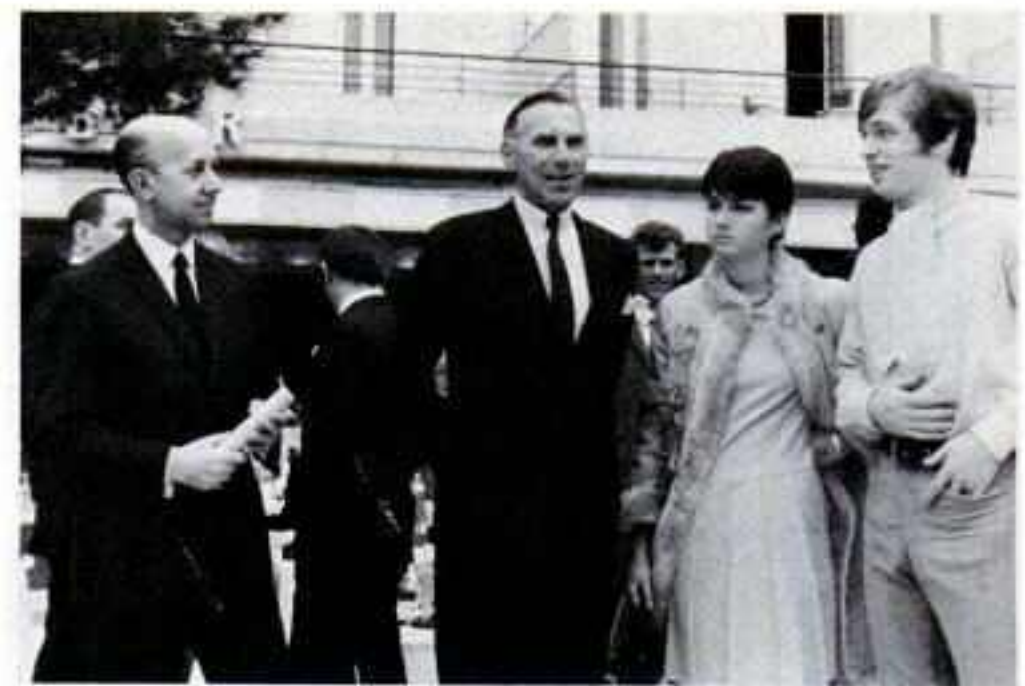
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AT BARCLAY RECORDS' reception George Meyerstein (Philips), Leon Cabat (Vogue), Jacques Souplet (CBS), and host Eddie Barclay chat during highlight social event of MIDEM in Cannes, France.



AMONG GUESTS AT BARCLAY RECEPTION were actor Anthony Quinn, seen here with Alain Barriere. Mme. Barclay and George Greif (man with the mustache) converse.



CBS PRESS RECEPTION at Cannes' Majestic Hotel drew the firm's artists and executives from its world-wide disk network. Serving as hosts were Jacques Souplet (CBS-France); Goddard Lieberon, president of CBS Group; Gigliola Cinquetti, and Georgie Fame.

1966 Grammy Awards Finalists

1. **RECORD OF THE YEAR**
ALMOST PERSUADED—David Houston
MONDAY, MONDAY—The Mamas and the Papas
STRANGERS IN THE NIGHT—Frank Sinatra
WHAT NOW MY LOVE—Herb Alpert and the Tijuana Brass
WINCHESTER CATHEDRAL—New Vaudeville Band
2. **ALBUM OF THE YEAR**
COLOR ME BARBRA—Barbra Streisand
DR. ZHIVAGO (Soundtrack)—Maurice Jarre
REVOLVER—The Beatles
SINATRA: A MAN & HIS MUSIC—Frank Sinatra
WHAT NOW MY LOVE—Herb Alpert & the Tijuana Brass
3. **SONG OF THE YEAR**
BORN FREE—John Barry
THE IMPOSSIBLE DREAM—Mitch Leigh, Joe Darion
MICHELLE—John Lennon, Paul McCartney
SOMEWHERE MY LOVE—Paul Francis Webster, Maurice Jarre (Lara's Theme From Dr. Zhivago)
STRANGERS IN THE NIGHT—Bert Kaempfert, Charles Singleton, Eddie Snyder
4. **BEST INSTRUMENTAL THEME**
ARABESQUE—Henry Mancini, Composer
BATMAN THEME—Neal Hefti, Composer
PRISSY—Priscilla Hubbard, Composer
TRUMPET PICKIN'—D. J. Edwards, Composer
WHO'S AFRAID?—Alex North, Composer
5. **BEST VOCAL PERFORMANCE—FEMALE**
BORN A WOMAN—Sandy Posey (Single)
COLOR ME BARBRA—Barbra Streisand (Album)
ELLA AT DUKE'S PLACE—Ella Fitzgerald (Album)
IF HE WALKED INTO MY LIFE—Eddie Gorme (Single)
THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra (Single)
6. **BEST VOCAL PERFORMANCE—MALE**
ALMOST PERSUADED—David Houston (Single)
DISTANT DRUMS—Jim Reeves (Single)
ELEANOR RIGBY—Paul McCartney (The Beatles) (Single)
THE IMPOSSIBLE DREAM—Jack Jones (Single)
THE SHADOW OF YOUR SMILE—Andy Williams (Album)
STRANGERS IN THE NIGHT—Frank Sinatra (Single)
7. **BEST INSTRUMENTAL PERFORMANCE (OTHER THAN JAZZ)**
BATMAN THEME—Neal Hefti
BORN FREE—Roger Williams
CHET ATKINS PICKS ON THE BEATLES—Chet Atkins
DR. ZHIVAGO (SOUNDTRACK)—Maurice Jarre
WHAT NOW MY LOVE—Herb Alpert and the Tijuana Brass
8. **BEST PERFORMANCE BY A VOCAL GROUP (3 to 6)**
A MAN AND A WOMAN—Anita Kerr Singers
CHERISH—The Association
GOOD VIBRATIONS—The Beach Boys
GUANTANAMERA—The Sandpipers
MONDAY, MONDAY—The Mamas and the Papas
9. **BEST PERFORMANCE BY A CHORUS (7 or more)**
A MAN AND A WOMAN—The Johnny Mann Singers
BASIE SWINGIN', VOICES SINGIN'—The Alan Copeland Singers with Count Basie and His Orchestra
HENRY MANCINI PRESENTS THE ACADEMY AWARD SONGS—Henry Mancini, His Orchestra and Chorus
ROCOCO A' GO GO—The Swingle Singers
SOMEWHERE MY LOVE—Ray Conniff Singers
10. **BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR TELEVISION SHOW**
ARABESQUE—(Henry Mancini) Composer: Henry Mancini
BORN FREE—(John Barry) Composer: John Barry
DR. ZHIVAGO—(Maurice Jarre) Composer: Maurice Jarre
ORIGINAL MUSIC FROM THE SCORE "ALFIE"—(Sonny Rollins) Composer: Sonny Rollins
WHO'S AFRAID OF VIRGINIA WOLF?—(Alex North) Composer: Alex North
11. **BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM**
THE APPLE TREE—Composers: Jerry Bock, Sheldon Harnick
MAME—Composer: Jerry Herman
MAN OF LA MANCHA—Composers: Mitch Leigh, Joe Darion
SKYSCRAPER—Composers: James Van Heusen, Sammy Cahn
SWEET CHARITY—Composers: Cy Coleman, Dorothy Fields
12. **BEST COMEDY PERFORMANCE**
DOWNTOWN—Mrs. Miller
FUNNY WAY TO MAKE AN ALBUM—Don Downman
HAVE A LAUGH ON ME—Archie Campbell
WANTED FOR MURDER—Homer and Jethro
WONDERFULNESS—Bill Cosby
13. **BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING**
DAY FOR DECISION—Johnny Sea
DEATH OF A SALESMAN—Lee J. Cobb, Mildred Dunnock
EDWARD R. MURROW—A REPORTER REMEMBERS—VOL. 1 THE WAR YEARS—Edward R. Murrow
HISTORY REPEATS ITSELF—Buddy Starcher
THE STEVENSON WIT—Stevenson/Brinkley
14. **BEST RECORDING FOR CHILDREN**
ALICE THROUGH THE LOOKING GLASS—Original TV Cast—Moose Charlap and Elsie Simmons, Composers
THE CHRISTMAS THAT ALMOST WASN'T—Movie Soundtrack—Paul Tripp and others
DR. SEUSS PRESENTS: "IF I RAN THE ZOO" AND SLEEP BOOK—Marvin Miller
FOR THE CHILDREN OF THE WORLD ART LINKLETTER NARRATES "THE BIBLE"—Art Linkletter
HAPPINESS IS—Do-Re-Mi Children's Chorus, Marty Gold, Conductor
15. **BEST ALBUM NOTES**
BEN COLDER STRIKES AGAIN—Harvey Cowen, Annotator
DR. ZHIVAGO (Maurice Jarre) Nelson Lyon, Annotator
EDWARD R. MURROW—A REPORTER REMEMBERS, VOL. 1 THE WAR YEARS—Fred Friendly, Annotator
THE ELLINGTON ERA, VOL. II—Stanley Dance, Ralph Gleason, Annotators
SINATRA AT THE SANDS—Stan Cornyn, Annotator
16. **BEST INSTRUMENTAL JAZZ PERFORMANCE—GROUP OR SOLOIST WITH GROUP**
BILL EVANS TRIO WITH SYMPHONY ORCHESTRA—Bill Evans Trio
CONCERT OF SACRED MUSIC—Duke Ellington Orchestra
GOIN' OUT OF MY HEAD—Wes Montgomery
INTERMODULATION—Bill Evans and Jim Hall
STAN KENTON CONDUCTS THE LOS ANGELES NEOPHONIC ORCHESTRA—Stan Kenton, the Los Angeles Neophonic Orch.
WOODY'S WINNERS—Woody Herman Orchestra
JOHN HANDY RECORDED LIVE AT THE MONTEREY JAZZ FESTIVAL—John Handy Quintet
AT THE GOLDEN CIRCLE—Ornette Coleman Trio
17. **BEST ORIGINAL JAZZ COMPOSITION**
ABC BLUES—Bob Brookmeyer, Composer
IN THE BEGINNING GOD—Duke Ellington, Composer
IF ONLY WE KNEW—John Handy, Composer
JAZZ SAMBA—Claus Ogerman, Composer
MARQUIS DE SADE—Lalo Schifrin, Composer
TIME REMEMBERED—Bill Evans, Composer
18. **BEST CONTEMPORARY (R & R) RECORDING (Single or Album)**
CHERISH—The Association
ELEANOR RIGBY—Paul McCartney (The Beatles)
GOOD VIBRATIONS—The Beach Boys
LAST TRAIN TO CLARKSVILLE—The Monkees
MONDAY, MONDAY—The Mamas & The Papas
WINCHESTER CATHEDRAL—New Vaudeville Band
19. **BEST CONTEMPORARY (R & R) SOLO VOCAL PERFORMANCE—(MALE OR FEMALE)**
BORN A WOMAN—Sandy Posey
ELEANOR RIGBY—Paul McCartney (The Beatles)
IF I WERE A CARPENTER—Bobby Darin
THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra
YOU DON'T HAVE TO SAY YOU LOVE ME—Dusty Springfield
20. **BEST CONTEMPORARY (R & R) GROUP PERFORMANCE—VOCAL OR INSTRUMENTAL (Single Record)**
CHERISH—The Association
GOOD VIBRATIONS—The Beach Boys
GUANTANAMERA—The Sandpipers
LAST TRAIN TO CLARKSVILLE—The Monkees
MONDAY, MONDAY—The Mamas & The Papas
21. **BEST RHYTHM & BLUES RECORDING (SINGLE OR ALBUM)**
CRYING TIME—Ray Charles
IT'S A MAN'S MAN'S MAN'S WORLD—James Brown
LOVE IS A HURTIN' THING—Lou Rawls
UPTIGHT—Stevie Wonder
WHEN A MAN LOVES A WOMAN—Percy Sledge
22. **BEST RHYTHM & BLUES SOLO VOCAL PERFORMANCE—MALE OR FEMALE (Single Record)**
CRYING TIME—Ray Charles
IT'S A MAN'S MAN'S MAN'S WORLD—James Brown
LOVE IS A HURTIN' THING—Lou Rawls
UPTIGHT—Stevie Wonder
WHEN A MAN LOVES A WOMAN—Percy Sledge
23. **BEST RHYTHM & BLUES GROUP PERFORMANCE—VOCAL OR INSTRUMENTAL (Single Record)**
COOL JERK—Capitols
HOLD IT RIGHT THERE—Ramsey Lewis
HOLD ON, I'M COMIN'—Sam & Dave
I'M YOUR PUPPET—James and Bobby Purify
SPANISH HARLEM—King Curtis
24. **BEST FOLK RECORDING**
BLUES IN THE STREET—Cortelia Clark
GOD BLESS THE GRASS—Pete Seeger
HURRY SUNDOWN—Peter, Paul & Mary
LEADBELLY—Leadbelly
OLIVER SMITH—Oliver Smith
REFLECTIONS IN A CRYSTAL WIND—Mimi & Richard Farina
SOUND OF THE SITAR—Ravi Shankar
VIOLETS OF DAWN—Mitchell Trio
25. **BEST SACRED RECORDING (MUSICAL) (Non-Classical)**
BIGGER 'N' BETTER—Happy Goodman Family
CONNIE SMITH SINGS GREAT SACRED SONGS—Connie Smith
GRAND OLD GOSPEL—Porter Wagoner & The Blackwood Brothers
HOW BIG IS GOD—The Blackwood Brothers
THE OAK RIDGE BOYS AT THEIR BEST—The Oak Ridge Boys
SOUTHLAND SONGS THAT LIFT THE HEART—George Beverly Shea
26. **BEST COUNTRY & WESTERN RECORDING (Single or Album)**
ALMOST PERSUADED—David Houston (Single)
DISTANT DRUMS—Jim Reeves (Single)
DON'T TOUCH ME—Jeannie Seely (Single)
I'M A NUT—Leroy Pullins (Single)
27. **BEST COUNTRY & WESTERN VOCAL PERFORMANCE—FEMALE (Single or Album)**
AIN'T HAD NO LOVING—Connie Smith (Single)
DON'T COME HOME A DRINKIN'—Loretta Lynn
DON'T TOUCH ME—Jeannie Seely (Single)
EVIL ON YOUR MIND—Jan Howard (Single)
WOULD YOU HOLD IT AGAINST ME—Dottie West
28. **BEST COUNTRY & WESTERN VOCAL PERFORMANCE—MALE (Single or Album)**
ALMOST PERSUADED #2—Ben Colder (Single)
ALMOST PERSUADED—David Houston (Single)
DISTANT DRUMS—Jim Reeves (Single)
JUST BETWEEN YOU AND ME—Charlie Pride
THERE GOES MY EVERYTHING—Jack Greene (Single)
29. **BEST COUNTRY & WESTERN SONGS**
ALMOST PERSUADED—Composers: Billy Sherrill, Glenn Sutton
DON'T TOUCH ME—Composer: Hank Cochran
HUSBANDS AND WIVES—Composer: Roger Miller
STREETS OF BALTIMORE—Composers: Tompall Glaser, Harlin Howard
THERE GOES MY EVERYTHING—Composer: Dallas Frazier
30. **BEST INSTRUMENTAL ARRANGEMENT**
ARABESQUE—(Henry Mancini) Arranger: Henry Mancini
BATMAN—(Neil Hefti) Arranger: Neal Hefti
BORN FREE—(From Soundtrack) John Barry—Arranger: John Barry
MICHELLE—(Bud Shank) Arranger: Bob Florence
WHAT NOW MY LOVE—(Herb Alpert & The Tijuana Brass) Arranger: Herb Alpert
31. **BEST ARRANGEMENT ACCOMPANYING A VOCALIST(S) OR INSTRUMENTALIST(S)**
ELEANOR RIGBY—(Paul McCartney) Arranger: George Martin
GOIN' OUT OF MY HEAD—(Wes Montgomery) Arranger: Oliver Nelson
GOOD VIBRATIONS—(The Beach Boys) Arranger: Brian Wilson
IF HE WALKED INTO MY LIFE—(Eddie Gorme) Arranger: Don Costa
STRANGERS IN THE NIGHT—(Frank Sinatra) Arranger: Ernie Freeman
THESE BOOTS ARE MADE FOR WALKIN'—(Nancy Sinatra) Arranger: Billy Strange
32. **BEST ENGINEERED RECORDING—NON-CLASSICAL**
ARABESQUE—(Henry Mancini) Engineer: Dick Bogert
JOE WILLIAMS & THAD JONES—MEL LEWIS/THE JAZZ ORCHESTRA—Engineer: Phil Ramone
THE LAST WORD IN LONESOME IS ME—(Eddy Arnold) Engineer: Jim Malloy
PRESENTING THAD JONES—MEL LEWIS/THE JAZZ ORCHESTRA—Engineer: Phil Ramone
STRANGERS IN THE NIGHT—(Frank Sinatra)—Engineers: Lee Herschberg and Eddie Brackett
33. **BEST ENGINEERED RECORDING—CLASSICAL**
IVES: SYMPHONY NO. 1 IN D MINOR—(Gould conductor, Chicago Symphony)—Engineer: Bernard Keville
MAHLER: SYMPHONY NO. 6 IN A MINOR—(Leinsdorf conductor, Boston Symphony)—Engineer: Anthony Salvatore
VARESE: ARCANA—(Martinon conductor, Chicago Symphony)—Engineer: Bernard Keville
VIVALDI: GLORIA IN D—(Robert Shaw Orch. & Chorus)—Engineer: Ernest Oelrich
WAGNER: LOHENGRI—(Leinsdorf Conductor, Boston Symphony, Pro. Musica Chorus)—Engineer: Anthony Salvatore
34. **BEST ALBUM COVER—PHOTOGRAPHY**
BLOND ON BLOND—(Bob Dylan) Art Directors: Bob Cato & John Berg—Photographer: Gerald Schatzberg
CONFESSIONS OF A BROKEN MAN—(Porter Wagoner)—Art Director: Robert Jones—Photographer: Les Leveritt
GUANTANAMERA—(Sandpipers)—Art Director and Photographer: Peter Whorf
SAMMY DAVIS, JR. SINGS—LAURINDO ALMEIDA PLAYS—Art Director: Ed Thrasher—Photographer: Tom Tucker
THE TIME MACHINE—(Gary Burton)—Art Director: Robert Jones—Photographer: Tom Zimmerman
TURN! TURN! TURN!—(The Byrds)—Art Directors: Bob Cato & John Berg—Photographer: Guy Webster
WHAT NOW MY LOVE—(Herb Alpert)—Art Director: Peter Whorf—Photographer: George Jerman
35. **BEST ALBUM COVER—GRAPHIC ARTS**
BAROQUE FANFARES AND SONATAS FOR BRASS—(The London Brass Players)—Art Director: William S. Harvey—Graphic Artist: Gordon Kibbee
CHARLIE BYRD CHRISTMAS CAROLS FOR SOLO GUITAR—Art Director: Bob Cato and John Berg—Graphic Artist: Allen Weinberg
COLOR ME BARBRA—(Barbra Streisand)—Art Director: Bob Cato & John Berg—Graphic Artist: Elinor Bunin
IVES: SYMPHONY NO. 1 IN D MINOR—(Morton Gould cond. Chicago Symphony Orchestra)—Art Director: George Estes—Graphic Artist: Mozelle Thompson
REVOLVER—(The Beatles)—Graphic Artist: Klaus Voormann
STAN KENTON CONDUCTS THE LOS ANGELES NEOPHONIC ORCHESTRA—Art Director: George Osaki—Graphic Artist: Rod Dyer
TALK THAT TALK—(The Jazz Crusaders)—Art Director: Woody Woodward—Graphic Artist: Peter Whorf
36. **ALBUM OF THE YEAR—CLASSICAL**
AARON COPLAND CONDUCTS (COPLAND: MUSIC FOR A GREAT CITY, STATEMENTS)—Aaron Copland cond. London Symphony Orchestra
HANDEL: MESSIAH—Colin Davis cond. London Symphony Orch. & Soloists
HENZE: SYMPHONIES (1 thru 5)—H. W. Henze cond. Berlin Philharmonic Orch.
IVES: SYMPH. NO. 1 IN D MINOR—Morton Gould cond. Chicago Symp. Orch.
MAHLER: SYMPH. NO. 6 IN A MINOR—Erich Leinsdorf cond. Boston Symp.
MAHLER: SYMPH. NO. 10—Eugene Ormandy cond. Philadelphia Orchestra
OPENING NIGHTS AT THE MET—Various Artists
PRESENTING MONTSERRAT CABALLE (BELLINI & DONIZETTI ARIAS)—Montserrat Caballe
WAGNER: DIE WALKURE—Georg Solti cond. Vienna Philharmonic Orch., Principal Soloists: Nilsson, Crespin, Ludwig, King, Hotter, Frick
37. **BEST PERFORMANCE—ORCHESTRA**
BARTOK: CONCERTO FOR ORCHESTRA—George Szell cond. Cleveland Orch.
BOULEZ: LE SOLEIL DES EAUX* MESSIAEN: CHRONOCHROMIE/KOECHLIN: LES BANDARLOG**—*Boulez, BBC Symp. Orch., **Dorati, BBC Symp. Orch.
IVES: FOURTH OF JULY—Leonard Bernstein cond. N.Y. Philharmonic Orch.
MAHLER: SYMPHONY NO. 6 IN A MINOR—Erich Leinsdorf cond. Boston Sym.
MAHLER: SYMPHONY NO. 10—Eugene Ormandy cond. Philadelphia Orchestra
RAVEL: DAPHNIS AND CHLOE—Ernest Ansermet cond. L'Orchestra de la Suisse Romande

(Continued on page 10)

HERE, THERE AND EVERYWHERE

B/W A MAN AND A WOMAN

**CLAUDINE
LONGET**



832

ADVERTISEMENT
TAPE
CARTRIDGE
TIPS

by **Larry Finley**

So many fans showed up that people were turned away from Dinah Shore's closing show in the Empire Room at the Waldorf Astoria last Saturday night. Dinah has never been in better form and the audience kept her on the floor for over 90 minutes. We were fortunate to hear many of the selections that she is going to record in her new album on her return from Russia. We cannot tell you the name of the label, however, insofar as cartridges are concerned, it will be exclusive on both eight and four track with ITCC.

* * * *

Radio listeners up and down the East Coast were given an inside picture on the stereo tape cartridge industry last Tuesday night, when "Long" John Nebel devoted almost four hours of air time on NBC to discussion of the industry.

Members on the panel were: David Nager, Vice-President of Automatic Radio Manufacturing Company; George Bozanic, Director of Sales for S. J. B., Inc.; James L. LeVitus, Executive Vice-President of Muntz Stereo-Pak, Inc.; Wybo Semmelink, Assistant Vice-President of North American Philips Co., Inc., and Larry Finley, President of ITCC.

We were told that a goodly amount of telegrams and phone calls poured into the NBC studio from people who are interested in this new facet of entertainment.

* * * *

At the Automotive Accessories Manufacturers Association Show at the New York Coliseum, stereo tape players and stereo tape cartridges actually topped the program. Over 30 firms were represented in this field and a majority of the crowd surrounded the Automatic Radio exhibit.

* * * *

On Wednesday, the Automatic Radio booth was especially swamped inasmuch as famous personalities, such as Enoch Light, Horace McMahon and Henny Youngman, were greeting the public.

From 3:00 to 4:00 p.m., Lionel Hampton and his Jazz Inner Circle entertained the crowds in the typical Hampton fashion of showmanship. His performance drew practically everyone from each exhibit and Lionel's rendition of "Flying Home" brought cheers from the crowd. Lionel was there to help promote his Glad-Hamp/ITCC eight and four track stereo tape cartridges which are available exclusively from ITCC.

Dave Nager, Vice-President of Automatic Radio, told the writer that sales of both stereo tape players and ITCC cartridges at the Show far exceeded his expectations!

* * * *

Record Industry to 'Switch On' For N.Y. Performing Arts Fest

• Continued from page 1

vised nationally. A major advertising agency has already taken an option to sponsor the telecast.

A special committee of record industry executives will serve on the festival's board and will help channel a portion of the anticipated \$2-\$3 million profits into an all-industry fund to stimulate interest in the recording business.

One of the prime objects will be the setting up of a scholarship fund for young people who want to get into the recording field. According to Gordon, today young people think of the record business as a career only if they can sing or compose. "What the industry has to do," he said, "is to encourage youngsters to come into the recording business with an eye toward management, sales, public relations and engineering. The industry needs stars in these areas, too."

Another aspect of the record industry's participation in the "Performing Arts" festival will be to take high school and college students on tours of record companies' business offices and studios to demonstrate the actual operation of the business on all levels. The festival's closing-day pageant will also be open to the industry and individual record companies are ex-

pected to be represented with their own floats.

Special recordings are now being planned to commemorate New York as the record and music capital of the world. These recordings as well as a theme song for the "Mardi Gras" will be cross-plugged by the other participating performing arts fields such as the theater, radio and TV.

According to Gordon, the city will have no financial participation in the festival. The

project will be supported by private corporations, industries, the entertainment business and individual patrons of the arts. Negotiations for the go-ahead with the City of New York were handled by Barry Gottehrer of the Mayor's office. Gottehrer, in his capacity as artistic co-ordinator with the film and theatrical industries, will be Lindsay's liaison. Already, the entertainment unions, guilds, crafts and other associations have pledged their co-operation and participa-

tion in the two-week project which will take one year to produce.

The project will be promoted internationally and will be administered by a nonprofit corporation headed by a board of directors made up of civic, business and performing arts leaders. The corporation will turn over the money raised from the festival to the various performing arts organizations in the city. Mortimer Berl and Mike Semmel of the J. K. Lasser & Co. accounting firm will administer the nonprofit corporation. Harold Wit, of Allen & Co., a Wall Street investment firm, will serve on the financing committee. All profits will be turned over to the perpetuation of the performing arts.

BBC's Music Service Swinging Into Action to Scuttle 'Pirates'

• Continued from page 1

declared last week at the announcement of his appointment: "I aim to run a swinging station" and added that he would be prepared to hire disk jockeys who had worked on the pirate stations.

Scott declined to state whether he preferred the pirate broadcasts or the BBC's current output. But already there has been a noticeable recent sharpening up of the BBC's pop music programming, highlighted by a revamp for the major Sunday morning teen show, "East Beat."

The new format has already payed off with higher listening figures, the BBC claims. The restyled show features more record music, jingles and reminders from the host that "This is the corporation station" to combat the constant station signals put out by the pirates. The BBC—untrained domestically in meeting radio competition—has never previously considered it necessary to beam station call signals to retain audience loyalty.

When Scott takes up his appointment he has to make two vital decisions which could determine the pulling power of the new service for a long time.

For the BBC has still to settle the proportion of records to live music on the new service, due to start up on the light program wavelength in late summer. And the ratio of teen material to sweet music and easy listening has also still to be fixed.

Sweep Planned

While the format the new service will take is being completed in coming months, the Government is planning its final sweep to silence the pirates. Last week, Dorothy Calvert, boss of Radio City, was fined \$280 for illegal broadcasting and closed down her transmitter on a derelict fort at Shifting Sands in the Thames estuary.

Hers is the third station to be prosecuted. The cast against Radio Scotland is due for hearing March 13, leaving only three principal stations that the Post Office has still to take to court.

The Government has still to enact legislation that will enable it to take the ship stations to court. The successful prosecutions have all involved stations with fixed bases ruled inside territorial waters.

Meanwhile, Caroline director Philip Solomon has sought to increase his station's revenue by announcing that the major disk companies will have to pay for airplays of new records on his station. His disk jockeys have been instructed not to play records from the majors unless they are in Caroline's top 50 or have been paid for. The majors oppose the pirate broadcasters.

Solomon, head of the independent label, Major Minor, says that the new policy will benefit the smaller record companies in their battle for exposure against the majors. But he claims revenue from spot commercials has also increased in recent months.

Atkins, Moore Form Concern

DENVER—Ted Atkins, program director of Hot 100 KIMN here, and the station's leading air personality, Hal Moore, resigned Thursday (9) to enter the programming consultant business. Moore was also the station's music director.

The Atkins-Moore Programming Consultants, Inc., will be headquartered in Denver. Atkins and Moore will work as a team, taking over control of music programming, personnel, and news of any station they work for. Besides programming, the team will also provide a music service for small markets stations, and book live talent shows across the nation.

KIMN, during the tenure of Atkins and Moore, has been the No. 1 station in the market. Both had been at the station for about two and a half years.

NARM Parley SRO; Attendance Is Up 40%

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City; Arwin Industries, Los Angeles; A&L Distributors, Philadelphia; Apex-Martin Co., Newark, N. J.; Bandstand Record Service, Philadelphia; Buckeye National Sales, Cleveland; Comstock Distributing Co., Atlanta; Consolidated One Stop, Detroit; Continental Service Distributors, Philadelphia; Disc City One Stop, Seattle; Double B Records, Long Island, N. Y.; Eric of Hawaii, Honolulu; Galgano Distributing Co., Chicago;

General Distributing Co., Baltimore, Md.; General Record Service, Seattle; Hel-lo Records, Metairie, La.; Huffine Distributing Co., Seattle; Melody Sales Co., San Francisco; Merit Music Distributors, Detroit; Midwest Ltd., Cleveland; M.P.A., Inc., Los Angeles; Southern Record Service, Inc., Hialeah, Fla.; Summit Distributors, Chicago; Trinity Record Distributors, East Hartford, Conn.; Universal Record Distributors, Philadelphia.

Market Quotations

(As of Noon Thursday, Feb. 9, 1967)

NAME	65-66		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
American Broadcasting	93½	62	504	78¾	72¾	77½	Unchg.
Admiral	55½	28½	1654	35	31¾	34¾	+2¼
Ampex	31¾	17	3281	31¾	28¾	31	+1¾
Audio Devices	41¼	17	173	26½	25½	25¼	-1¼
Automatic Radio	7¾	2½	18	4½	4	4	Unchg.
Automatic Retailer Assoc.	58¾	42½	167	58¾	56¾	58½	+1½
Cameo Parkway	4¾	1½	11	3½	3	3	Unchg.
Canteen Corp.	36¾	18¼	300	26¼	25½	25½	-½
CBS	68¾	42	785	68¾	62½	66¾	+4¾
Columbia Pic.	39¾	22½	52	36¾	35¼	36½	+¼
Walt Disney	94½	40¾	339	86¼	80½	81½	-3¾
EMI	5¾	3¾	308	3¾	3½	3¾	+¼
General Electric	120	80	1329	90¾	87	87	-2¼
Handleman	25¾	13¾	162	25¾	22¼	25¾	+2¼
MCA	61¾	28¼	87	46	44¾	44¾	-¾
Metromedia	55¾	25	303	48¾	45	47¼	+1¼
MGM	39¾	24¾	305	36	34½	34¾	-1¼
Motorola	233¼	90	1274	131¼	118¾	125¼	+4¾
RCA	62¼	36¾	2431	51¾	49	50	+¾
Seeburg	32¾	11¾	381	18¾	16½	17½	+¾
Tel-A-Sign	5¾	1¾	107	2¾	2½	2½	-¼
3M	86¾	61	548	86¾	84	85¾	+¾
20th Century	40¾	25¾	678	40¾	37¾	38¾	-¾
U-A	33¼	21¼	683	32¾	30½	31¾	-¾
WB	19½	11¾	541	19¾	18¾	18¾	-¼
Wurlitzer	25¼	15½	291	25¼	21½	24¾	+3½
Zenith	87¾	46½	1373	62¾	58½	61½	+3¾

OVER THE COUNTER*

(As of Noon Thursday, Feb. 9, 1967)

	Week's High	Week's Low	Week's Close
Dextra Corp.	2	1¾	1¾
GAC	6¾	5¼	6
Jubilee Ind.	5¾	5¾	5¾
Lear Jet	22	20¾	22
Mills Music	25¾	25	25
Pickwick Inter.	10¾	10	10¼
Telepro Ind.	4¼	3	3¼
Merco	9	8¾	8¾
Tenna	14¼	13¼	13¼

*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.

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Produced by Quin Ivy & Marlin Greene



1966 Grammy Awards Finalists

• Continued from page 6

VARESE: ARCANA/MARTIN: CONCERTO FOR SEVEN WIND INSTRUMENTS, TIMPANY, PERCUSSION AND STRING ORCHESTRA—Jean Martinon cond. Chicago Symp. Orchestra
Chicago Symp. Orchestra
IVES: SYMPHONY NO. 1 IN D MINOR—Morton Gould cond. Chicago Symp. Orchestra

38. **BEST CHAMBER MUSIC PERFORMANCE—INSTRUMENTAL OR VOCAL**
ARENSKY: TRIO IN D MINOR FOR VIOLIN, CELLO & PIANO/MARTINU: DUO FOR VIOLIN & CELLO—Jascha Heifetz, Gregor Piatigorsky with Leonard Pennario
BEETHOVEN: TRIO NO. 6 IN B FLAT, OP. 97 ("ARCHDUKE")—Eugene Istomin, Issac Stern, Leonard Rose
BOSTON SYMPHONY CHAMBER PLAYERS (SELECTIONS BY MOZART, BRAHMS, BEETHOVEN, FINE, COPLAND, CARTER, PISTON)—BOSTON SYMP. Chamber Players
FRANCK: SONATA IN A MAJOR FOR VIOLIN & PIANO/DEBUSSY: SONATA IN G MINOR FOR VIOLIN & PIANO—Erick Friedman, Andre Previn
HAYDN: QUARTETS (OPUS 33)—The Weiler Quartet
MOZART: THE SIX VIOLA QUINTETS FOR STRING QUARTET AND VIOLA—

Walter Trampler and Budapest Quartet
PROKOFIEV: SONATA FOR CELLO & PIANO, OP. 119/
CHOPIN: SONATA IN G MIN. FOR CELLO & PIANO, OP. 65—Gregor Piatigorsky & Rudolf Firkusny
SCHUBERT: QUINTET IN C MAJOR—Vienna Philharmonic Quartet

39. **BEST PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITH OR WITHOUT ORCHESTRA)**
BAROQUE GUITAR (BACH, SANZ, WEISS, ETC.)—Julian Bream
RUBINSTEIN AND CHOPIN (Bolero, Tarentelle, Fantasie in F Min., Berceuse & 3 Nouvelles Etudes)—Artur Rubinstein
CHOPIN: NOCTURNES—Ivan Moravec
DVORAK: CONCERTO IN A MIN. FOR VIOLIN—Isaac Stern. Soloist: Eugene Ormandy cond. Philadelphia Orch.
ELGAR: CONCERTO FOR VIOLIN—Yehudi Menuhin, soloist, Boult cond. New Philharmonia Orch.
OPERATIC LISZT—Raymond Lewenthal
PROKOFIEV: CONCERTO NO. 1 IN D FLAT MAJOR FOR PIANO; CONCERTO NO. 2 IN G MINOR FOR PIANO—John Browning, Soloist—Leinsdorf cond. Boston Symp. Orch.
RODRIGO: CONCIERTO DE ARANJUEZ FOR GUITAR & ORCHESTRA/CASTELNUOVO-TEDESCO: CONCERTO IN D

MAJOR FOR GUITAR—John Williams, Soloist; Ormandy cond. Philadelphia Orch.

40. **BEST OPERA RECORDING**
BARTOK: BLUEBEARD'S CASTLE—Istvan Kertesz cond. London Symp. Orch. Principal Soloists: Christa Ludwig, Walter Berry
COPLAND: THE TENDER LAND—Aaron Copland cond. Choral Arts Society & N. Y. Philharmonic, Princ. Soloists: Clements, Turner, Cassilly, Treigle, Fredericks
PUCCINI: TURANDOT—Molinari—Pradelli cond. Rome Opera Chorus & Orch. Soloists: Birgit Nilsson, Franco Corelli
WAGNER: DIE WALKURE—Georg Solti cond. Vienna Philharmonic Orch. Princ. Soloists: Birgit Nilsson, Regine Crespin, Christa Ludwig, James King, Hans Hotter
WAGNER: LOHENGRIN—Erich Leinsdorf cond. Boston Symp. Orch. Princ. Soloists: Konya, Amara, Gorr, Dooley

41. **BEST CHORAL PERFORMANCE (OTHER THAN OPERA)**
BEETHOVEN: MISSA SOLEMNIS IN D MAJOR—William Pitz, cond. New Philharmonia Chorus; Otto Klemper cond. New Philharmonia Orch.
HANDEL: MESSIAH—Colin Davis conducting Soloists, London Symp. Orch. & London Symphony Choir
HANDEL: MESSIAH—Robert Shaw cond. Robert Shaw Chorale & Orchestra
IVES: MUSIC FOR CHORUS—Gregg Smith cond. Columbia Chamber Orch. Gregg Smith Singers, Ithaca College Concert Choir, George Bragg cond. Texas Boys Choir
ORFF: CARMINA BURANA—Wilhelm Pitz cond. New Philharmonia Chorus/Fruhbeck de Burgos cond. New Philharmonia Orch.
VAUGHN WILLIAMS: HODIE—David Willicocks cond. Bach Choir & Choristers of Westminster Abbey/London Symp. Orch.
VERDI: REQUIEM—Alfred Nash Patterson, dir., Boston Symp. Chorus/Erich Leinsdorf cond. Boston Symp. Orch.
BLESS THIS HOUSE—Richard Condi, director Mormon Tabernacle Choir; Eugene Ormandy, conductor Philadelphia Orchestra

Capitol Considers Move Into 4-Track

• Continued from page 3

which system should be offered by Ford, Ford was the first of the major car manufacturers to enter the cartridge field.

Livingston indicated that Earl Muntz has been among the people petitioning him for the rights to his catalog. He says he's aware that if Capitol does decide to duplicate in 4-track, the move could throw the industry into further turmoil. But, says Livingston, he tried to champion the cause for standardization (March 20, 1965, Billboard).

"If standardization cannot be achieved then I can't worry about it," Livingston said in strong terms. "We've turned out Playtapes and cassettes and 4-track (up to now). Now we have to make a proper business de-

cision based on studies. Muntz has been after us. We've met with him periodically, and we've gotten a little information from him."

Livingston pointed to 4-track's being very much alive, indicating that the system currently led over 8. "If we do go 4, we will be doing it because we will have no other choice." Livingston feels the tape picture is cloudy. He doesn't think 4 or 8 is the totally definitive answer.

Merc. Compatible

• Continued from page 1

cess. Philips recently announced (Billboard Feb. 4) plans to launch compatible product in England in March with six albums in a new "Jazz Life" series on Fontana Records label. The firm has, however, successfully marketed compatible records in Europe for some while, as have labels like DGG and Pye.

The first full-price album noticed by the Billboard staff as being compatible was a recent album several weeks ago by Roger Miller on Smash Records.

Irving Green, Mercury president, said compatible product for the firm was still in the experimental stage. . . "so far we're still trying to figure out how to do it."

"But, yes, we're doing experiments with compatible product. I guess every company is."

42. **BEST VOCAL SOLOIST PERFORMANCE (WITH OR WITHOUT ORCHESTRA)**
MAHLER: SYMPHONY NO. 4 IN G MAJOR—Judith Raskin—(George Szell cond. Cleveland Orchestra)
MAHLER: THE YOUTH'S MAGIC HORN (Das Knaben Wunderhorn)—Janet Baker—(Morris cond. London Philharmonic Orch.)
PRESENTING MONTSERRAT CABALLE—(Bellini & Donizetti Arias)—Montserrat Caballe
PRIMA DONNA—(Barber, Purcell, etc.)—Leontyne Price—(Molinari—Pradelli cond. RCA Italiana Opera Orch.)
SCHUMANN: DICHTERLIEBE—Dietrich Fischer—Dieskau
STRAUSS: FOUR LAST SONGS—Elisabeth Schwarzkopf—(Szell cond. Berlin Radio Symphony Orch.)

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TALENT

L. A. Reforming Own Reform on Licenses

By ELIOT TIEGEL
LOS ANGELES — The county has overhauled its re-

cently instituted overhauling of entertainment licenses for nightclubs catering to music by and for the big-beat set.

Seventy days after the Board of Supervisors abolished all teen-age dance permits for clubs along the Sunset Strip, this same governing body enacted an ordinance which in effect returns the Strip to teen-agers and the rock 'n' rollers who have dominated the area for the past two years. The governmental turnaround should prove a boon for live entertainment and the club owners.

Under new regulations drafted by the County Delinquency and Crime Commission last week, youngsters 17 years of age may now enter clubs where alcohol is served, to dance to live and recorded music. Previously, the minimum age for drinking was 18. Under the new law, clubs must set up drinking and dancing areas, with 17-year olds required to stay away from the hard stuff. There is also a provision for allowing 15-year-olds into clubs which are non-alcoholic. A major new freedom for clubs is the provision for servicing 15-year-olds. This new regulation, based on locations remaining liquor-free, thus opens another area for booking teen groups. There have been attempts at strict "teenie-bopper" clubs, but they have faltered.

The new ordinances drafted by the Crime Commission had the endorsement of the County's Public Welfare Commission, which had requested that teen dance permits be revoked.

The flip-flop in the county's attitude over teen dancing is attributed to some strongly voiced civic attitudes that youngsters should have the freedom to dance in commercial locations. Several weeks ago, the county amended its 10 p.m. curfew law to emphasize "loi-

(Continued on page 14)

Martin, Satchmo One-Two Punch

LAS VEGAS—A strong one-two punch, Tony Martin and Louis Armstrong, rocked first nighters at the Riviera Hotel last Wednesday (3).

Armstrong, with his All Stars, opened the show singing favorites "Sleepy Time Down South," "St. James Infirmary," "Mame," and an updated "Hello Dolly." Female member of the group, Jewel Brown, offered (with rhythm section) fine treatments of "What the World Needs Now Is Love," and "Time After Time." The solid sidemen were Tyree Glenn on trombone; Marty Napoleon, piano; Buster Bailey, clarinet; Buddy Catlett, bass; and Danny Barcelona, drums.

Martin's classically distinctive notes caressed such numbers as "More," "Born Free," "We Were Lovers," and "Impossible Dream."

DON DIGILIO

Cap. Booking's 1.5 Mil. Billings

NEW YORK—Capitol Booking Corp. racked up \$1,500,000 billings in its first six months of operation. Ron Terry, the agency's president, projects the company's first year of billings at \$4 million.

CBC now has some 60 acts on its roster and another 65 with which it has booking commitments. CBC's idea is to develop its artists into all areas of show business. "Our aim," Terry said, "is also to sign established artists as well as ones we can develop and diversify."

CBC recently opened West Coast offices and is now in the process of establishing a Chicago branch. Among recent acquisitions to the agency roster are such acts as the Blues Magoos, Joe Cuba, Chris Montez and Eileen Fulton, who stepped out of TV soap opera roles to pursue a singing career.

13,000 Dig Standards, New Works at Boston Jazzfest

BOSTON — Some 13,000 fans of all ages poured into the War Memorial Auditorium for the recent second annual Boston Globe Jazz Festival. A third event was added to the two nightly programs, a Jazz for Youth selection on Saturday afternoon.

Produced by the Boston Globe newspaper company in cooperation with Festival Productions, Inc., George T. Wein, president, the three events were narrated again by the jazz priest, Rev. Norman J. O'Connor, and Wein. Profits, undisclosed by the sponsoring organization, are turned over to the scholarship funds of the New England Conservatory of Music.

Unofficial sources believe profits to be between \$5,000 and \$9,000, although Globe's underwriting of various promotional aspects provides a slanted guess at total net. Along with Wein, the two-day event was planned by Samuel S. Rogers, assistant manager of public affairs (promotion department), and Robert Ahearn, director of promotion and research.

The Friday night program included the Thelonius Monk quartet, Clark Terry, guest artist, the Modern Jazz Quartet, the Dave Brubeck Quartet, the

Thad Jones-Mel Lewis Orchestra and J. J. Johnson, guest artist. Saturday night was a new show entirely, with the Continentals, the Newport All Stars, Jimmy McPartland and Marian McPartland, guest artists, Sarah Vaughan and Erroll Garner.

Matinee Popular

The Saturday matinee Jazz for Youth venture proved a popular item, with the Dave Brubeck Quartet both playing and backing Brubeck's carefully delivered, and succinctly done, explanation of jazz. The Newport Festival all-stars appeared followed by the Milford Area Youth Orchestra, from Milford, Mass., and comprised of 11 through 18-year-olds, directed by Henry (Boots) Mussulli.

The 54-piece orchestra played standards and some new works and captivated both their peers and the older folk. Wein, following the Central Massachusetts group's receiving a standing ovation, invited the group to appear at the Newport Jazz Festival scheduled this July in Rhode Island.

Globe's Rogers said later that the event was more of a success than even anticipated. All concerned expressed great satisfaction with results, especially with the youth program.

CAMERON DEWAR



HINES, HINES & DAD, a family variety act, are pictured as they recently signed a contract with Columbia Records. Their first single, "Why I Must Feel This Way" and "Hambone" was recorded by Kenjo Productions. Left to right are Dad Hines, Maurice Hines, Gene Weiss, of Columbia's artists & repertoire department; Harry Ascola, president of Kenjo, and Gregory Hines.

Diahann Carroll Gives Out With Hot Act Despite Cold

NEW YORK—You can't keep a good pro down. Despite equipment trouble and an attack of laryngitis, Diahann Carroll wound up a big winner at her Persian Room opening Wednesday (8).

Problem No. 1 was the strapless gown which was not immune to the laws of gravity. Miss Carroll used her cape to strategic advantage, and while the maneuvers were a bit distracting at the outset, her candid evaluation of her predicament soon won the sympathy of the audience.

But Miss Carroll needed nobody's sympathy by the third number — a soft, measured "What the World Needs Now." Laryngitis and all, she's still one of the best legit singers around. "Am I Blue" was soft, sweet and soulful, and "The Curse of an Aching Heart" was a "put on" of the red hot mamas.

Only selection from her debut Columbia album, "Nobody Sees Me Cry," was a poignant "Nobody But Me," and her "As Time Goes By" was delivered

in true "play it again, Sam," style.

Show stopper was "Sweetest Sounds" from "No Strings," her Broadway hit. Richard Rodgers, at a stageside table, arose to kiss the artist's hand at the end of the number.

(Continued on page 14)

Shaw Artists Suing Glaser

NEW YORK—Shaw Artists Corp. has filed suit in New York Supreme Court against Joe Glaser and his Associated Booking Corp. for allegedly "interfering with SAC's exclusive representation agreement with Otis Redding." The suit asks for "compensatory and punitive damages" in excess of \$500,000.

In related actions, SAC instituted proceedings against Redding with the American Guild of Variety Artists in accordance with AGVA rules and regulations. Such proceedings are designed "to force Redding to comply with the terms of his SAC contract." At the same time a parallel course of action has been referred to legal counsel in Georgia who are now preparing similar charges against Redding's manager, Phil Walden.

For the past year, Redding has been one of the top rhythm & blues artists in the country. He records on the Volt label.

Fenster Dissents With John Levy Manager Letter

NEW YORK—Hy Fenster of Hy Fenster Productions has issued a strong dissent to a letter from John Levy of John Levy Enterprises (Billboard, Dec. 17, 1966). Levy's letter was in response to comments by Bang Records artist Neil Diamond on managers (Billboard, Dec. 3, 1966).

Referring to Levy's disagreement with the practice of small record companies tying up artists, Fenster said, "Perhaps he (Levy) does not realize that many managers start labels merely because they are trying to do something for their artist when they find that, in spite of the money they may have invested, no one is willing to take a chance on the record, although it may have quality and market value. . . . He also neglects to mention that large record companies tie up artists."

Fenster also took exception to Levy's reference to the Conference of Personal Managers East and West. Fenster indicated that many reputable managers did not belong to Levy's group. He explained he had invested in many artists "who have been turned down by conference managers."



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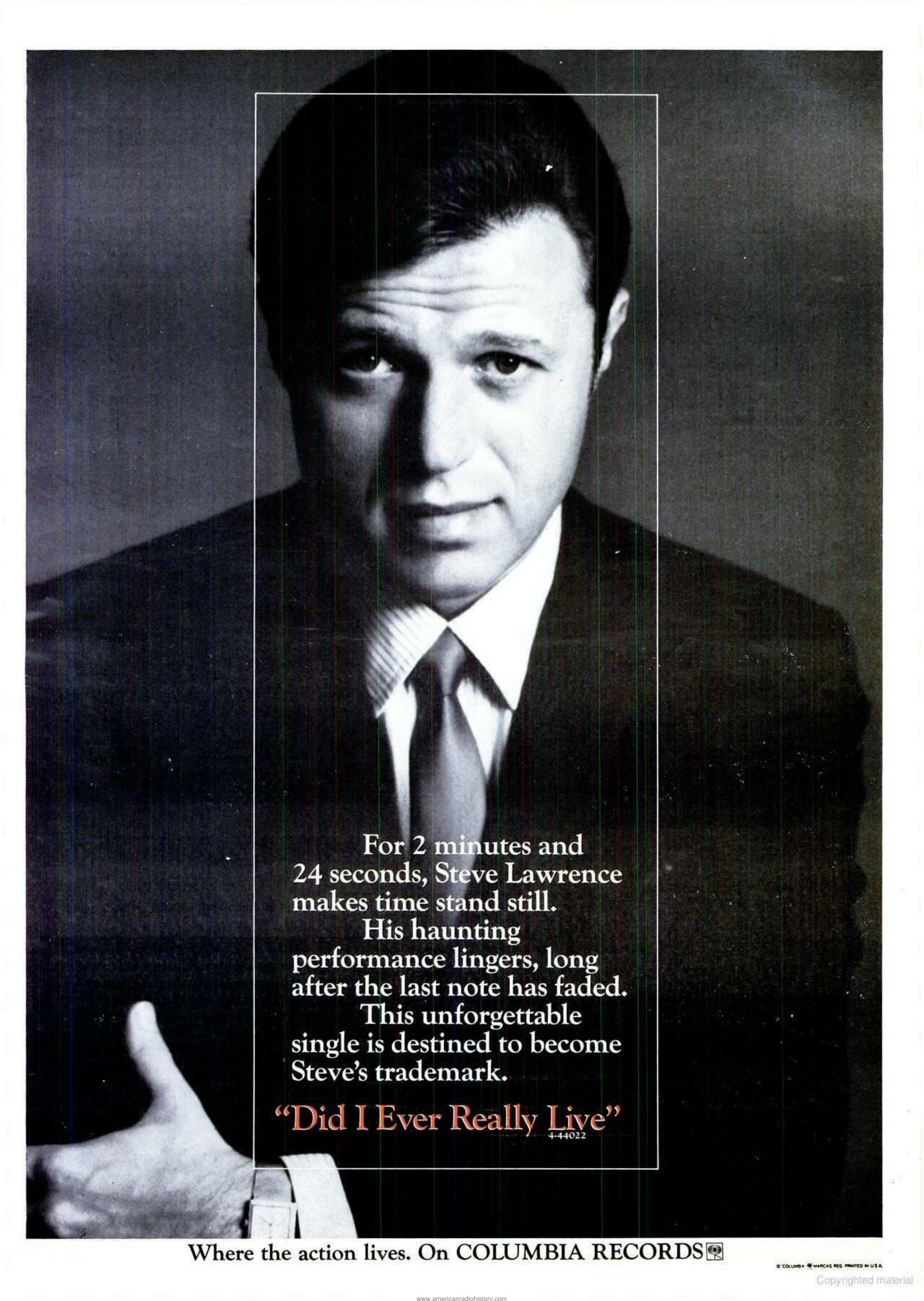
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Coast Jazz Festival: Trip That Bridges Musical Past

BEVERLY HILLS, Calif. — An educational approach to the history of jazz tied the recent first annual Beverly Hills Jazz Festival in a neat package at BH High School.

Although the event bore the city's name, it was actually a collaboration between the Unified School District's international performing arts program and critic Leonard Feather, who assembled the players and wrote the narration.

Some 1,500 persons attended the opening session to take a trip through the rag, blues and Dixieland styles. Heavy rains dampened the Sunday matinee crowd, estimated at around 1,000 persons. They followed jazz development through the swing, bop, cool, modern and avant-garde periods. A gross of \$8,000 was reported for the two sessions in the school's auditorium.

The opening session was a bright experience, principally because there is so much joy and happiness in ragtime and Dixieland. The incomparable styles of cornetists Wild Bill Davison and Rex Stewart, clarinetist Barney Bigard and pianist Marvin Ash, for example, helped create an aura of good times.

Davison's playing dominated the first session as the main melody instrument, with backing by John Ewing on slide trombone, Ira Westley on bass and tuba, and Teddy Edwards on drums.

Feather's narration tied all the styles together, with the attractive vocalist (alto saxophon) Vi Redd offering samples of spiritual music, out of which the work songs and then blues developed. O. C. Smith's rich voice was heard briefly on one number, "Take This Hammer," in which Feather and the audience all clapped on different beats, until everybody got together midway through the song.

The ragtime and stride schools of piano playing were demonstrated by Ash, who has great skills in these fields. The warm lyricism of Barney Bigard's clarinet melded meaningfully with Davis' strong horn on "Nobody Knows When You're Down and Out," "Tiger Rag" and George Botsford's 1908 "Black and White Rag." Of particular value was Feather's pointing out the historical dates when tunes were written and recorded, with the participants attempting to recreate their moods.

It took the program 10 numbers to bring on Stewart, for a

Grove Into Disks —Cuts 'MacBird'

NEW YORK—Grove Press is entering the recording field for the first time, with the waxing of "MacBird," a contemporary political satire which opens next Wednesday (22) at the Village Gate. The play by Barbara Garson is based on Shakespeare's "Macbeth." Profit-sharing terms with the cast are included in the contracts for the original cast album. The cast is headed by Stacy Keach, William Devane, Rue McClanahan, John Clark and Paul Hecht. Grove Press, which is publishing the performance program, has also acquired paper back rights to "MacBird," which previously had been privately printed by Grassy Knoll Press.

duet with Davis on "Dippermouth Blues," a tune first recorded in 1923 by King Oliver's Creole Band.

It was during the study of the Duke Ellington Era that Stewart and Bigard, both alumnus of the Duke School really stood out. The duo teamed on "Mood Indigo," with Stewart displaying his full and half valve styles and muted growls. On "Tea for Two" Bigard worked his way up the scale, concluding with an extended final note.

The Sunday matinee for the younger set featured Buddy Collette on sax, clarinet and flute; pianist Roger Kellaway, avante-garde trumpeter Don Ellis, alto saxophonist Benny Carter, guitarist Barney Kessel, bassist Ray Brown and drummer Shelly Manne.

Their music demonstrated how complex and sophisticated jazz has become and how much the blues means as a bedrock of inspiration. The current scene, through Kellaway and Ellis, showed the great promise for tomorrow. **ELIOT TIEGEL**

Grudeff and Jessel Join Valando & 'Hellzapoppin'

NEW YORK — Broadway show score writers Marion Grudeff and Ray Jessel have joined music publisher Tommy Valando's writing stable. The team's first score under the Valando banner will be for "Hellzapoppin' 67."

The "Hellzapoppin'" musical, which will be produced by Alexander Cohen, will premiere in Montreal this June as part of the Expo 67 festivities. A Broadway date for the musical has not yet been set.

Grudeff and Jessel were last represented on Broadway with "Baker Street," which was published by E. B. Marks. They also have the pop song, "All," with Marks which is currently riding the best-selling charts with James Darren's recording on the Warner Bros. label. They also have written the score for "Spring Thaw," a musical which is now on tour in Canada.

Other projects on the Grudeff-Jessel agenda are a musical-

Signings

Jan and Dean signed to Columbia Records. The deal was arranged by Gene Weiss, who is responsible for master acquisitions at Columbia and who will co-ordinate the team's recording activities with Magic Lamp Productions, producer of their records. "Yellow Balloon" is their first single on the Columbia label.

The Serendipity Singers signed with United Artists Records. The group has been set to sing the title song behind the credits and for the UA soundtrack album of Harold Hecht's film production "The Way West." . . . Trudy Pitts, pop-jazz organist, to Prestige Records. Cal Lampley, Prestige's a&r director, has scheduled the first album and single to be released in March. . . . Dick Hyman has resigned a long-term contract with Command Records. Hyman's latest LP for the label is "Brazilian Impressions." . . . Vanguard has signed Peter Walker to do an album of raga music called "Rainy Day Raga." . . . The Tokens have joined Warner Bros. as artists. They recently signed with the label as independent producers. . . . Linda Owens, Last Friday's Fire, a rock 'n' roll group, and comedy writer Bob Kaufman have been signed to LHI Records, Lee Hazelwood's label.

ization of Mark Twain's "Man With a Million Pound Note" and "Barnum."

Meantime, Tommy Valando left for London last week to attend the opening of "Fiddler on the Roof." He will visit his branch offices throughout Europe to intensify the promotion of "Fiddler" which has nine companies currently running on the Continent and seven more opening within the next few months. The "Fiddler" score was written by Jerry Bock and Sheldon Harnick.

Valando will also set in motion an exploitation drive for the Fred Ebb-John Kander score for "Cabaret" and the Jerry Bock-Sheldon Harnick score for "The Apple Tree."

Meeting with all branch managers have been arranged to familiarize them with forthcoming Broadway shows scheduled for next season and acquaint them with the many new writers he has taken under his wing.



THE SHAGGY BOYS, seated, are being primed for a publicity-promotion push by United Artists Records on behalf of their single, "Behind These Stained Glass Windows." Co-ordinating the drive are, standing left to right, Eddie Deane, national promotion director of UA Music Companies; Ed Levine, UA singles promotion director; Lloyd Leipzig, UA's director of creative services, and Tony Michaels, group's producer.

Coleman Turns Flip Side—Cuts Platter With Col'bia

NEW YORK—Cy Coleman, who has blocked out a career for himself as a Broadway composer with shows like "Sweet Charity," "Little Me" and "Wildcat," still yens for the performing life. He has just come out with an album on Columbia Records titled "If My Friends Could See Me Now," in which he sings his own compositions, and he's thinking about returning to the nightclub circuit with a trio to accompany his pianistics.

His current album release is his first for Columbia after close to a four-year hitch with Capitol Records. Coleman says there are benefits to being a free recording agent so you can control what you do. He's already plotting out a new album which

he hopes to submit to Columbia for the go-ahead signal.

Meantime, he's taking the artist's route to promote the "Fridens" LP. He's making the disk jockey and dealer-distributor rounds and has four promotion men from his own publishing firm, Notable Music, as well as four promotion men from the E. H. Morris publishing firm, co-ordinating the drive to plug the album. The publishing rights to the Coleman songs in the album are split between Notable and Morris.

His yen to perform, however, isn't getting in the way of his composing career. He's now teamed up with Dorothy Fields, with whom he wrote "Sweet Charity," and they've got several properties in mind for another crack at Broadway.

Rose's Contemporary Style Makes Him All-Season Act

NEW YORK—Columbia Records artist Tim Rose demonstrated vocal artistry at the Bitter End here Monday (6) that could catapult him on the charts.

Rose, in a driving baritone voice blending folk-rock, r&b, and country, calls himself an exponent of "contemporary music." Rose plays the electric guitar and was accompanied by his group on guitar, drums and electric organ.

He delivered his current sin-

gle "Hey Joe" and sang a particularly haunting rendition of "Summertime." "Morning Dew," a medium-paced rock-ballad, was included. This song is scheduled for a disk release this month.

Sharing the bill was a Woody Allen-type comic, Stanley Myron Handelman, who made some laugh points, and a singer-comedian Dick Mathews, who focused on bawdy Elizabethan ballads.

CHARLES BARRETT

Rodriguez and Kings Play Like Jokers in Las Vegas

LAS VEGAS—An Americanized brand of mariachi music is being offered Flamingo Hotel patrons by Reuben Rodriguez and the Guadalajara Kings. The 15-man aggregation, complete with sombreros and Mexican garb from Mexico City, just doesn't come off.

The group's presentation is spotty and uneven. Rhythm

tempos vary unexpectedly during numbers as the percussion drummer seeks out the right beat. The arrangements are based on authentic Mexican songs with three unmiked violins sounding squeaky and out of place in a gambling lounge where the noise of the slots is quite overpowering. Rodriguez plays the timbales and sings, but with the songs in Spanish, he has a hard time involving his audience.

The act is from Mexico City but it looks as if they have Americans as electric guitarist and electric bassist. Occasionally the wired guitar plays a hard "dirty" chord as a commentary of the 1960's, but the fiddles bring us back to old Mexico.

Rosa de Castilla is the featured vocalist who works over a bag of evergreen Mexican numbers. The group needs work in its instrumentation, which is a coupling of violins with trumpet, saxophone and trombone. There are appropriate Mexican string instruments which work nicely, however. The act also needs to update its material if it hopes to appeal to an American audience. In this instance, the King's authenticity — when it's displayed—drags the overall sound down.

ELIOT TIEGEL

L. A. Reforming

• Continued from page 12

tering" as the chief reason for enforcement.

Following word of the re-establishment of teen dance freedoms, two Strip area clubs announced they would apply for these permits. They were the Whiskey A Go Go and Gazzarris. The Whiskey had begun booking rhythm and blues acts and doing good business with the 21 and over regulation. Gazzarris tried unsuccessfully to institute a topless girlie policy at its Sunset Boulevard location, switching rock groups to its LaCienega Boulevard outpost within LA city limits and not bound by the county's no-teen dance policy in drinking clubs.

Diahann Carroll

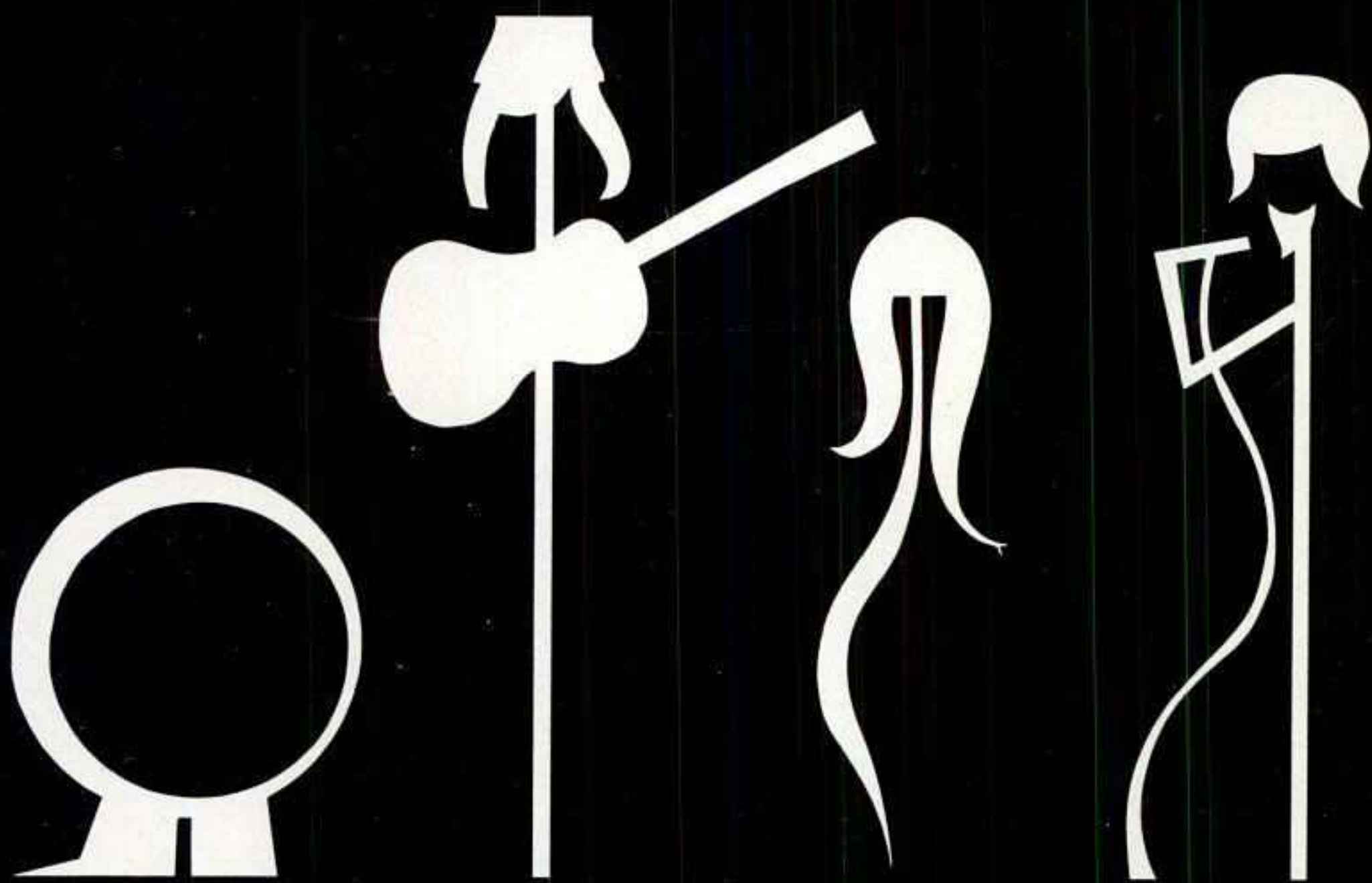
• Continued from page 12

It was her seventh Persian Room opening and the room still seems to cause an initial nervousness on the part of Miss Carroll. But this nervousness soon wore off, and after five minutes there was no question as to who was in command.

Few recording artists know

how to use their hands as effectively as Miss Carroll, and fewer still have the poise to turn a potentially embarrassing situation to their advantage. It's a pity Miss Carroll can't be seen on her records. But her voice does wonders for the imagination.

AARON STERNFIELD



CASS JOHN MICHELLE DENNIS

**“DEDICATED
TO THE ONE I LOVE”**

D 4077

PRODUCED BY LOU ADLER

DUNHILL

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FOR EVERYONE WHO WANTS MORE

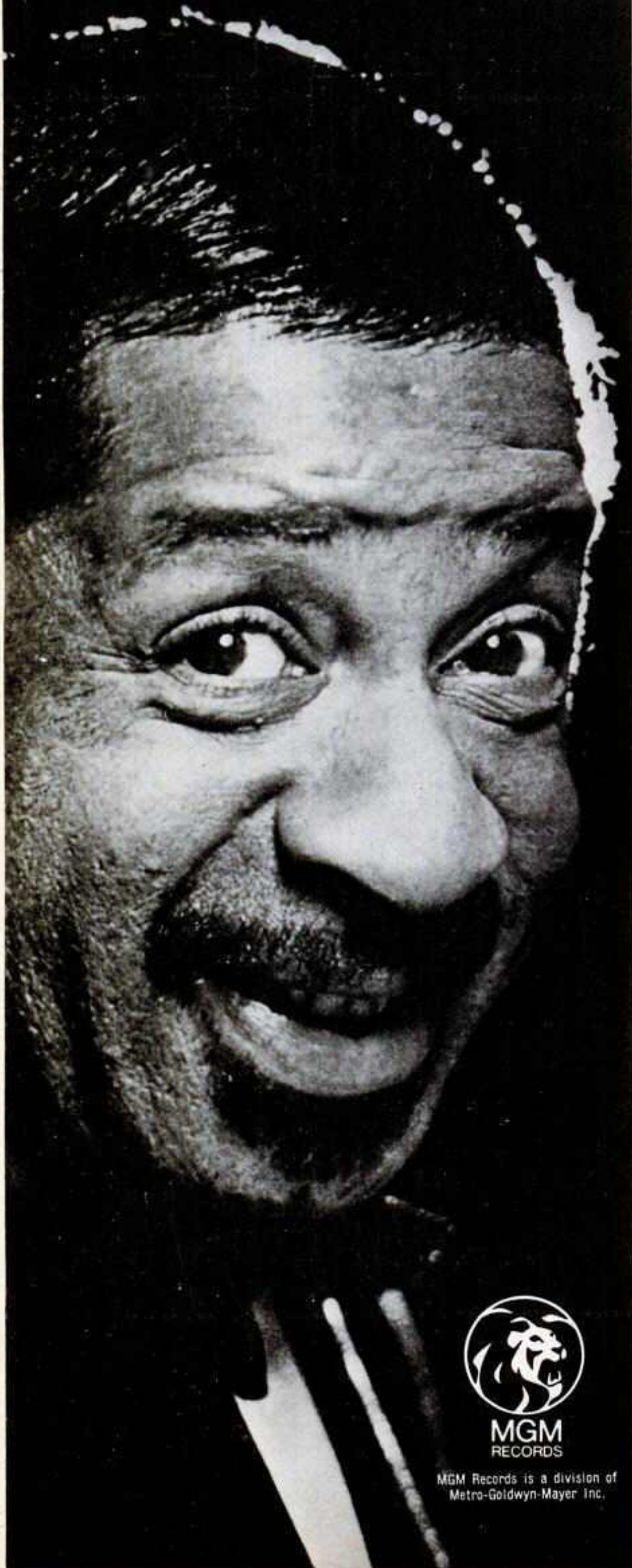
ERROLL GARNER

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WITH **K-13677**

GREAT TUNE! GREAT GARNER!
GREAT PROGRAMMING FOR
EASY LISTENERS!



MGM
RECORDS

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

Billboard TOP 40

EASY LISTENING

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

THIS WEEK	1	2	3	TITLE	Artist, Label & Number	Weeks On Chart
1	1	1	3	MY CUP RUNNETH OVER	Ed Ames, RCA Victor 9002 (Chappell, ASCAP)	12
2	4	5	17	LADY	Jack Jones, Kapp 800 (Roosevelt, BMI)	6
3	8	17	23	I'LL TAKE GOOD CARE OF YOUR CARES	Frankie Laine, ABC 10891 (Remick, ASCAP)	6
4	2	2	4	MUSIC TO WATCH GIRLS BY	Bob Crewe Generation, Dyno Voice 229 (SCP, ASCAP)	8
5	5	6	13	ALL	James Darren, Warner Bros. 5874 (Marks, BMI)	11
6	6	12	20	SWEET MARIA	Billy Vaughn Singers, Dot 16985 (Roosevelt, BMI)	7
7	7	9	25	GEORGY GIRL	Seekers, Capitol 5756 (Chappell, ASCAP)	4
8	3	4	2	WISH ME A RAINBOW	Gunter Kallmann Chorus, 4 Corners of the World (Famous, ASCAP)	13
9	9	18	24	SUNRISE, SUNSET	Roger Williams, Kapp 801 (Sunbeam, BMI)	5
10	11	19	32	DADDY'S LITTLE GIRL	Al Martino, Capitol 5925 (Cherio, BMI)	4
11	16	27	33	PEOPLE LIKE YOU	Eddie Fisher, RCA Victor 9070 (Folst, ASCAP)	4
12	12	13	26	GREEN, GREEN GRASS OF HOME	Tom Jones, Parrot 40009 (Tree, BMI)	4
13	17	29	39	GONNA GET ALONG WITHOUT YA' NOW	Trini Lopez, Reprise 0547 (Reliance, ASCAP)	4
14	14	16	16	TINY BUBBLES	Don Ho, Reprise 0570 (Granite, ASCAP)	12
15	10	11	14	WHAT MAKES IT HAPPEN	Tony Bennett, Columbia 43954 (Shapiro-Bernstein, ASCAP)	7
16	18	25	30	OUR WINTER LOVE	Lettermen, Capitol 5813 (Cramart, BMI)	6
17	24	28	40	DIS-ADVANTAGES OF YOU	Brass Ring, Dunhill 4065 (Scott, ASCAP)	4
18	15	3	1	SUGAR TOWN	Nancy Sinatra, Reprise 0527 (Criterion, ASCAP)	12
19	28	36	—	LOVIN' YOU	Bobby Darin, Atlantic 2376 (Faithful Virtue, BMI)	3
20	25	38	—	SHERRY!	Marilyn Maye, RCA Victor 9076 (Chappell, ASCAP)	3
21	27	34	—	THE HONEYMOON IS OVER	Steve Lawrence & Eydie Gorme, Columbia 43930 (Chappell, ASCAP)	3
22	13	10	12	IF YOU GO AWAY	Damita Jo, Epic 10061 (Marks, BMI)	12
23	23	24	27	LIFE IS GROOVY	United States Double Quartet (Tokens-Kirby Stone Four), B. T. Puppy 524 (April, BMI)	5
24	34	—	—	IT HURTS TO SAY GOODBYE	Vera Lynn, United Artists 50119 (United Artists, ASCAP)	2
25	22	22	11	CONSTANT RAIN	Sergio Mendes & Brasil '66, A&M 825 (Peer International, BMI)	9
26	19	20	15	ANYONE CAN MOVE A MOUNTAIN	Harry Simeone Chorale, Columbia 43926 (St. Nicholas & Videocrat, Ltd., ASCAP)	10
27	33	—	—	THEME FROM "THE SAND PEBBLES"	Tony Martin, Dunhill 4073 (Hastings, ASCAP)	2
28	37	—	—	STOOD UP	Floyd Cramer, RCA Victor 9065 (Blackwood, BMI)	2
29	36	—	—	THE LADY SMILES	Mat Monro, Capitol 5823 (Roosevelt, BMI)	2
30	38	—	—	NOW I KNOW THE FEELING	Vikki Carr, Liberty 55937 (Duchess, BMI)	2
31	31	33	36	MUSIC TO WATCH GIRLS BY	Al Hirt, RCA Victor 9060 (SCP, ASCAP)	5
32	32	37	—	SOFTLY, AS I LEAVE YOU	Eydie Gorme, Columbia 43971 (Miller, ASCAP)	3
33	39	—	—	ALL I NEED IS YOU	Brothers 4, Columbia 43984 (Shoenfeen, ASCAP)	2
34	29	32	35	KISS TOMORROW GOODBYE	Lainie Kazan, MGM 13657 (Camilla, BMI)	8
35	—	—	—	FOR BABY	Sandpipers, A&M 835 (Cherry Lane, ASCAP)	1
36	—	—	—	PEEK A BOO	New Vaudeville Band, Fontana 1573 (MRC, BMI)	1
37	30	31	34	KISS TOMORROW GOODBYE	Jane Morgan, Epic 10113 (Camilla, BMI)	8
38	—	—	—	A JOYFUL NOISE	Johnny Mann Singers, Liberty 55938 (Churchill, BMI)	1
39	40	—	—	CABARET	Ray Conniff, Columbia 43975 (Sunbeam, BMI)	2
40	—	—	—	SWEET MISERY	Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	1

ACTION
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2 BIG CHART
SELLERS!!

"OH! WOMAN"

Nat Stuckey
Paula 257

"THE PUSH"

Billy Joe Young
Jewel 775

3 GREAT
NEW RELEASES!!

**"SHE'S CRAZY
ABOUT
ENTERTAINERS"**

Jerry McCain
Jewel 773

"UP AND DOWN"

John Fred
and the
Playboys
Paula 258

"PHILLY WALK"

Boogie Kings
Paula 260

2 FUTURE HITS!!

**"NOTHING
TAKES THE
PLACE OF
YOU"**

Toussaint McCall
Ronn 3

**"LOSING
BOY"**

Eddy Giles
Murco 1030

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“Marryin’ Kind of Love” by The Critters



K-805

b/w New York Bound

A Kama-Sutra Production

Produced by Artie Ripp,

Peter Anders, Vinny Ponica.

Kapp Records





SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 126—Last Week, 160

*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 BEATLES—PENNY LANE (Prod. George Martin) (Writers: Lennon-McCartney) (Maclen, BMI)—**STRAWBERRY FIELDS FOREVER** (Prod. George Martin) (Writers: Lennon-McCartney) (Maclen, BMI)—Once again, two powerful Lennon-McCartney sides are offered by the group that hasn't missed yet. Top is a clever, easygoing item, while the flip rocks with psychedelic fervor. **Capitol 5810**

MARTHA AND THE VANDELLAS — JIMMY MACK (Prod. Holland-Dozier) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—Solid rhythm entry

by the girls should equal the success of their "I'm Ready for Love" hit. Top performance is right in the Motown bag. Flip: "Third Finger, Left Hand" (Jobete, BMI). **Gordy 7058**

THE ROYAL GUARDSMEN—RETURN OF THE RED BARRON (Prod. Gernhard Ent.) (Writers: McCullough - Gernhard - McCullough) (Sanphil, BMI)—They're at it again! The Peanuts character and his infamous foe will fly to the top of the Hot 100 with this clever follow-up to their initial hit. Flip: "Sweetmeats Slide" (Sanphil, BMI). **Laurie 3379**

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

THE MAMA'S AND THE PAPA'S—DEDICATED TO THE ONE I LOVE (Prod. Lou Adler) (Writers: Pauling-Bass) (Trousdale, BMI)—Hot on the heels of their "Words of Love" hit comes this classy revival of the Shirelles hit, which should keep the unique quartet at the top of the Hot 100. Flip: "Free Advice" (Trousdale, BMI). **Dunhill 4077**

RAY CHARLES—SOMETHING INSIDE ME (Writer: Holiday) (Versil-Racer, ASCAP) — **I WANT TO TALK ABOUT YOU** (Writer: Eckstine) (St. Louis, BMI)—Charles has two equally potent chart items here. Top is a blues rocker loaded with soul, while the ballad offering gets a smooth, lush reading by the artist. **ABC 10901**

THE TROGGS—GIVE IT TO ME (Prod. Larry Page) (Writer: R. Presley) (James, BMI)—Chalk this up as another big one for the "Wild Thing" group. Hard-hitting dance beat and powerful vocal workout will bring this onto the charts with impact. Flip: "You're Lying" (James, BMI). **Fontana 1576**

ANTHONY AND THE IMPERIALS — DON'T TIE ME DOWN (Prod. Teddy Randazzo) (Writers: Adams-Pike-Randazzo) (Razzle Dazzle, BMI)—A new bag for the performer is this intriguing rock ballad, which is a sure bet for chart activity. Flip: "Where There's a Will There's a Way to Forget You" (Razzle Dazzle, BMI). **Veep 1255**

THE STANDELLS — RIOT ON SUNSET STRIP (Prod. Ed Cobb) (Writers: Valentino-Fleck) (Dijon, BMI)—The "Dirty Water" group should smash into the Hot 100 with impact with this raucous rock treatment of the film theme. Flip: "Black Hearted Woman" (Equinox-Norfolk, BMI). **Tower 314**

SENATOR BOBBY AND SENATOR MCKINLEY—MELLOW YELLOW (Prod. Chip Taylor-Dennis Wholey) (Writers: Donovan-Leitch) (Peer Int'l, BMI)—The recent Donovan smash gets a hilarious spoofing via this cleverly comic pairing of the two noted senators. A top programming item. Flip: "White Christmas (3 O'Clock Weather Report)" (Berlin, ASCAP). **Parkway 137**

CHRIZ MONTEZ—BECAUSE OF YOU (Prod. Herb Alpert) (Writers: Hammerstein-Wilkinson) (Gower, BMI)—Montez has been very successful with standards, and this smooth "in person" revival of the Tony Bennett classic will be no exception. Headed straight for the charts. Flip: "Elena" (Irving, BMI). **A&M 839**

JAMES BROWN AND THE FAMOUS FLAMES—KANSAS CITY (Prod. James Brown) (Writers: Stoller) (Armo, BMI)—The soul brother offers a soulful revival of the Wilbert Harrison hit, which should make its mark on the Hot 100 in short order. Flip: "Stone Fox" (Dynatone, BMI). **King 6086**

DR. WEST'S MEDICINE SHOW AND JUNK BAND — GONDOLIERS, SHAKESPEARES, OVERSEERS, PLAYBOYS AND BUMS (Prod. T. Marer) (Writer: Greenbaum) (Borscht, BMI)—The "Eggplant" gang has come up with an intriguing follow-up which should surpass their initial chart entry. Strengthens with each hearing. Flip: "Daddy I Know" (Borscht, BMI). **Go Go 00102**

JOE TEX—SHOW ME (Prod. Buddy Killen) (Writer: Tex) (Tree, BMI)—Tex wails the blues in this hard-driving rocker, which he penned. Will be a big one in pop and r&b markets. Flip: "A Woman Sees a Hard Time" (Tree, BMI). **Dial 4055**

JAN AND DEAN—YELLOW BALLOON (Prod. Magic Lamp Prod.) (Writers: Zekley-St. John-Lee) (Song-City, ASCAP)—Outstanding debut on Columbia for the duo is this easy rockin' change-of-pace number which should bring them back to the Hot 100 in a hurry. Flip: "Taste of Rain" (Orville, BMI). **Columbia 44036**

THE EMPERORS—MY BABY LIKES TO BOOGALOO (Prod. George Wilson & Phil Gaber) (Writer: Gardner) (Tootee Town, BMI)—Having scored with their "Karate" hit, the wailing group makes their bid for more chart honors with this rocker given a powerful performance. Flip: "You Got Me Where You Want Me" (Anteresgeo, BMI). **Mala 554**

ROY ORBISON—SO GOOD (Prod. Rose & Viennau) (Writers: Orbison-Dees) (Acuff-Rose, BMI)—Orbison has a hot chart contender in this up-tempo ballad, which he penned and performs in fine style. Top-notch arrangement and production. Flip: "Memories" (Acuff-Rose, BMI). **MGM 13685**

FATS DOMINO—I'M LIVING RIGHT (Writer: Singleton) (Gallico, BMI)—Domino is back rockin' and rollin' in his most commercial entry to date. Could bring him back to the Hot 100 in fine style. Flip: "I Don't Want to Set the World on Fire" (Cherio, BMI). **ABC 10902**

THE BLUEBEARDS — COME ON-A MY HOUSE (Prod. Al Kasha) (Writers: Bagdasarian-Saroyan) (Duchess, BMI)—The tune that brought Rosemary Clooney to the fore in the '50's could do the same for this psychedelic sounding group in the '60's. Intriguing revival. Flip: "I'm Home" (Piote, BMI). **Date 1547**

SUE DARBY — CANT GET ENOUGH OF YOU BABY (Prod. Randell-Linzer) (Writers: Linzer-Randell) (Saturday, BMI)—Newcomer Darby has a highly potent disk that could bring her to the winner's circle. Easy rocker has all the ingredients for a hit. Flip: "Call Me" (Captain Marvel, BMI). **ABC 10898**

THE LOVINS COHENS—NOSHVILLE KATZ (Prod. Bobby Weinstein) (Writer: Sebastian) (Faithful Virtue, BMI)—The recent Lovin' Spoonfull hit "Nashville Cats" gets the kosher treatment in this clever Bobby Weinstein production. With the right exposure, it could be a big one. Flip: "Shoily Klein" (Trippington, BMI). **MGM 13700**

THE HARD TIMES—THEY SAID NO (Prod. Steve Alaimo) (Writer: Richardson) (West Coast-Stanley, ASCAP) — New group created a stir with their "Fortune Teller" and this hard-driving rhythm follow-up should be even bigger. Top-notch Steve Alaimo production. Flip: "Sad, Sunshine" (Sea-Lark, BMI). **World Pacific 77864**

THE OLIVERS—BEEKER STREET (Writer: Aldrich) (Yugoth, BMI) — Unusual offering by the new group could bring them onto the Hot 100 for the first time out. Ferocious rocker moves from start to finish. Flip: "I Saw What You Did" (Yugoth, BMI). **RCA Victor 9113**

NICK DE CARO & ORK—AMY'S THEME (Prod. Tommy LiPuma and Nick De Caro) (Writer: Sebastian) (Faithful Virtue, BMI)—Haunting and beautiful is this lush commercial treatment of the "You're a Big Boy Now" theme, penned by John Sebastian. First-rate programming item that should stimulate sales activity. Flip: "Spanish Flea" (Almo, ASCAP). **A&M 838**

CHART Spotlights—Predicted to reach the HOT 100 Chart

THE GUNTER KALLMANN CHORUS—Chanson D'Amour (Bibo, ASCAP). **4 CORNERS OF THE WORLD 139**
THE CHIFFONS—If I Knew Then (Rozniue/Elmwin, BMI). **Laurie 3377**
ASTRID GILBERTO/WALTER WANDERLEY—A Certain Smile (Miller, ASCAP). **VERVE 10480**

THE GENTRYS—You Make Me Feel So Good (Gallico, BMI). **MGM 13690**
STEVE LAWRENCE—Did I Ever Really Live (Playgoers, ASCAP). **COLUMBIA 44022**
TRADE MARTIN—Take Me for a Little While (Lollipop, BMI). **RCA VICTOR 9112**

COUNTRY SPOTLIGHTS

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

BILLY WALKER—ANYTHING YOUR HEART DESIRES (Prod. Fred Foster) (Writer: Walker) (Metro, BMI)—Walker will be back at the top of the country charts with his smooth reading of this beautiful new ballad, which he penned. Could be a big pop item also. Flip: "I Gotta Get Me Feelin' Better" (Matamoros, BMI). **Monument 997**

CONNIE SMITH — I'LL COME RUNNING (Prod. Bob Ferguson) (Writer: Smith) (Brush Arbor, BMI) —Connie Smith has written another winner and she delivers it in her usual first-rate style. Make room at the top of the charts for this one. Flip: "It's Now or Never" (Gladys, ASCAP). **RCA Victor 9108**

WEBB PIERCE — GOODBYE CITY, GOODBYE GIRL (Writers: Powell-Lopshonsky) (Cedarwood, BMI)—Pierce is consistently at the top of the chart, and this outstanding performance of this powerful rhythm number will bring him back there again. Flip: "That Same Old Street" (Cedarwood, BMI). **Decca 32098**

(LITTLE) JIMMY DICKENS — COUNTRY MUSIC LOVER (Prod. Don Law & Frank Jones) (Tree, BMI)—Dickens is at his best with novelty country tunes, and this gem is sure to be a much programmed item. Could repeat the pop success of his "Bird of Paradise" hit. Flip: "You've Destroyed Me" (Dickens-Window, BMI). **Columbia 44025**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

TEX RITTER—Just Beyond the Moon (Central Songs, BMI). **CAPITOL 5839**
THE STONEMANS—Back to Nashville, Tennessee (Jack, BMI). **MGM 13667**
BOBBY LEWIS—Two of the Usual (Pamper, BMI). **UNITED ARTISTS 50133**
ROD BAIN—Mr. Jones, I Want to Marry Your Wife (Peach, SESAC). **CHART 1420**
RONNIE BLACKWELL—Cupful by the Cupful (Southtown, BMI). **HILLTOP 3016**
LINDA OWENS—You've Still Got a Place in My Heart (Acuff-Rose, BMI). **LHI 17004**

R&B SPOTLIGHTS

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

THE O'JAYS—WORKING ON YOUR CASE (Prod. Ed Wright) (Writers: Hancock-Massey) (Metric, BMI)—Hard-driving rocker gets a solid workout by the group, which should bring them to the top of the chart. Flip: "Hold On" (Metric, BMI). **Minit 32015**

KO KO TAYLOR—EGG OR THE HEN (Prod. Willie Dixon) (Writer: Dixon) (Arc, BMI)—Wailer Taylor really rocks on this powerful rhythm entry. Top Willie Dixon production destined for much sales activity. Flip: "Just Love Me" (Arc, BMI). **Checker 1166**

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

BOBBY PATTERSON—Long Ago (Fame, BMI). **JETSTAR 108**
PRINCE & PRINCESS BUSTER—Ten Commandments from Woman to Man (Carib Ltd., BMI). **RCA VICTOR 9114**
CHUCK BERNARD—I Can't Fight It (Chevis, BMI). **ST. LAWRENCE 1025**
GEORGE & TEDDY—Do What You Wanna (Hidle, BMI). **PHILIPS 40423**
THE SOUL TWINS — Quick Change Artist (McLaughlin/Aneece, BMI). **KAREN 1533**
JIMMY LEWIS—Let Me Know (Metric, BMI). **MINIT 32017**
JIMMY NORMAN—Family Tree (Pam-Cal, BMI). **MERCURY 72658**

CARMEN McCRAE—Hotel (Witmark, ASCAP). **WARNER BROS. 5894**
DEREK & RAY—Dragnet '67 (Alamo/Robbins, ASCAP). **RCA VICTOR 9111**
HERB OSCAR ANDERSON—What Would I Be (Partita, BMI)—Mama Sang a Song (Tree/Champion, BMI). **VERVE 10481**
THE SERENDIPITY SINGERS—Hawaii (United Artists, ASCAP). **UNITED ARTISTS 50137**
BOB MOORE—Amigo No. 1 (Acuff-Rose, BMI). **HICKORY 1437**
JIMMY VELVET—Take Me Tonight (Arch, BMI). **VELVET TONE 106**
SMOKEY & HIS SISTER—Creators of Rain (Forgiveness, BMI). **COLUMBIA 43995**
JAKE HOLMES—You Can't Get Love (Jakolm, ASCAP)—Think I'm Being Had (Jakolm, ASCAP). **TOWER 313**
THE DAILY FLASH—The French Girl (Witmark, ASCAP). **UNI 55001**
ERNIE ENGLUND—Theme from "The Sand Pebbles" (Hastings, BMI). **MONUMENT 996**
JIM & JEAN—What's That Got to Do With Me (Wild Indigo, BMI). **VERVE FOLKWAYS 5035**
STEPHEN SARGENT & THE PRIDE—Grey Eyes Watching (Mills, ASCAP). **COMPASS 7001**
PAT LEWIS—Warning (Groovesville, BMI). **SOLID HIT 105**
THE TORQUAYS—Harmonica Man (Drive-in/Melody House, BMI). **ORIGINAL SOUND 66**
BAKER KNIGHT—Hallucinations (Smooth/Noma, BMI). **REPRISE 0554**
JEAN DuSHON—As I Watch You Walk Away (Leeds, ASCAP). **CADET 5550**
DON LEE WILSON—Kiss Tomorrow Goodbye (Camalia, BMI). **LIBERTY 55946**
CINDY SCOTT—I Love You Baby (Double Diamond, BMI). **VEEP 1253**
THE FLOCK—Are You the Kind (Destination, BMI). **DESTINATION 631**
AL & JET—Nothing to Hide (Saturday, BMI). **PHILIPS 40425**
KIN VASSY—Gamblin' Man (Caravella, ASCAP). **EPIC 10125**
BARRY ALLEN—Armful of Teddy Bears (Dundee, BMI). **KAPP 806**
THE PAINTED SHIP—Frustration (American Music, BMI). **MERCURY 72662**

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THE NEWEST BEST-SELLING ALBUM

RENAISSANCE

VLM 5004 / VLS 25004



THEIR 4TH CONSECUTIVE HIT

NO FAIR AT ALL

THEIR 4TH CONSECUTIVE HIT

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Valiant
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V758

Billboard

HOT 100

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

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

Chart header table with columns: THIS WEEK, 1 Wk. Ago, 2 Wks. Ago, 3 Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks of Chart.

Main chart listing songs and artists, including 'KIND OF A DRAG', 'I'M A BELIEVER', 'RUBY TUESDAY', 'GEORGY GIRL', etc.

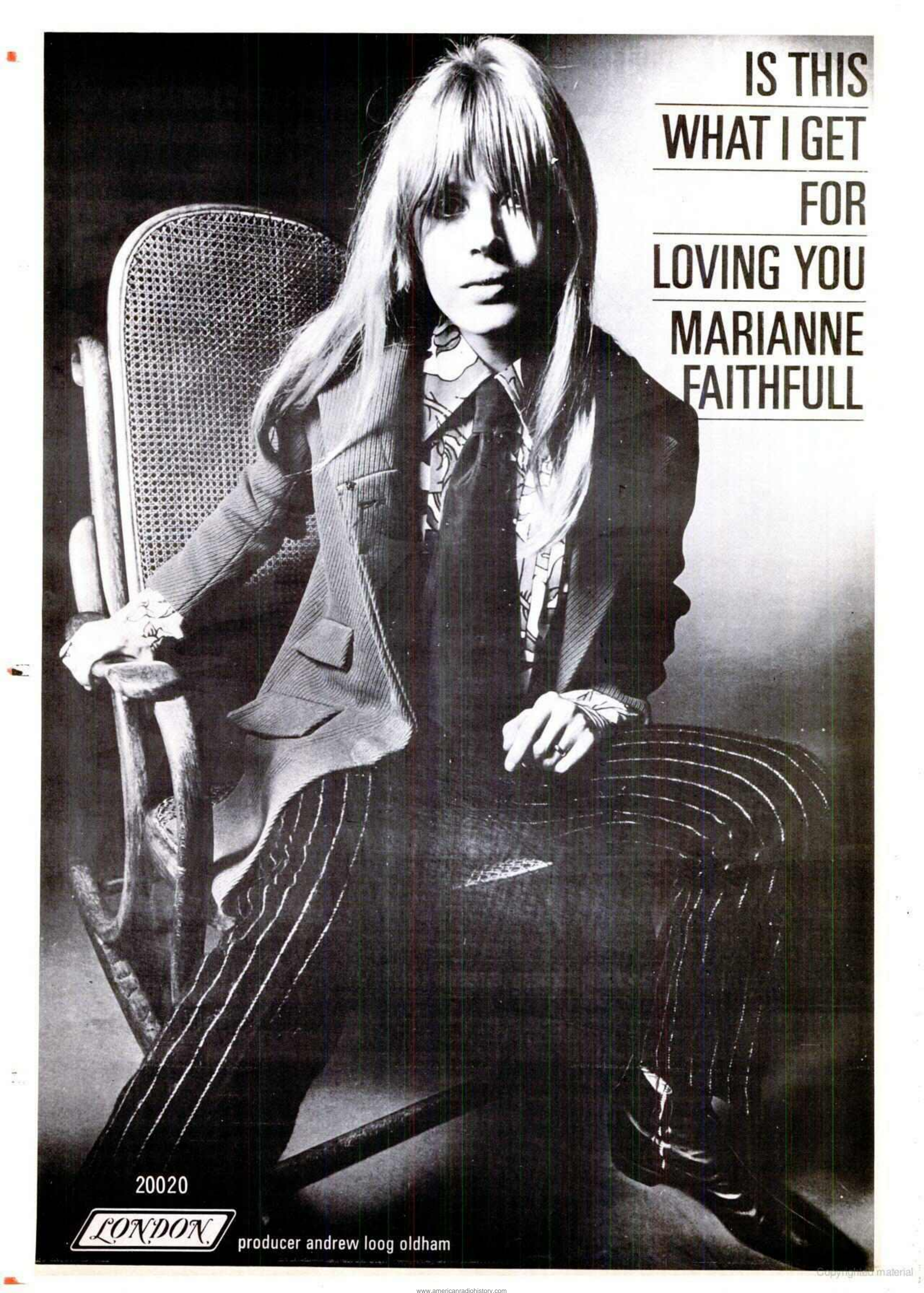
Continuation of the main chart listing songs and artists, including 'HEY, LEROY, YOUR MAMA'S CALLING YOU', 'LOVIN' YOU', 'THE HUNTER GETS CAPTURED BY THE GAME', etc.

Continuation of the main chart listing songs and artists, including 'I'VE GOT TO HAVE A REASON', 'SPOOKY', 'THE PEOPLE IN ME', etc.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Large alphabetical list of songs and artists, including 'All (Mars)', 'Are You Lonely for Me', 'I Think We're Alone Now', 'Peek-A-Boo', etc.



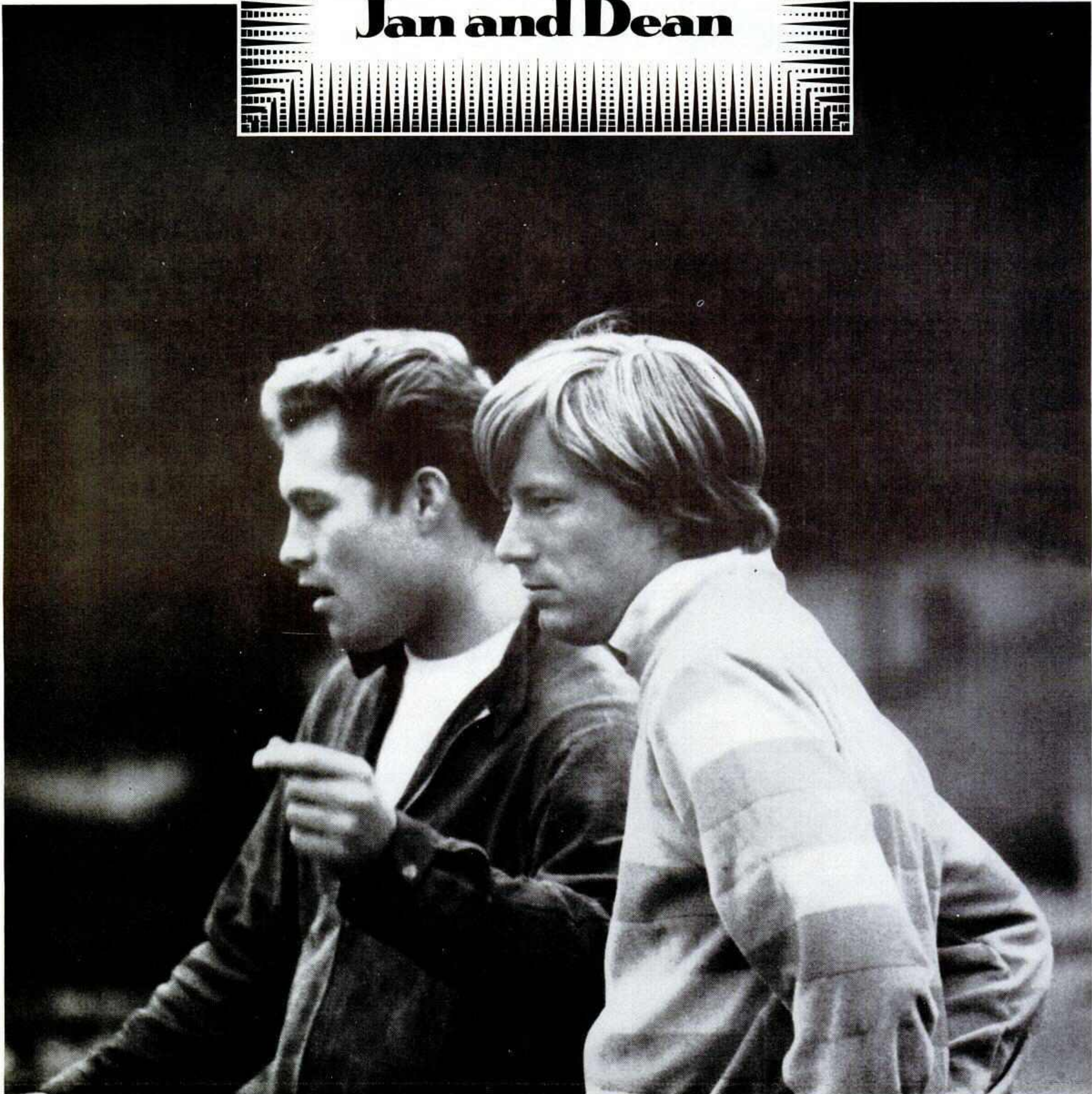
IS THIS
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LOVING YOU
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FAITHFULL

20020

LONDON

producer andrew loog oldham

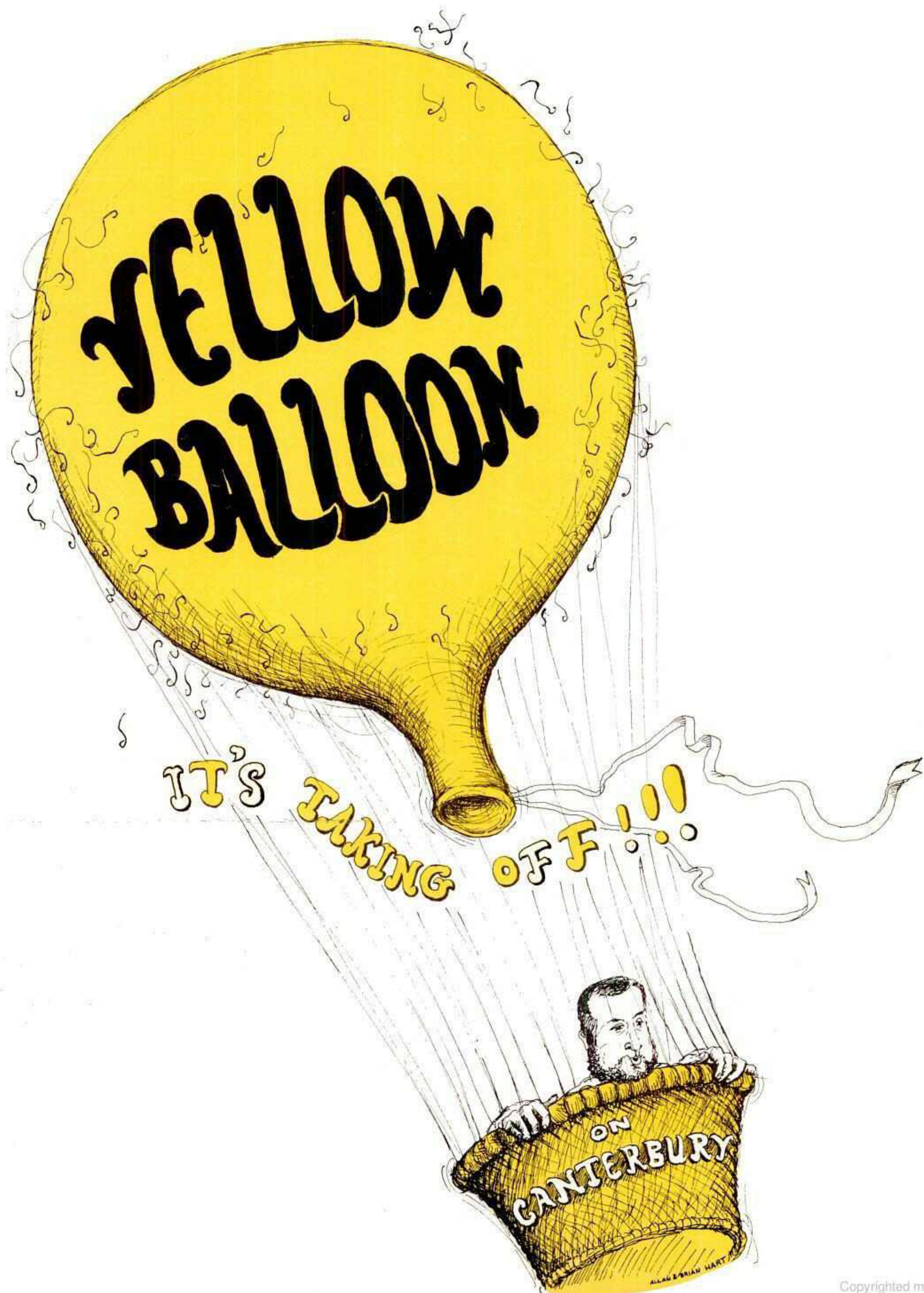
WELCOME
Jan and Dean



and their welcome new single
“Yellow Balloon” 4-44036
c/w “Taste of Rain”

On COLUMBIA RECORDS
Where the Counter ACTION Is....

THE YELLOW BALLOON'S



TAPE CARtridge

Cartridges' Sales Zoom Along at Top-Speed Pace

• Continued from page 1

chased units. No information from Chrysler Corp. was available at press time.

This year marks the first time that all the major automobile companies have offered cartridge players as optional equipment on their models. During 1966, only Ford and Chrysler featured the systems. Ford, the first to announce it would make the 8-track unit available last year, limited its offering to the Ford Galaxie, Mustang, Thunderbird,

Mercury and Lincoln Continental. Some 60,000 units were installed by March 31. In September 1966, the company announced that it would extend its Motorola-manufactured option to its entire line and offer the new car buyer a choice of integrated or hang-on type units on five of its models. Previously the customer could choose only on the Galaxie. The extension included the Ford Fairlane, Falcon, Mercury Intermediate (formerly Comet) and Cougar (Mercury's new sportscar-type). Chrysler Corp. marketed its "Mopar" brand unit as a dealer-installed option.

44,400 Units

First available figures from General Motors reveal that some 44,400 tape cartridge units were installed in Chevrolets, Pontiacs and Oldsmobiles. Although no precise figure was given, a Chevrolet spokesman said the official estimate as of Dec. 31, was 25,000. The 8-track player is available on all models except the Chevy II and Corvette. GM's Delco division supplies the Viking-built unit.

Production reports from Pontiac state that 14,118 playback units were installed in full sized Pontiacs and Tempests through Dec. 31. Pontiac sales accounted for 9,675 units or 5.6 per cent of total production. Some 4,450 units (3.7 per cent) were purchased by Tempest customers.

Of the 5,303 8-track players installed by Oldsmobile, Delta, Delta Custom, Delmont and '68' models carried 4,615 (3.7 per cent of production) and the

Toronado, 688 (5.1 per cent). Oldsmobile's F-85 does not offer the equipment.

Now in its second year, Ford continues to observe the strong demand for stereo tape decks. Despite cutbacks in automobile production, cartridge unit sales are up in all models. One out of every three Lincoln Continental buyers is ordering a cartridge unit with his car. Some 10,300 units (33.5 per cent) have been installed through Jan. 31. For the comparable period last year, the division had equipped 7,571 cars (22.3 per cent). Total Lincoln Continental output for the four months was 30,707; off from last year's 33,502.

42,129 in Fords

The total number of tape decks installed in Ford product through Dec. 31, 1966, is 42,129 units interpolated from the 19,265 unit Jan. 31 Mercury division figures. Official figures were not available for the three month period ending Dec. 31.

Galaxie this year again leads the Ford line in total units installed. More than 11,200 players were bought for 3.1 per cent of production. Last year's figures: 10,844 (2.8). While production fell in each model, both the percentage and actual number of tape units installed were up.

Sales increased in both the Thunderbird and Mustang classes by 0.4 per cent to 20.7 and 3.1, respectively. Thunderbird's playback installations number 7,541—a rise of 855 over last year. Some 5,450

(Continued on page 26)



STEREO 8 TAPE CARTRIDGE exhibit by RCA Victor last week simulated dashboard, steering wheel and 8-track playback installation as well as cartridge units, browser units and specially prepared literature. The exhibit was part of the 40th annual National Auto Accessories Exposition at New York's Coliseum.

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Liberty Opens Plant in Omaha to Produce Tapes for All Systems

By RAY BRACK

OMAHA — Though it now markets only 4 and 8-track CARtridges, Liberty Records, Inc., indicated interest in all systems by opening here last week a sparkling new plant that will soon be producing cassette tapes as well.

The new facility housing Liberty Tape Duplicating, Inc., is now in two-shift operation with five master playback units and 50 duplicators, 30 producing 8-track cartridges and 20 turning out 4-track and reel-to-reel tapes.

"In about 30 days we'll have a bank of 10 slaves producing eight-inch cassette tapes," said Leo Colvin, general manager of LTD. Asked if this meant Liberty was going soon to cassette marketing, Colvin deferred to Mike Elliott, general manager-Liberty Stereo Tapes.

Availability Key

"No," said Elliott. "Selling cassettes today would be like selling TV sets with only one channel. There isn't enough music available. The cassette will be great if RCA, Columbia and Capitol make their music so available. The key to acceptability of any system is availability of extensive library. This is our only consideration. We have no fidelity to any system." Elliott's comments were

sought as, he Colvin, and other top Liberty executives hosted an open-house gathering of top officials in the tape cartridge business at the new, two-story plant.

Others on hand from Liberty were Ron Bledsoe, executive assistant to Al Bennett; executive assistant Lee Mendell, Irv Kessler, director of manufacturing; Lanky Lindstrom and Dino Pappas.

Construction of the new facility was under the direction of Bledsoe, who called it, "undoubtedly the most modern, best equipped and most efficient plant in the business."

Liberty's steps into tape duplicating, largely guided by Bledsoe, he described like this:

On the Road

"Early last year I went on the road for a month to learn the cartridge business. I picked the brains of everybody in the business. After the tour I wrote a report and largely on the basis of this report we went into the tape cartridge business."

"Then we started thinking about duplication. I began talking to duplicators and among them was T.D.C. Electronics here. I found them to be one of the biggest and best. We acquired T.D.C. and found ourselves in the duplicating business overnight."

"Based on all considerations—experienced personnel, labor

supply, labor cost, etc.—there is no better location for a duplicating plant than right here.

"This plant will be automated completely in a few months. The elaborate conveyor system you've just seen was designed ahead of its time for when automation is a reality. The plant was built from the ground up for automation. When this is achieved, we'll pass the savings on to our customers."

Bledsoe said that the new plant, which is capable of turning out 7,000 units per shift (and is currently running two shifts), does about 50 per cent of its business with Liberty and the remainder with such accounts as Music Tapes, Inc., Greentree Electronics, Word Records, Stereo Devices, Double Shot Records, Nevici (a Japanese music firm) and many radio stations, to which LTD supplies blank NAB cartridges.

The polished plant shown off by Liberty here is a far cry from the basement operation started by Colvin and partner Stan Nick five years ago. Nick is LTD's chief engineer. Colvin and Nick met as engineer colleagues at WOW Radio here and formed T.D.C. Electronics. Much of their early business was recording funerals.

Most of the equipment in the new plant is of Nick's design. (Continued on page 26)

Elliott Professor of Liberty Philosophy

OMAHA — At the official opening of Liberty Tape Duplicating's new plant here last week, division general manager Mike Elliott outlined the scope and philosophy of the company's intensive education program, "to ensure that our distributors don't look like blithering idiots in the tape CARtridge business."

Elliott and his predecessor as general manager of Liberty Stereo Tapes, Lee Mendell, are said to have educated Liberty distributors so well that the

company's predominant tape cartridge marketing mode, unlike many other major producers, is record distribution.

LTD general manager Leo Colvin said, "Elliott has done a job in making cartridge distributors out of record distributors with cartridge distribution discussions right after Liberty got into the business and, frankly, I got it chopped off. I didn't think record people could do the job."

"Our distributors had to be convinced that this would be a business," Elliott said. "After all, distribution is a question of supplying a demand. Right now the cartridge demand is about one-fiftieth of the record demand — there are 50 million phonographs in the country and only a million cartridge playbacks. I had to orient distributors to the fact that eventually enough units will be out to assure the market, and that this market would be big enough to justify inventory."

Elliott was convinced from the first that the marketing mode had to be record distribution.

"I can't conceive of ever having a tape cartridge hit through non-record distribution."

What was Liberty's educational process? "We did it with printed material and personal calls," Elliott said. He and Mendell handle most of the personal calls, beginning in May of 1966.

"There was no frame of reference for people in the music business," said Elliott. "So we educated them both technically and merchandising-wise. Technically, distributors had to learn that the tape cartridge is in reality a little machine with some 14 separate parts. In our tape cartridge catalog we included a section on the design and function of cartridges and playbacks. Many dealers who haven't time to explain the mysteries of the tape cartridge systems to customer frequently hand them our catalog and it does the selling."

"At last, the distributor or dealer is not losing tape equipment sales as he has in the past."

Elliott said that to compli-

(Continued on page 26)

Miss Anita Kerr

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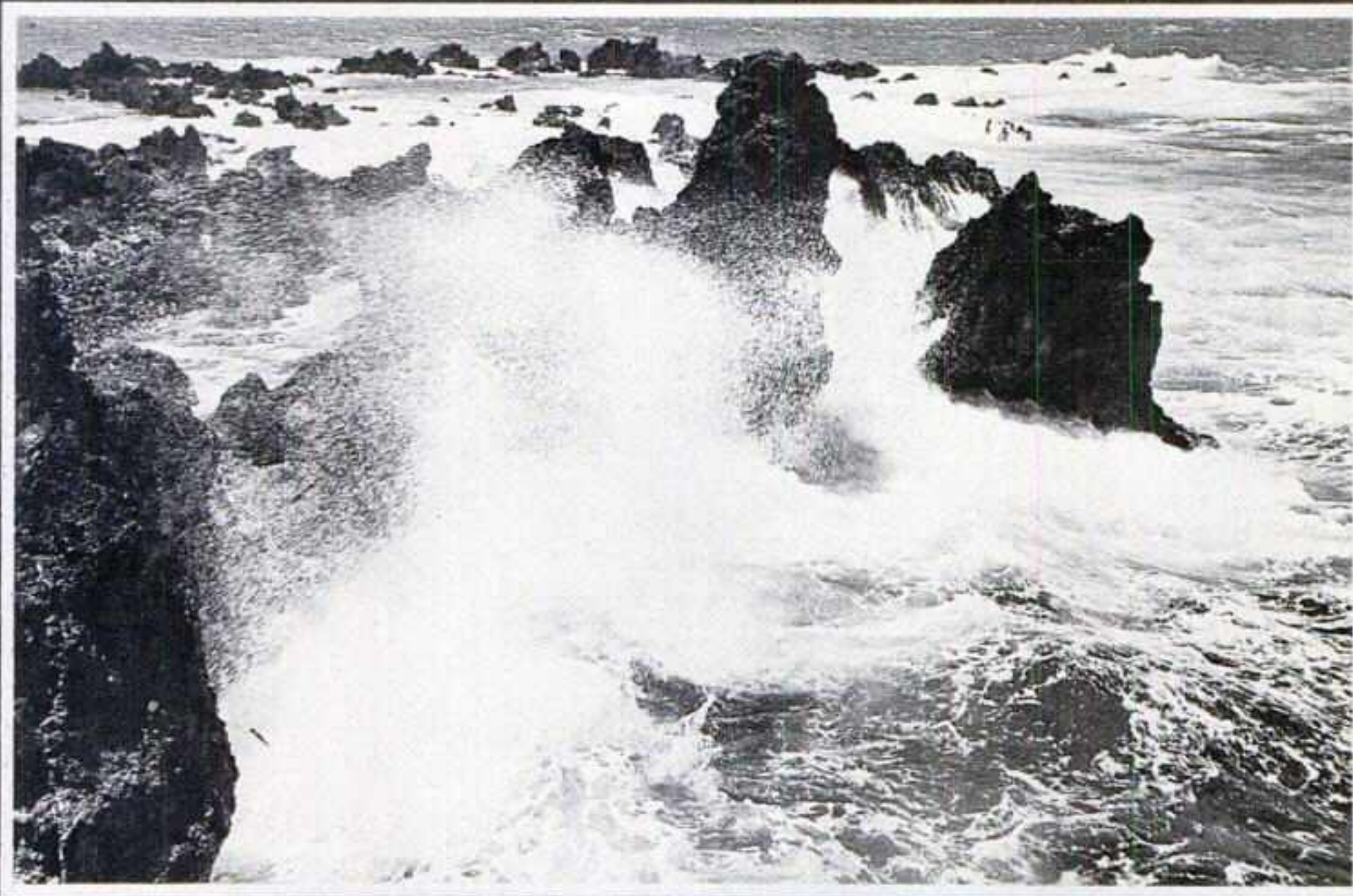
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TAPE CARTRIDGE

Cartridge Sales Zoom

• *Continued from page 24*

units were sold with Mustangs compared to 5,393 in 1966. Mustang production, however, dropped by more than 20,000 for the same period.

Mercury showed a gain of 2.8 per cent over last year's 4.4. While car sales were about 15,000 below last year through Jan. 31, 1,300 more Mercury's were ordered with cartridge equipment (total 5,054).

In models initially featuring stereo tape, Cougar leads in

sales figures. Some 3,470 units (5.7 per cent) have been installed through Jan. 31. Other Ford figures are Fairlane 2,466 (2.3); Falcon 137 (0.3); and Mercury Intermediate 455 (1.0).

Adds Motorola

American Motors, the fourth major U. S. automobile manufacturer, has also added Motorola stereo tape decks to its line of accessories. Perhaps the hardest hit by this year's drop in consumer sales, the company posted only light ordering of the option.

Total tape deck installation through Jan. 31 was 1,171, or slightly more than 1.1 per cent of production. The stereo systems are featured on three models—Ambassador, Rebel and Marlin. The low-priced American line does not offer the equipment.

Cartridge unit sales in Ambassador, the top line were 789 (2.0), while 298 units (0.5) were installed in the intermediate Rebel. American Motor's fast-back, the Marlin had orders for 84 units (3.0).

Spokesmen for all companies and divisions offering stereo tape systems this year say that no changes are planned for February models. However, both the Buick division of GM and the Swedish import Volvo will begin featuring Stereo 8 as a dealer-installed option. Volkswagen of America has begun installing a custom-made Motorola unit in December, but because of delivery delays the unit has been available only on a limited basis.

A. K. Mery Resigns

SAN ANTONIO—A.K. Mery, for the past two years head of the export division of Dynamic Devices, parent company of Dynamic Stereo Music, has resigned. Dynamic Devices sells

Liberty Opens Plant in Omaha

• *Continued from page 24*

"In Stan Nick we have the most knowledgeable engineer in the business," Bledsoe said. "He does a myriad things that most companies would have to hire outside technicians to do."

Seventy persons are employed at the plant, which boasts 17,500 sq. ft. of office and plant area and 37,000 cubic feet of storage. A 7,000 sq. ft. addition is already being bid upon.

According to Colvin, the plant could go to three shifts on short notice. Ratio of 8-track to 4-track being produced now, he

said, is about three 8-track to every five 4-track cartridges.

Industry figures present at the open house included Arnie Kaminer, Telepro Industries; Julie Sacks, John Moe and Bud Friefeld, Audio Devices; Joe Jamison, Stereo Devices; Cliff Lowe, Joe Traynor, Windy Windall and Dan Danham, 3M Co.; Clark Stevins, Lear Jet; Sid Brandt, Greentree Electronics; Brad Baker, Columbia Records; Allen Braverman, Plastic Reel; Frank Glaubitz, Amerline, Corp.; Dick Tuaid, Soundcraft; Ronnie Obsgarten, Channel Marketing; Ben Baker, Allied Record Sales; Dick Resch, Walt Disney Studios; Bill Jaholus, Omaha Electronics; Gene Brown, J. B. Electronics; Herb Nestander, Radio Equipment.

Representatives from General Electric, United Artists and Warner Bros. were also present.

WB Cuts Price On 4-Tracks

LOS ANGELES — Warners-Reprise has reduced the price of its one album 4-track CARtridge from \$5.98 to \$4.98 for its own distribution. The company recently began to offer cartridges to its own distributors in January as an adjunct to the sales outlets handled by Muntz Stereo-Pak.

When Muntz was the sole distributor of WB cartridges, its original 4-track price of \$4.98 was increased \$1 when he went to two-step distribution last July. Then in November, Muntz dropped the price back to \$4.98.

Simultaneously, Phil Rose, WB's tape director, announced WB would now only release regular album series product in cartridges. Muntz has a WB budget line of single and double LP's consisting of cutout titles.

automobile and home tape decks and tape CARtridge stereo music throughout Texas.

Professor Elliott

• *Continued from page 24*

ment its literature program Liberty, "has spent a fortune on its browser system." The system is based on the belief that the customer must feel the merchandise. "The optimum way of selling cartridges is to let them be handled. A view of the end of the item is not enough. That's the ugliest, most uninteresting part of the merchandise. The shape and graphics appeal to the visual and tactile senses."

Indicative of the challenge confronting Elliott and Mendell last spring is the fact that at that time some Liberty distributors were running advertisements announcing that they didn't intend to carry cartridges. The change in distributor attitude in the wake of the educational program is the fact that today Liberty's new plant here, running two shifts, is geared for production of 14,000 units daily.

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— 4LA-5901	THE BOTH SIDES OF REDD FOX	Loma
— 21A-433	ETTA JAMES ROCKS THE HOUSE	Cadet
— 21C-434	TOP 10 HITS—Original Artists	Wyncote
— 23B-139	ANN LEAF GOES LATIN AT THE MIGHTY WURLITZER	Sonik
— 23B-140	IRMA GLEN'S LOVEABLE MUSIC	Sonik
— 26Y-419	LALO SCHIFRIN—The Dissection and Reconstruction of Music from the Past as Performed by the Inmates of Lalo Schifrin's Ensemble as a Tribute to the Memory of the Marquis de Sade	Verve
— 26A-420	RAMSEY LEWIS TRIO AT THE BOHEMIAN CAVERNS	Cadet
— 26A-427	KENNY BURRELL—Man at Work	Cadet
— 26A-430	GERRY WIGGINS—Relax and Enjoy It!	Contemporary
— 26A-431	SONNY STITT & BENNY GREEN—My Main Man	Cadet
— 26Y-435	HERBIE MANN—Big Band Mann	Verve
— 26A-440	DIZZY GILLESPIE—The New Continent	Limelight
— 54Y-250	BILLY WALKER—A Million and One	Monument
— 54Y-252	THE ARTHUR SMITH SHOW—A Tribute to Jim Reeves	Dot
— 60B-127	LI'L WALLY—Sing Together With Li'l Wally	JayJay
— 60B-128	LI'L WALLY—Poland Tour	JayJay
— 60B-130	HERE COMES... LI'L WALLY	JayJay
— 62Y-144	HAL ALOMA—Hawaiian Dreams	Dot
— 66Y-225	THE ORIGINAL TRINIDAD STEEL BAND	Elektra
— 66A-226	IGUAZU & HIS HARP—Romantic Paraguay	Fermata
— 66B-227	MARIMBA LIRA DE PLATA—Musica de Agustin Lara en Danson, Vol. II	Coro
— 66Y-228	STEVE ALLEN—Cool, Quiet Bossa Nova	Dot
— 68B-178	LOS LONDINENSES—Help!	Coro
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RADIO-TV programming

Philly Unshaken Despite Nets' Band Title Threat

By CLAUDE HALL

PHILADELPHIA — The birthplace of the bandstand type record TV show — Philadelphia—is still king, in spite of the enormous coverage of network shows and in spite of the fine shows in syndication originating in markets like New York, Cleveland and Los Angeles. The reason: such names as Jerry Blavat, Hy Lit, Ed Hurst, Ron Joseph and (Super) Lou Serafine. In addition, there's Sid Mark with a half-hour of jazz each week. The Blavat show is now in syndication as well as being shown locally on WFIL-TV; the Hy Lit show on WKBS-TV is seen not only in Philadelphia, but Detroit and Boston on other stations, giving it enormous influence regarding record or artist exposure.

The other shows are on UHF channels, but one cannot over-

look their importance for record exposure; these stations are claiming up to 60 per cent penetration of the market and it's obvious that this figure is growing day-by-day.

Hy Lit is one of the market's leading air personalities and has built up fantastic audience ratings on his evening radio show on WIBG.

This, of course, has contributed to the success of his TV show, which Lit believes is seen by more than a million viewers in Philadelphia. The show is not an "American Bandstand" type of show, Lit said. ("American Bandstand," which originated for years on WFIL-TV in Philadelphia starring Dick Clark, is noted as being the grandfather of all the present-day record shows.) Instead, Lit often takes the cameras far afield, like, for instance the local airport to tape an interview with James Brown. Among the artists who've appeared on the show are Mitch Ryder, Donovan, the Magnificent Men (a Harrisburg, Pa. group), Len Barry, and Chuck Jackson as well as "the entire Motor City."

The hour show is produced live in color and repeated on the station Sunday morning; it is seen on WKBG-TV in Boston and WKBD-TV in Detroit. Producer is Allen Baker; Lit is talent co-ordinator.

Artists lip-sync the show; many are pre-taped during the week. Baker said he tries for a national angle rather than local. Joe Saraceni is director.

Blavat Was Usher

Jerry Blavat started his career as an usher for Dick Clark's "American Bandstand" TV show when it originated in Philadelphia. Today, he's back with the TV station—WFIL-TV—as host of his own show. The show is seen on TV stations in cities like Fresno, Calif., Hartford, Conn., Binghamton, N. Y., and others and is syndicated now by Triangle.

On the UHF side, there's Ron Joseph, owner of two teen nightclubs in Philadelphia, who hosts a weekly hour show on WIBF-TV called "RJ at the Discotheque." Some of the acts that appear at his The Groove and The In clubs, also appear on his TV show, including the Contours, the Echoes, the Dittators, and the Toys. The show was launched about the first of the year. It follows a nightclub motif.

But the show that follows it on WIBF-TV is "Super Lou's Teen Scene" hosted by Lou Serafine. It's an hour show that uses a regular bandstand format and gives the station two solid hours of attention from the teens. It is repeated on Sundays.

George Finkle, production manager of WPHL-TV, is also director of both "The Ed Hurst

Show" and "The Mark of Jazz" hosted by Sid Mark. The former, which was broadcast from the Aquarama during the summer (it was then called "Saturday at the Aquarama") is now back in the studios and has been expanded to two full hours. Hurst features one local group a week and, in the past, these have included the Untouchable, an all-girl group, and the Knack. Finkle said the aim of the show was "variety as much as bandstand." Music is lip-sync and the show is taped Wednesday mornings. The jazz show, shown Sundays 11-11:30 p.m., is live. It has featured such jazz names as Arthur Prysock and Herbie Mann. Finkle said the station was very proud of the show. He estimated that the penetration figures for UHF TV is in the low to mid-60's, "Philadelphia is one of the fastest growing UHF markets in the nation."

WFIL Uses Its TV Outlet in Promo

PHILADELPHIA — In its campaign to knock WIBG out of the top position as leading Hot 100 format radio station in the market, WFIL has launched a cross promotion on WFIL-TV. Dave L. McGahey, promotion manager of the radio station,

sent out a letter to the record music industry on Feb. 1 saying:

"We would like to promote WFIL radio on television with films of some of the leading pop music performers today. It is not common, but altogether proba-

(Continued on page 34)

WFOV'S NEW SHOW SEEN A BOON TO RECORD TRADE

MILWAUKEE—WFOV, the country music station here, has bowed a half-hour program once a week that could prove a boon to recordmen. George Brenard, new with the station, hosts a 2-2:30 p.m. Sunday "audition" show during which "blind" selections of previously unplayed new records received that week are aired. Listeners are invited to postcard their opinions on the new records.

This is in line, the station said, with a "new emphasis being placed now on the variety of country music offered, with selection balanced by regular listeners' preference. They're our best judges." The station has made some staff additions recently, including Scott Howard and Tom Bishop (formerly at WBKY, West Bend, Wis.).

WIBG the Big Gun in Philly

PHILADELPHIA—The Wibbiges rides again! In spite of heavy competition by a new Hot 100 format radio station in the market—WFIL—the station that has long been the kingpin with the young adult and teen audience is still kingpin. Billboard's latest Radio Response Rating survey of the market showed the station with 56 per cent of the votes for influencing sales of singles records, indication of not only a teen and young adult audience of vast size, but a definite ability to sway them to purchase product.

The two major air personalities influencing sales of singles were both on WIBG—Hy Lit with 50 per cent of the votes of record dealers, distributors, one-stop operators, and both national and local record company executives; Joe Niagara had 36 per cent.

WFIL recently switched to a rock 'n' roll format; to combat them, WIBG immediately launched an all-out heavy slate of promotions running the gamut from telephone giveaway contests to a fantastic stage show recently that featured more than 22 record acts and drew more than 13,000 fans to Philadelphia's Convention Hall.

Jim Marks, program director of WIBG, said the show raised

about \$10,000 for charity; the artists donated their services. Among those appearing on the show were Martha and the Vandellas, the Capitols, Neil Diamond, the Four Seasons, Ronnie Dove, the Kit Kats, the Magnificent Men, David McCallum, Mitch Ryder, Sue Thompson, Deon Jackson, Billy and the Essentials, the Isley Brothers, Walter Jackson, Barbara Lewis, Barbara Mason, the Pozo Seco Singers, the Surf-aris, the Side-Kicks, Dee Dee Warwick, Solomon Burke and the Jimmy Wisner Band.

First Show

Stations do such shows all the time, though perhaps not as large; but what's unique about the WIBG show, Marks said, is that it was the first one for the station.

One of the promotions of the station was a listener contest to select the No. 1 artist of the year; the Monkees came in first, followed by the Supremes. Another contest was for high school principal of the year. As Marks put it: "We're running a million contests."

The entire deejay staff has been caught up in the promotion fever. Air personality Hy Lit said he even tried to give away his wife's fur coat the other day, "but she stopped me

in spite of my pleas that it was 'for the cause!'"

A large part of the success over the years of the station can be traced to its deejays. Dean Tyler, music director, listens to all records and picks out the ones to be played by the station. Anywhere from 10-12 are added to the playlist each week. The printed playlist runs about 99 records, though only about 60 of these actually get played, Marks said.

Guide Rules

The disk jockeys, within certain guide rules—like playing the top 20 more often—do their own shows, Marks said, "So they can get a better feel of the tempo. The morning man selects records that are more directed toward the audience the station has during those hours, in the evening the deejay on duty selects more of those records teens like." Letting the air personalities do their own shows, instead of slating every record as many stations do, "gives them a little more feeling of creativity," Marks said.

Lit, the early evening personality, has been racking some fantastic audience ratings and credits this to the fact that he doesn't "talk down to them. If you don't enjoy the music, get the heck out. I dedicate my show to the most loyal listeners in radio; they've given me some very high ratings."

To show the power of the station, its deejays rated tops in all time slots for being the major influence on Hot 100 record sales.



INTERVIEWING King Records artist James Brown at Philadelphia International Airport is Hy Lit, air personality of WIBG and host of "The Hy Lit Show" on WKBS-TV. Brown took Lit for a ride in his private jet plane—Soul Brothers No. 1.

'Village Square' TV Show Bows

CHARLOTTE, N. C.—Hit Attractions, an entertainment agency, is introducing a new TV show—"The Village Square"—which it hopes to have in syndication nationwide by March.

The half-hour teen-oriented variety show was created by executive producer James W. Owens. Russell Page, head of the firm's TV division, is selling agent for the show, slated to be the first of many, according to president Ted Hall. Format features a name artist each week as well as performances by the regulars, the Villagers.

WEAL'S 'ASTRO SOUL RADIO'

GREENSBORO, N. C.—Billing its sound as "Astro Soul Radio," WEAL has launched an r&b format hinged on 20 of the top r&b tunes, some jazz, and the best in gospel, according to Alfred G. Richard of the station. Air personalities include Merrill H. Watson, Big Jim, Alfred G. Richard and Prince Ike.

Expand Kane Show

HOUSTON — "The Larry Kane Show" on KTRK-TV, one of the prime exposure media for record artists in the area, has been expanded to two hours. Kerry Richards directs the show, now in its ninth year. Artists are invited to send video tapes of them doing their newest records.



WELDON McDOUGAL OF CHIP'S Distributors, Philadelphia, is greeted by Martha and the Vandellas of Tamla-Motown Records. The group was in town for a show sponsored by WIBG radio station. McDougal is Philadelphia promotion man for the labels.

WMBD MARKS ITS 40TH YEAR

PEORIA, Ill.—CBS affiliate WMBD here celebrates its 40th anniversary Tuesday (14). The station is one of the oldest Columbia Broadcasting System outlets. Highlights of the station's celebration will be fed to CBS for delayed broadcast. Illinois Gov. Otto Kerner has proclaimed Feb. 14 as WMBD Radio Day in the state.

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'Big Jack' Takes Over for 'Jerry G' on WKYC-TV'er

CLEVELAND — "The Jerry 'G' Show" on WKYC-TV was replaced on Feb. 11 by "The Big Jack Show." The bandstand show, taped Wednesday nights, presented the Four Seasons with "Tell It to the Rain," the Baskerville Hounds, and the Jefferson Airplane with "My Best Friend." The half-hour color show is seen each Saturday at 7 p.m.

Big Jack is Jack Armstrong,

who just recently switched over from WIXY in Cleveland; he's on WKYC radio nightly 7-11. Armstrong actually fills the vacancy, both on radio and TV, created when Jerry G. moved to WCFL, Chicago.

Jim Lyle is producer-director; Joe Weber is associate producer. Carol Stein is talent co-ordinator. A feature of the bandstand-type TV show will be the Sound. Eleven Survey of hit tunes.

RECORD REVIEW

'Chickenman' Comic Feast

NEW YORK—That chickenman who's been egging listeners on at station after station across the nation for several months, has finally made the big time with a record contract. Atco Records last week released an album titled "The Best of Chickenman" starring Dick Orkin, Jane Roberts and Jim Runyon. Orkin, who created the hero is production director of WCFL. Runyon is one of the WCFL air personalities.

The album is copyrighted by the radio station and includes the hilarious tongue-in-cheek episodes of the crime fighter in a chicken costume. Cuts on the LP range from 1:20 minutes to 6:24 minutes. They include "The Bird Is Born" and "The Flying Saucer." Stations will find all of them usable—regardless of the format—and the airplay should result in bonus sales for this album.

CLAUDE HALL

WJRZ New Studios.

NEW YORK—To give better coverage of the metropolitan New York area, country music station WJRZ is shifting to new studios, with new equipment and towers, at Hackensack, N. J., in mid-February. Program director Ed Nielsen said the station also plans to up nighttime power to 5,000 watts.

WFEA Purchased

NEW YORK—Mark Century, one of the largest broadcast service organizations, has purchased WFEA, Manchester, N. H. Principals Milton Herson, Marvin Kempner and Mitch Leigh say they're eyeing more purchases. Mark Century services more than 500 radio stations.

CASINOS WIN DOUBLE-HEADER

LANCASTER, N. H.—The Casinos, currently riding high on Billboard's Hot 100 chart with their "Then You Can Tell Me Goodbye" on the Fraternity label, ran into the unusual here last week. Set for \$1,250 for a single performance at Colonel Town Community House here Friday (3) in a last-minute booking arranged by the Premiere Talent Agency, New York, the Casinos attracted an overflow crowd in 20-below zero weather. They attracted as many adults as teen-agers, and so great was the reception that the Casinos were immediately engaged for a second performance at an additional \$900 fee. The engagement was part of the town's annual two-day Snowmobile Festival. In the Casinos roster are Gene Hughes, Ray White, Bob Armstrong, Mickey Denton, Joe Patterson, Pete Bolton, Bill Hawkins and John Preston.

WFIL Uses TV Outlets in Promo

• Continued from page 28

ble, that you may have some stock footage of your stars available. We would take this footage, run it silent with one of our deejay's voice over promoting the performers, their latest recording, and the fact that you could hear them on WFIL radio."

McGahey said that, in some cases, the station would be willing to shoot the film footage if it could get advance notice of an artist coming to Philadelphia.

"Although this idea seems wild, I think you can appreciate the real value of this kind of exposure," he said, adding that "if we were privileged to premiere a new record on our radio station on a certain date, we might be able to promote this up-and-coming WFIL premiere for a few days in advance on TV."

McGahey said that one of the great competitive advantages of WFIL, "an advantage no other station can match, is our trade agreement with WFIL-TV." He said WFIL-TV delivers anywhere from 250,000 to 750,000 viewers every quarter hour.



JOHNNY NASH was the first fan to congratulate Connie Francis opening night at the Eden Roc Hotel, Miami Beach, Fla. Nash's first single on MGM is "Amen," while Connie is hitting with her new MGM single, "Another Age." Her album, "Love Italian Style," will be released soon. Left to right are Nash, Miss Francis and Tom Sgro, local promotion man for Main Line Record Distributors of Miami.

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 February 17, 1962

1. Duke of Earl, Gene (Duke of Earl) Chandler, Vee Jay
2. Peppermint Twist, Joey Dee and the Starliners, Roulette
3. The Twist, Chubby Checker, Parkway
4. Norman, Sue Thompson, Hickory
5. The Wanderer, Dion, Laurie
6. Break it to Me Gently, Brenda Lee, Decca
7. I Know, Barbara George, AFO
8. Can't Help Falling in Love, Elvis Presley, RCA Victor
9. Crying in the Rain, Everly Brothers, Warner Bros.
10. Dear Lady Twist, Gary (U. S.) Bonds, LeGrand

POP SINGLES—10 Years Ago February 9, 1957

1. Too Much/Playing for Keeps, Elvis Presley, RCA Victor
2. Young Love, Sonny James, Capitol
3. Don't Forbid Me/Anastasia, Pat Boone, Dot
4. Young Love/Red Sails in the Sunset, Tab Hunter, Dot
5. Singing the Blues, Guy Mitchell, Columbia
6. Banana Boat (Day-O), Harry Belafonte, RCA Victor
7. Moonlight Gambler, Frankie Laine, Columbia
8. Banana Boat Song, Tarriers, Glory
9. Blue Monday, Fats Domino, Imperial
10. Green Door, Jim Lowe, Dot

R&B SINGLES—5 Years Ago February 17, 1962

1. Duke of Earl, Gene (Duke of Earl) Chandler, Vee Jay
2. I Know, Barbara George, AFO
3. Lost Someone, James Brown & the Famous Flames, King
4. The Twist, Chubby Checker, Parkway
5. Baby It's You, Shirelles, Scepter
6. Letter Full of Tears, Gladys Knight & the Pips, Fury
7. Poor Fool, Ike & Tina Turner, Sue
8. Peppermint Twist, Joey Dee & the Starliners, Roulette
9. I'm Blue, Ikettes, Atco
10. Dear Lady Twist, Gary (U. S.) Bonds, LeGrand

POP LPs—5 Years Ago February 17, 1962

1. Blue Hawaii, Elvis Presley, RCA Victor
2. Doin' the Twist at the Peppermint Lounge, Joey Dee & His Starliners, Roulette
3. Your Twist Party, Chubby Checker, Parkway
4. Breakfast at Tiffany's, Henry Mancini, RCA Victor
5. The Twist, Chubby Checker, Parkway
6. Holiday Sing Along With Mitch, Mitch Miller, Columbia
7. Judy at Carnegie Hall, Judy Garland, Capitol
8. Time Out, Dave Brubeck, Columbia
9. For Twisters Only, Chubby Checker, Parkway
10. Chubby Checker/Bobby Rydell, Cameo

RCA Forms Tape Division

NEW YORK — Magnetic Products, formerly a part of the RCA Victor Record Division, will now be handled in the newly created Magnetic Products division of RCA. Joseph Stefan, who had been division vice-president in the magnetic products division of RCA Victor has been named division vice-president of the newly formed separate division.

The setting up of the new division is part of RCA's plan to strengthen its position as a worldwide supplier of magnetic tapes. Current expansion of the new division will more than double the size of the plant at Indianapolis and will double plant capacity to the daily equivalent of 10,000 miles of quarter-inch tape.

Stefan said the division now is working on a number of new products, including devices for the computer industry and for home and industrial video tape.



JACK WOOD, right, young country music talent from Michigan, discusses material with arranger Ray Stevens prior to recording four sides for Dial Records in Nashville. Wood has been signed by Jack Stapp, president of Tree Music, to a songwriter's contract and as an artist on Dial. Curley Putnam produced the session that included such talents as the Kerr Singers, Wayne Moss and Bob Moore.

New 'Manon' Set by The Chicago Opera

CHICAGO—A new production of Massenet's "Manon" starring Montserrat Caballe is among four operas announced for the 1967 Chicago Lyric Opera season. The company also plans to present Richard Strauss' "Salome" starring Felicia Weathers, Bellini's "Norma" starring Elena Suliotis and Verdi's "Falstaff," with Geraint Evans in the title role.

WNYW New Show

NEW YORK — WNYW, the short-wave commercial station that beams to the United Kingdom, Europe, Latin America and Africa, has launched a new "Worldwide Hit Parade" program featuring the world's top hits, plus new releases. Les Marshak is host.

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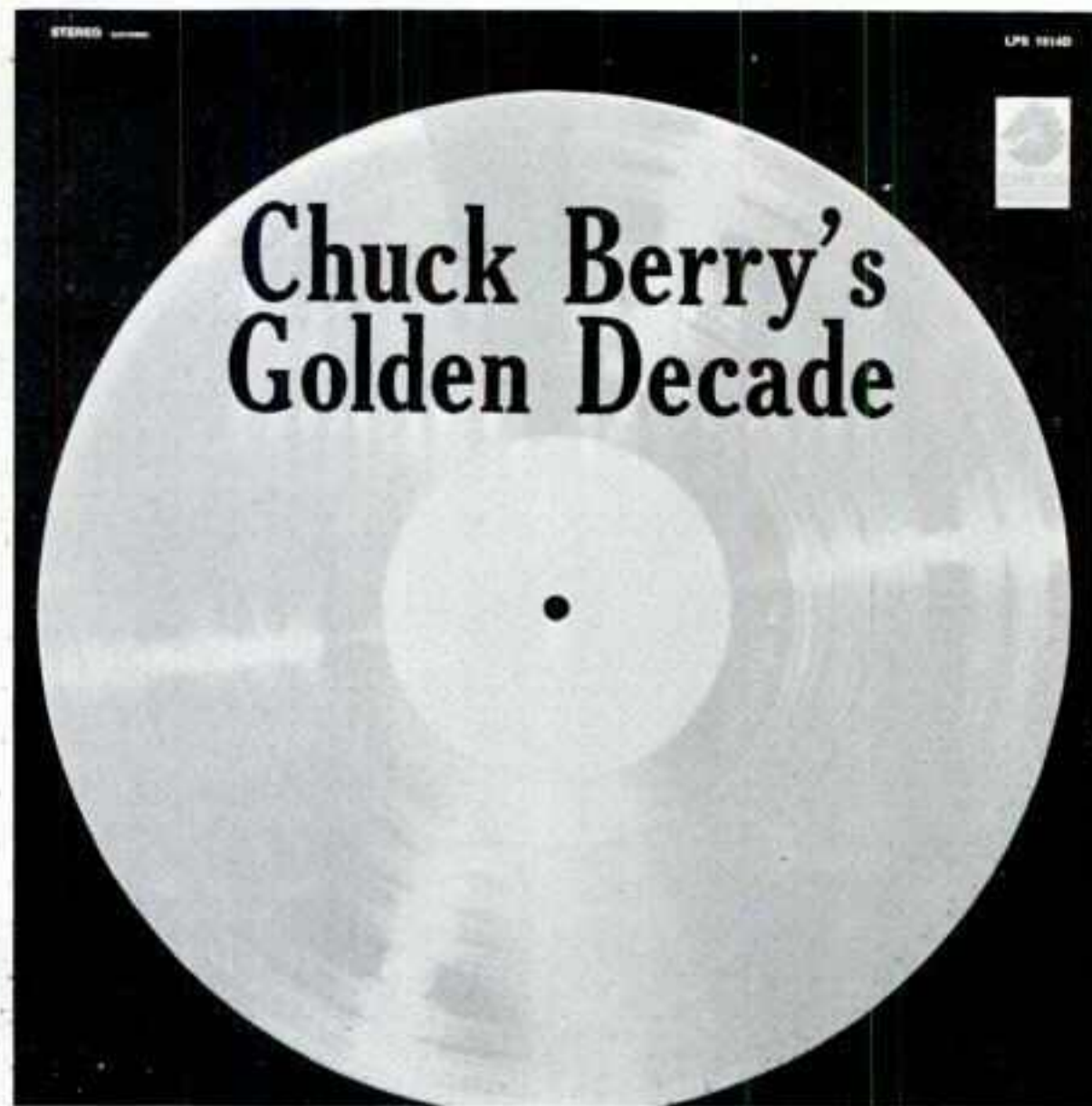
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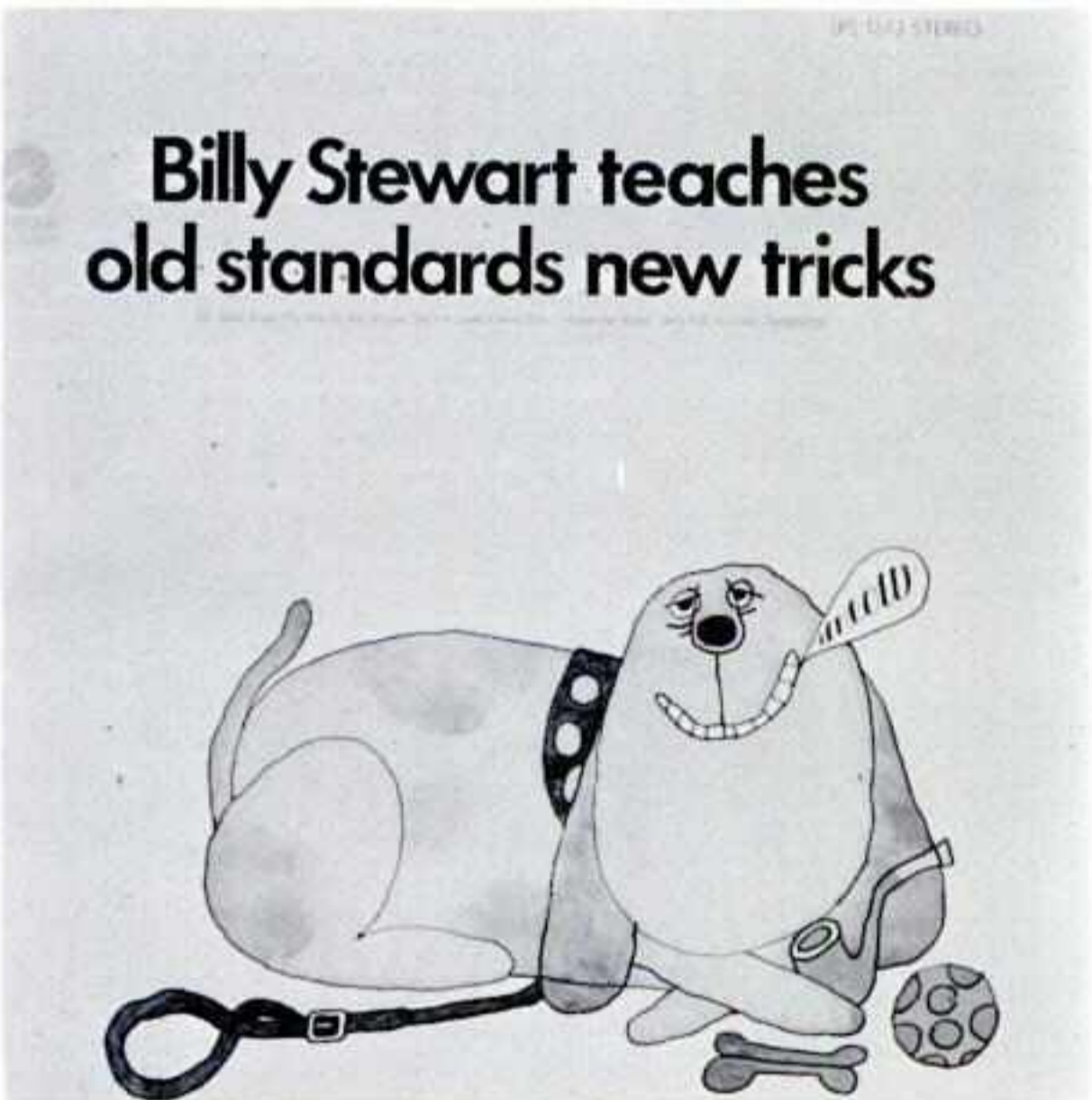


RAMSEY LEWIS/GOIN LATIN
Cadet LP/LPS 790

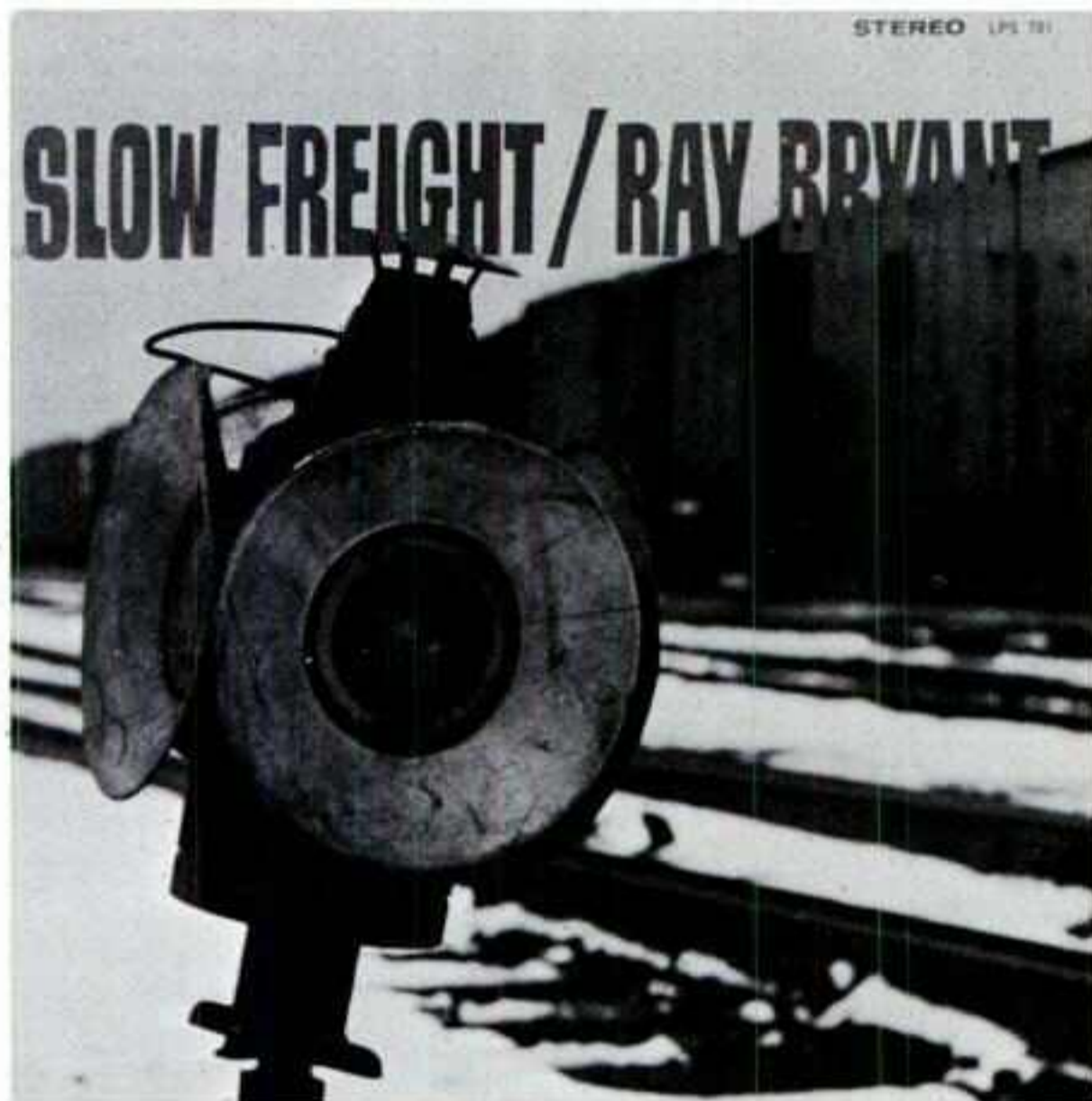


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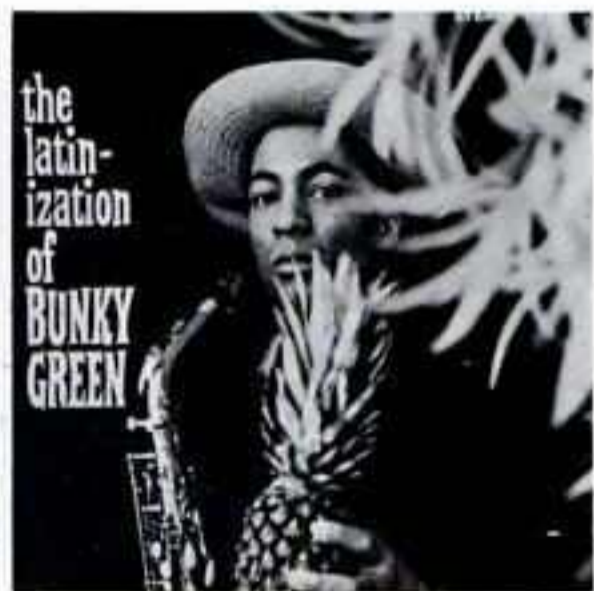
BILLY STEWART/TEACHES OLD STANDARDS NEW TRICKS
Chess LP/LPS 1513



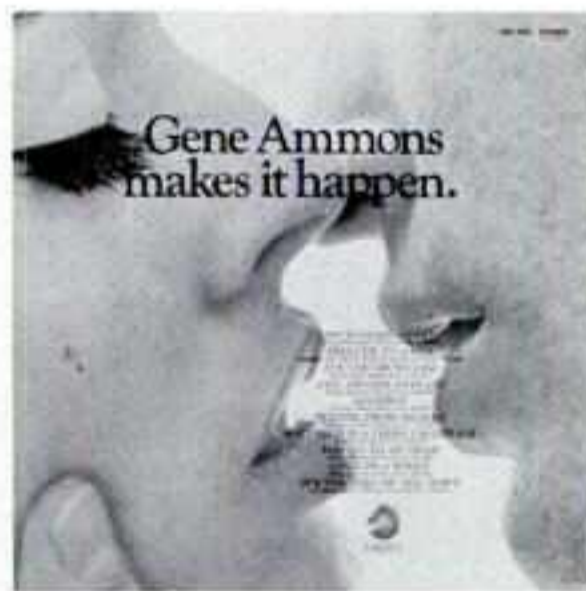
RAY BRYANT/SLOW FREIGHT
Cadet LP/LPS 781



SOULFUL STRINGS/PAINT IT BLACK
Cadet LP/LPS 776



THE LATINIZATION OF BUNKY GREEN
Cadet LP/LPS 780



GENE AMMONS MAKES IT HAPPEN
Cadet LP/LPS 783



ETTA JAMES/CALL MY NAME
Cadet LP/LPS 4055



MOOD TO BE WOODED/(SAX & STRINGS) VARIOUS ARTISTS
Cadet LP/LPS 784



PIGMEAT MARKHAM/MR. VAUDEVILLE
Chess LP/LPS 1515



GENE CHANDLER/THE DUKE OF SOUL
Checker LP/LPS 3003



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- Vol 8 DTL 265 Two Nuts, The Stripper, The Stinking Fork, Etc.

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Billboard SPECIAL SURVEY for Week Ending 2/18/67

TOP SELLING R & B SINGLES

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	ARE YOU LONELY FOR ME Freddie Scott, Shout 207 (Web IV, BMI)	10	26	16	WACK WACK Young-Holt Trio, Brunswick 55305 (Yo Ho, BMI)	9
2	4	MERCY, MERCY, MERCY "Cannonball" Adderley, Capitol 5798 (Zawinul, BMI)	7	27	23	96 TEARS Big Maybelle, Rojac 112 (Arguello, BMI)	6
3	3	STAND BY ME Spyder Turner, MGM 13617 (Progressive/Trio/A.D.T., BMI)	9	28	26	AT THE PARTY Hector Rivera, Barry 1011 (Twin, BMI)	6
4	2	TELL IT LIKE IT IS Aaron Neville, Parlo 101 (Oirap, BMI)	12	29	29	MAN OR MOUSE Junior Parker, Duke 413 (Don, BMI)	9
5	5	STANDING IN THE SHADOWS OF LOVE Four Tops, Motown 1102 (Jobete, BMI)	9	30	31	LET'S FALL IN LOVE Peaches & Herb, Date 1523 (Bourne, ASCAP)	5
6	6	TRAMP Lowell Fulson, Kent 456 (Modern, BMI)	7	31	33	SOMETHING GOOD Carla Thomas, Stax 207 (East, BMI)	5
7	8	BRING IT UP James Brown, King 6071 (Dynatone, BMI)	5	32	10	TRY A LITTLE TENDERNESS Otis Redding, Volt 141 (Campbell/Connelly/Robbins, ASCAP)	11
8	9	FEEL SO BAD Little Milton, Checker 1162 (Travis, BMI)	5	33	12	MUSTANG SALLY Wilson Pickett, Atlantic 2365 (Fourteenth Hour, BMI)	12
9	46	LOVE IS HERE AND NOW YOU'RE GONE Supremes, Motown 1103 (Jobete, BMI)	2	34	34	I'M GONNA MISS YOU Artistics, Brunswick 55301 (Jalynne-BRC, BMI)	13
10	11	IT TAKES TWO Marvin Gaye & Kim Weston, Tamla 54141 (Jobete, BMI)	5	35	32	I CAN'T PLEASE YOU Jimmy Robins, Jerhart 207 (Ramhorn, BMI)	6
11	20	HUNTER GETS CAPTURED BY THE GAME Marvelettes, Tamla 54143 (Jobete, BMI)	3	36	39	GRITS 'N' CORN BREAD Soul Runners, MoSoul 101 (Pure Soul/Keymen, BMI)	2
12	13	LOOK AT GRANNY RUN RUN Howard Tate, Verve 10464 (Ragmar-Rumbalero, BMI)	8	37	42	KEEP A LIGHT IN THE WINDOW Solomon Burke, Atlantic 2378 (Kags, BMI)	3
13	14	SKATE NOW Lou Courtney, Riverside 4588 (3 Track, BMI)	7	38	43	FUNKY BROADWAY Dyke & the Blazers, Original Sound 64 (Drive-In/Routen, BMI)	2
14	15	I'M GONNA MAKE YOU LOVE ME Dee Dee Warwick, Mercury 72638 (Act Three, BMI)	10	39	—	EVERYBODY NEEDS SOMEBODY TO LOVE James & Bobby Purify, Bell 660 (Fame, BMI)	1
15	7	(I Know) I'M LOSING YOU Temptations, Gordy 7057 (Jobete, BMI)	13	40	—	RAISE YOUR HAND Eddie Floyd, Stax 208 (East, BMI)	1
16	36	I DIG YOU BABY Jerry Butler, Mercury 72648 (Morpine, BMI)	4	41	48	WISH YOU DIDN'T HAVE TO GO James & Bobby Purify, Bell 660 (Fame, BMI)	2
17	17	OOH BABY Bo Diddley, Checker 1158 (Arc, BMI)	5	42	44	I PREFER YOU Etta James, Cadet 5552 (Arc, BMI)	4
18	28	10 COMMANDMENTS Prince Buster, Philips 40427 (Carab, BMI)	3	43	—	SOMETHING ON YOUR MIND King Curtis, Atco 6457 (Mercedes, BMI)	1
19	25	GIRLS ARE OUT TO GET YOU Fascinations, Mayfield 7714 (Camad, BMI)	6	44	—	JUST BE SINCERE Jackie Wilson, Brunswick 55309 (Jalynne-BRC, BMI)	1
20	40	WHY NOT TONIGHT Jimmy Hughes, Fame 1011 (Fame, BMI)	2	45	—	EVERYDAY I HAVE THE BLUES Billy Stewart, Chess 1991 (Arc, BMI)	1
21	30	THE DARK END OF THE STREET James Carr, Goldwax 317 (Press, BMI)	3	46	47	IT MAY BE WINTER OUTSIDE Felice Taylor, Mustang 3024 (Marivilla, BMI)	4
22	35	DANGER! SHE'S A STRANGER 5 Stairsteps, Windy C 604 (Camad, BMI)	4	47	—	SHE'S LOOKING GOOD Roger Collins, Galaxy 750 (Mittsfeh, BMI)	1
23	24	MY SPECIAL PRAYER Joe Simon, Sound Stage 7 2577 (Cape Ann, BMI)	6	48	49	TIP TOE Robert Parker, Nola 729 (Bonatemp, BMI)	2
24	18	I'VE PASSED THIS WAY BEFORE Jimmy Ruffin, Soul 35027 (Jobete, BMI)	9	49	—	NEVER LEAVE ME Thelma Jones, Barry 1010 (Maureen-Clamile, BMI)	1
25	22	HEY, LEROY, YOUR MAMA'S CALLING YOU Jimmy Castor, Smash 2069 (Bogart, BMI)	8	50	50	HOLD ON (To This Old Fool) Buddy Ace, Duke 414 (Don, BMI)	2

Billboard SPECIAL SURVEY for Week Ending 2/18/67

TOP SELLING R & B LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); 919 (S)	10	14	14	THE OTIS REDDING DICTIONARY OF SOUL Volt 415 (M); S 415 (S)	14
2	4	CARRYIN' ON! Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	4	15	18	ART AND SOUL Arthur Prysock, Verve V-5009 (M); V6-5009 (S)	3
3	2	FOUR TOPS LIVE! Motown M. 654 (M); S 654 (S)	10	16	17	THE EXCITING WILSON PICKETT Atlantic 8129 (M); SD 8129 (S)	14
4	3	LOU RAWLS SOULIN! Capitol T 2566 (M); ST 2566 (S)	25	17	16	WATCH OUT Martha & the Vandellas, Gordy 920 (M); 920 (S)	6
5	9	WICKED PICKETT Wilson Pickett, Atlantic 8138 (M); SD8138 (S)	6	18	19	SPELLBINDER Gabor Szabo, Impulse A 9123 (M); AS 9123 (S)	8
6	5	AWAY WE A GO GO Smokey Robinson & the Miracles, Tamla 271 (M); S 271 (S)	10	19	15	WHISPERS Jackie Wilson, Brunswick DL 54122 (M); DL 754122 (S)	8
7	7	SUPREMES A' GO-GO Motown MLP 649 (M); SLP 649 (S)	22	20	21	WARM AND TENDER SOUL Percy Sledge, Atlantic 8132 (M); SD 8132 (S)	14
8	6	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	43	21	20	HE'LL BE BACK Players, Minit LP 40006 (M); LP 24006 (S)	14
9	13	NANCY—NATURALLY Nancy Wilson, Capitol T 2634 (M); ST 2634 (S)	3	22	—	SUPREMES SING HOLLAND, DOZIER, HOLLAND Motown MLP 650 (M); SLP 650 (S)	1
10	11	WACK WACK Young-Holt Trio, Brunswick BL 54121 (M); BL 754121 (S)	6	23	23	SOUL ARTISTRY Jerry Butler, Mercury MG 21105 (M) SR 61105 (S)	2
11	12	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	26	24	—	TOBACCO ROAD Brother Jack McDuff, Atlantic 1472 (M); SD 1472 (S)	1
12	10	DOUBLE DYNAMITE Sam & Dave, Stax 712 (M); 712 (S)	7	25	25	CARLA Carla Thomas, Stax 709 (M) (No Stereo)	13
13	8	DOWN TO EARTH Stevie Wonder, Tamla 272 (M); S 272 (S)	5				

SHERRY

STAY

BIG GIRLS DON'T CRY



PEANUTS

WORKING MY WAY BACK TO YOU

WALK LIKE A MAN

CANDY GIRL

MARLENA

ALONE

CONNIE-O

OPUS 17 (DON'T YOU WORRY 'BOUT ME)

GIRL COME RUNNING

I'VE GOT YOU UNDER MY SKIN

LET'S HANG ON

RAG DOLL

BYE, BYE BABY (BABY GOODBYE)

DAWN (GO AWAY)

SAVE IT FOR ME

BIG MAN IN TOWN

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GOD (MADRID)
THE NIGHT THEY
THANKED US FOR
LEAVING
LITTLE BOYS
L.A. - A MONTAGE
CAN CAN
MAISONELLE
LA BELLE
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AMERICA • BEGIN THE BEGGINE • DANDY • SOUVERAIN BOB EFFORD

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TWO PIANOS
in
HOLLYWOOD

THE BILLS
LADY'S THEM
MORE
STRANGERS IN
THE NIGHT
THE SHADOW OF
YOUR SMILE
LITTLE GIRL
WHICH BRIDE OF
VIRGINIA WOLFE
LAWRENCE OF ARABIA
A PATCH OF BLUE
THE APARTMENT
ROCKIN' ROUGE
OHIO CHEER
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RONNIE ALDRICH
HAND FOR TWO PIANOS

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The Ring Of
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SP 21016

TOM JONES
green, green
grass of
home

WELL TAKE A CAR
MUSIC BY TOM JONES
LYRICS BY GUY WATSON
PRODUCED BY PHILIP MILLER
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MUSIC CENTER, LOS ANGELES, CALIF.

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JOHN MAYALL
WITH **ERIC CLAPTON**

MONO

Stereo PS492

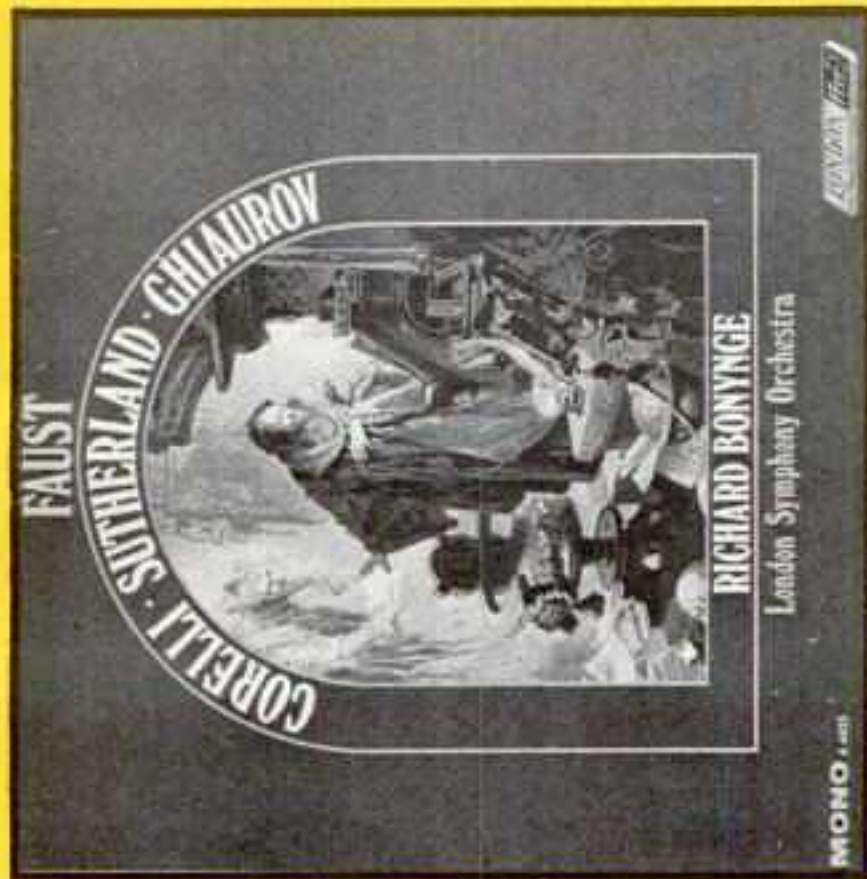
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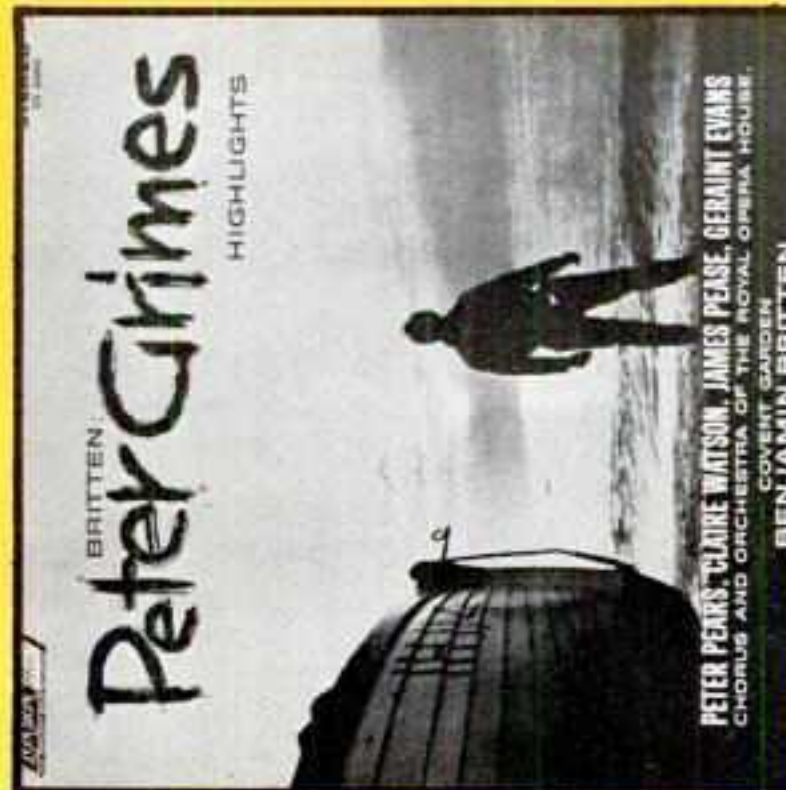
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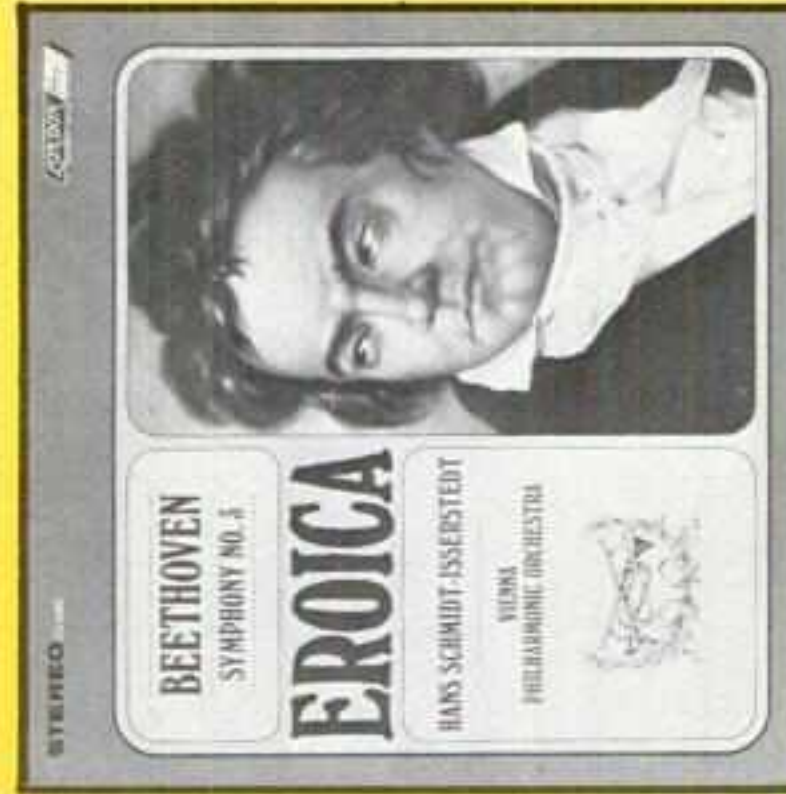
Stereo OS26004

Mono OM36004



Stereo CS6481

Mono CM9481



Stereo CS6483

Mono CM9483



Stereo CS6488

Mono CM9488



Stereo CS6500

Mono CM9500



Stereo SHL32033

Mono 12033



Stereo SHL32034

Mono 12034



Stereo SHL32035

Mono 12035

LONDON

RECORDS

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TOP 100's

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



Table 1: Top 100 chart listing songs, artists, and chart positions. Includes a 'Billboard Award' icon for item 1.

Table 2: Top 100 chart listing songs, artists, and chart positions.

Table 3: Top 100 chart listing songs, artists, and chart positions.

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

How to Follow a Smash Success:

STEREO
CS 9448

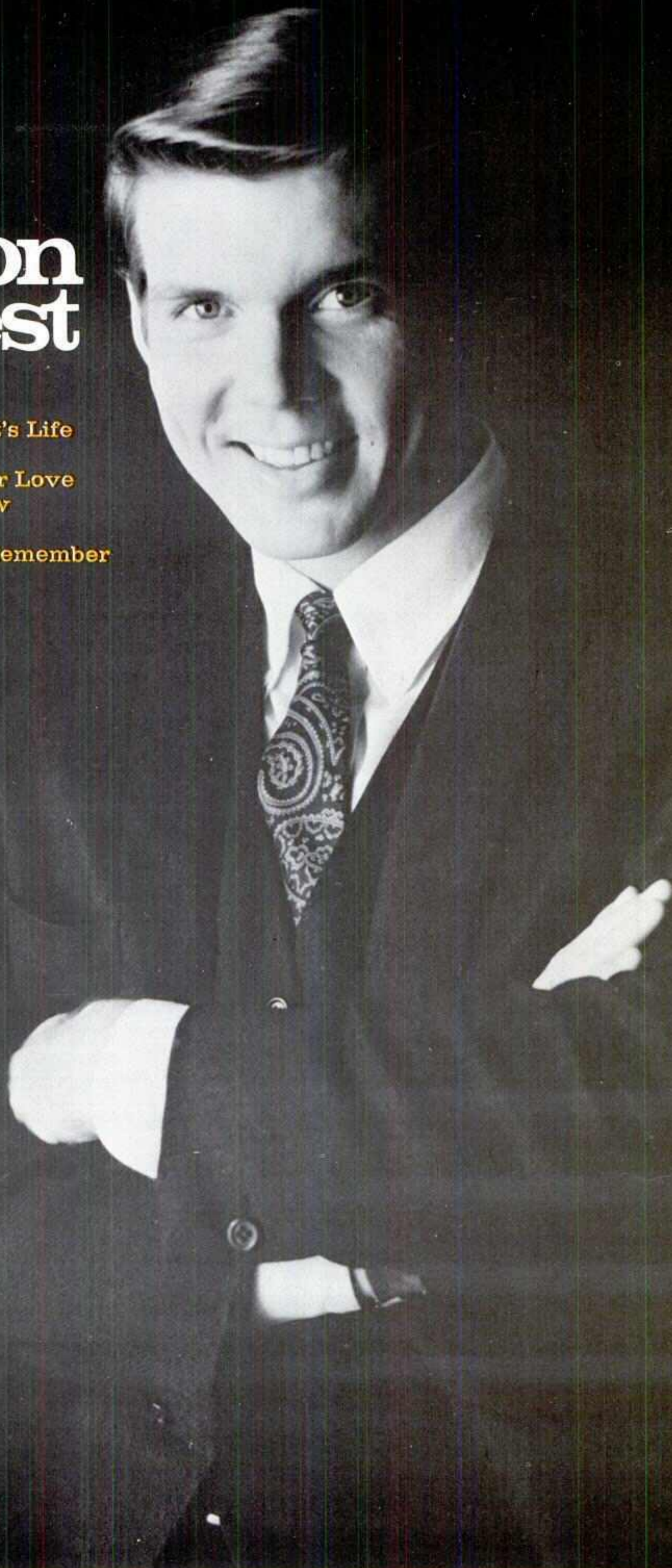
STEREO
"360 SOUND"

CL 2648




John Davidson My Best to You

I'll Always Remember/'That's Life
Mame/Somewhere
I Couldn't Live Without Your Love
I Really Don't Want to Know
Games That Lovers Play
Sunny/Who Am I/Try to Remember



John Davidson had to go some to top his huge hit "Time of My Life"—
and here it is: his best. And *that's* hard to beat.

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Mr. Angry Neighbor!

Yes I know how you feel
cause I've been taking your fruit
but don't tell me I steal
I haven't been in your yard
My tracks ain't on your ground
your tree hangs over my fence
the nights you're not around

I Didn't Jump the Fence
the fruit was offered free
I couldn't reach your apples
if you'd just trim the tree
well, sure I've held your darling
but Mr. where's your sense
she's the one got lonely
I Didn't Jump the Fence

RED SOVINE

One of the Great Story Lyrics
of Our Time

I DIDN'T JUMP THE FENCE

Composer: Gene Crysler
Publisher: Southtown—BMI

Spontaneous Combustion
HIT

#794



STARDAY RECORDS

Madison, Tennessee

Distributed in Canada by
Columbia Records

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS
THIS WEEK

★ REGIONAL BREAKOUTS

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

DRY YOUR EYES . . .

Brenda & the Tabulations, Diann 500 (Bee Cool, BMI) (Philadelphia & Baltimore)

LOVE OF THE COMMON PEOPLE . . .

Four Preps, Capitol 5819 (Tree, BMI) (Baltimore & Washington)

WHY NOT TONIGHT . . .

Jimmy Hughes, Fame 1011 (Fame, BMI) (Baltimore & New Orleans)

DON'T GO HOME (My Little Darlin') . . .

Shirilles, Scepter 12185 (Loveable, BMI) (New York)

KIND OF A HUSH . . .

Gary & the Hornets, Smash 2078 (Donna, BMI) (Baltimore & Washington)

FUNKY BROADWAY . . .

Dyke & the Blazers, Original Sound 64 (Drive-in/Rourteen, BMI) (Los Angeles)

SINCE I LOST YOU GIRL . . .

Monitors, V.I.P. 25039 (Jobete, BMI) (Detroit)

IN THE MIDNIGHT HOUR . . .

Dick Whittington's Cats, Round 1003 (East/Cotillion, BMI) (Cleveland)

BIGGEST MAN . . .

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

SWEET MARIA . . .

Billy Vaughn Singers, Dot 16985 (Roosevelt, BMI) (Boston)

GRITS 'N' CORN BREAD . . .

Soul Runners, MoSoul 101 (Keymen & Pure Soul, BMI) (Baltimore)

BAREFOOTIN' . . .

Willie Mitchell, Hi 2119 (Bonatemp, BMI) (Memphis)

WHERE DOES THE GOOD TIMES GO . . .

Buck Owens, Capitol 5811 (Blue Book, BMI) (Minneapolis & St. Paul)

WESTERN UNION . . .

Five Americans, Abnak 118 (Jetstar, BMI) (Dallas & Fort Worth)

RAIN RAIN GO AWAY . . .

Lee Dorsey, Amy 974 (Marsaint, BMI) (Baltimore)

DARK END OF THE STREET . . .

James Carr, Goldwax 317 (Press, BMI) (Atlanta)

FOR BABY . . .

Sandpipers, A&M 835 (Cherrylane, ASCAP) (Houston)

New Album Releases

□ ALSHIRE

101 STRINGS—Concerts for Lovers; S 5054
Swingin' Things From 101 STRINGS; S 5055
101 STRINGS—Fiesta Espanol; S 5053
101 STRINGS—Songs and Themes for American Holiday; S 5056
101 STRINGS—Spanish Eyes; S 5051
101 STRINGS—The Soul of Spain Vol. 2; S 5052
101 STRINGS—The Wonderful World of Walt Disney; S 5057

□ CAEDMON

JULIE HARRIS & RODDY McDOWALL — Miracles: Poems Written by Children; TC 1227
ED BEGLEY—The Call of the Wild; TC 1219
J. B. BESSINGER JR.—Two Canterbury Tales in Middle English; TC 1223
A View From the Bridge—ULA GROSBARD; TRS 317, TRS 317S
VARIOUS ARTISTS—Incident at Vichy; TRS 318, TRS 318S

□ COLUMBIA

THE CYRKLE—Neon; CL 2632, CS 9432

□ COMMAND

STRAVINSKY: PETROUCHKA — Pittsburgh Symphony Orch. (Steinberg); CC 11034, CC 11034 SD

□ CORAL

Two Sides of LARRY CUNNINGHAM; CRL 57491, CRL 757491
PETE FOUNTAIN—I've Got You Under My Skin; CRL 57488, CRL 757488
THE GUINNESS CHOIR OF DUBLIN (Wilkinson)—In Dublin's Fair City; CRL 57490, CRL 757490

□ DECCA

EARL GRANT—A Closer Walk With Thee; DL 4811, DL 74811
The First of THE IRISH ROVERS; DL 4835, DL 74835
LORETTA LYNN—Don't Come Home A Drinkin'; DL 4842, DL 74842

FREDDY MARTIN & HIS ORCH.—Most Requested; DL 4839, DL 74839
WEBB PIERCE—Where'd Ya Stay Last Night; DL 4844, DL 74844
Playback '66—The Most Important News Events & Famous Voices of the Year; DL 9157, DL 79157

HERBERT REHBEIN & HIS ORCH.—Love After Midnight; DL 4847, DL 74847
The Latin Sound of JOHNNY ZAMOT; DL 4838, DL 74838

□ DGG

BEETHOVEN: WERKE FUR VIOLONCELLO—Wilhelm Kempff/Pierre Fournier; 138 99395
BRUCKNER: SYMPHONY No. 45 MOTETTEN—Berliner Philharmoniker (Jochum); 139 134/35

(Continued on page 46)



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Record and Tape Manufacturers

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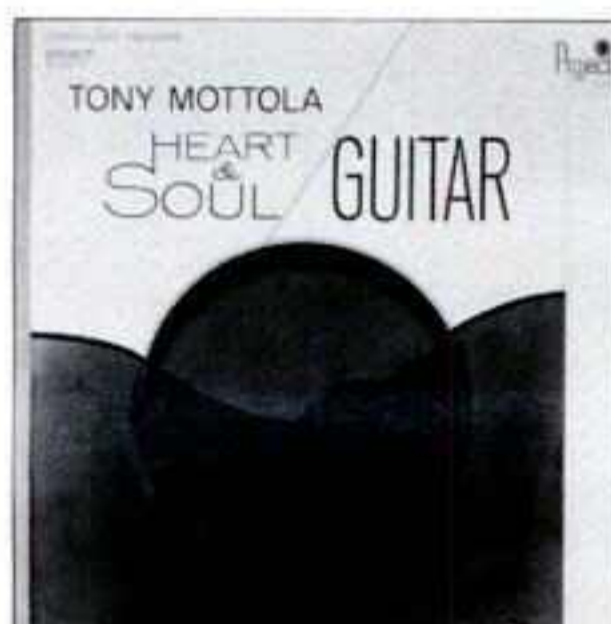
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New Album Releases

• Continued from page 42

HANDEL: CONCERTI PER L'ORGANO—Cantorum Basiliensis (Wenzinger); 91721
MOZART: STREICHQUARTETTE D-MOLL KV/ C-DUR KV 465—Amadeus Quartet; 139 190
SCHUBERT: SONATEN A-MOLLG-DUR—Wilhelm Kempff; 139 104

ELEKTRA

DAVE RAY—Fine Soft Land; EKL 319, EKS 7319
THE WATERSONS—Frost and Fire; EKL 321, EKS 7321

FOLKWAYS

HENRY HAMILTON—Four American Murder Mysteries; FL 9781
JUNE LAZARE—Folk Songs of New York City; FH 5276
LIONEL HAMPTON—Jazz Man for All Seasons; FJ 2871
SAM HINTON—The Wandering Folk Song; FA 2401
ELLA JENKINS—You'll Sing a Song and I'll Sing a Song; FC 7664
SONIA MALKINE—French Songs From the Provinces; FW 8743
RUSSIAN SONGS; FW 8780
VARIOUS ARTISTS—Songs From the Out-Poets of Newfoundland; FE 4075
VARIOUS ARTISTS—Eskimo Songs From Alaska; FE 4069
VARIOUS ARTISTS—Music of Morocco; FE 4339
VARIOUS ARTISTS—Traditional Songs of Mexico; FW 8769
VARIOUS ARTISTS—Kurdish Folk Music From Western Iran; FE 4103

JUBILEE

ADAM CLAYTON POWELL—Keep the Faith, Baby!; JGM 2062

KENT

LOWELL FULSOM—Tramp; KLP 5020

MARDI GRAS

THE LA PLAYA SEXTET Vol. 2; LP 5027

MTA

KING RICHARD'S FLUGEL KNIGHTS—Cabaret; MTA 1003, MTS 5003

ODYSSEY

BEETHOVEN: EMPEROR CONCERTO—Philharmonia Orch. (Karajan); 32-16-0029
CORELLI: TWELVE CONCERTI GROSSI—Vienna Sinfonietta (Goberman); 32-16-0001, 32-16-0002
THE ALFRED DELLER CONSORT—English Madrigals and Folk Songs; 32-16-0017, 32-16-0018
The Symphonies of HAYDN Vol. 1—Vienna State Opera Orch. (Goberman); 32-16-005, 32-16-0006
MAHLER: SYMPHONY No. 4—N. Y. Philharmonic (Walter); 32-16-0025
MOZART: SYMPHONY No. 41—Royal Philharmonic (Beecham); 32-16-0023
SCARLATTI/FIORENZA/ARRI—Masters of the Italian Baroque—Saar Chamber Orch. (Ristenpart); 32-16-0015, 32-16-0016
SCHUBERT: UNFINISHED SYMPHONY—Vienna New Symphony (Goberman); 32-16-0009, 32-16-0010
SCHUMANN: CELLO CONCERTO—Pablo Casals; 32-16-0027
VIVALDI: CONCERTOS FOR WOODWINDS AND STRING ORCH.—N.Y. Sinfonietta (Goberman); 32-16-0011, 32-16-0012

PICKWICK

SIMON & GARFUNKEL; PC 3059, SPC 3059

POLYDOR

KURT EDELHAGEN ORCH.—Swing Goodies; 249 033
VARIOUS ARTISTS—Zwei Wortel Ein Bier; 249 086

QUALITON

ABRAHAM: OPERETTA HIGHLIGHTS—Various Artists/Hungarian Radio & TV Orch. (Brody); LPX 6552, SLPX 6552
ALBRECHTBERGER: TROMBONE CONCERTO—Hungarian Radio & TV Orch. (Lehel); LPX 1237, SLPX 1237
BACH: CONCERTI FOR TWO HARPSICHORDS—Hungarian Chamber Orch. (Tatrai); LPX 1221, SLPX 1221
BARTOK: HUNGARIAN FOLK SONGS—Csajbok/Torok/Tusa; LP 1253, SLPX 1253
The Young Bartok—Hungarian Radio & TV Symphony Orch. (Lehel); LPX 1203/4, SLPX 1203/04
BARTOK: CONCERTI FOR PIANO Nos. 1, 2, 3—Hungarian Radio & TV Symphony Orch. LPX 1250/51, SLPX 1250/51
BEETHOVEN: PIANO CONCERTO IN E FLAT—Hungarian State Concert Orch. (Nemeth); LPX 1243, SLPX 1243
BEETHOVEN: SONATA No. 2 VARIATIONS FUGUE IN E FLAT Op. 35—Aniko Szegedi; LPX 1275
HAYDN: SYMPHONY No. 20—Hungarian Chamber Orch. (Tatrai); LPX 1248, SLPX 1248
HAYDN: SYMPHONIES Nos. 59 & 55—Hungarian Chamber Orch. (Tatrai); LPX 1276, SLPX 1276
HAYDN: SYMPHONIES Nos. 6 & 8—Hungarian Chamber Orch.; LPX 1241, SLPX 1241
HAYDN: SYMPHONIES Nos. 31 & 73—Hungarian Chamber Orch. (Tatrai); LPX 1252, SLPX 1252
Hungarian Contemporary Music—Hungarian Radio & TV Symphony (Lebel); LPX 1273, SLPX 1273
KALMAN: GYPSY PRIMAS—Various Artists/Budapest State Opera Orch. (Bretner); LPX 6550, SLPX 6550
KODALY: SYMPHONY/BALLET MUSIC—Budapest Philharmonic (Ferenzik); LPX 1245, SLPX 1245
MOZART: EINE KLEINE NACHMUSIK—Hungarian Chamber Orch. (Tatrai); LPX 1228, SLPX 1228
PUCCINI: MANON LESCAUT—Various Artists/Budapest State Opera Orch. (Erdelyi); LPX 1254, SLPX 1254

RBF

VARIOUS ARTISTS—Roots: Rhythm and Blues; 20

VARIOUS ARTISTS—The Atlanta Blues; 15

VARIOUS ARTISTS—The Real Calypso; 13

RCA VICTOR

BOBBY BARE/JEAN/LIZ ANDERSON—The Game of Triangles; LPM 3764, LSP 3764

PRINCE BUSTER—Sings His Hit Song "Ten Commandments"; LPM 3792, LSP 3792

RCA VICTOR (INTERNATIONAL)

JUAN D'ARIENZO y su ORQUESTA TIPICA—Mi Noche Triste; FPM 163

ANIBAL TROILO PICHUCO—Che Bandoneon; FPM 162

PALITO ORTEGA—Sings; AVL 3661

DORA STRATOO & HER GROUP—Greek Folk Songs and Dances Vol. 2; FPM 161, FSP 161

RCA MEXICAN

PABLO BELTRAN RUIZ y su ORQUESTA—El Baile Del Ano; MKL 1725, MKS 1725

LA RONDALLA TAPATIA—Canta Para Enamorados; MKL 1723, MKS 1723

CESAR COSTA—Jornada Sentimental; MKL 1722, MKS 1722

ROULETTE

JOHN HANDY III—Quote, Unquote; R 52124, SR 52124

This Hombre Called LEMON; R 25334

SEECO

RENE GRAND & HIS COMBO NEW YORK—Exciting and Grand; SCLP 9294

SOMERSET STEREO FIDELITY

"BALD" BILL HAGAN & HIS TROCADERONS—Music for a Strip Tease Party; SP 27200

LOS NORTE AMERICANOS—The Band I Heard in Tijuana; SF 27300

ASHLEY TAPPEN—Cocktail Time in the Ken Griffin Style; SF 27500

TICO

TITO PUENTE & HIS ORCH.—20th Anniversary; LP 1151, SLP 1151

VIVA

THE LEATHERCOATED MINDS—A Trip Down the Sunset Strip; V 6003, VS 36003

WING

THE UNDERGROUND—Psychelic Visions; WC 16337

WORSHIP

DORIS AKERS & THE MINISTERS; WLP 803

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Jazz Beat

By ELIOT TIEGEL

The reissue programs of major labels continue to unearth vintage tracks by performers whose heydays are now fond memories. RCA and Columbia have led the movement to present as historical and educational material the works of the pioneers in jazz.

Now there is word that several additional projects spotlighting other artists will be available in the next few months. These include a study of Ethel Waters, whose singing helped breach several schools of blues singing from Columbia; clarinetist Barney Bigard's old Bluebird masters reissued along with a number of Albert Nich-

olas clarinet tracks from RCA and from Capitol, two volumes of repackaged tunes from guitarist Django Reinhardt.

The effort by Capitol is interesting in that the company has been a weak supporter of jazz in recent years. The Reinhardt cuts were originally released as a two-disk set and have been set into separate packages, "The Best of . . ." Volumes I and II.

The Reinhardt cuts in Vol. I were all made in France during April 1937 and presented

violinist Stephane Grappelly, guitarist Marcel Bianchi and bassist Louis Vola. They played under the banner of the famous Quintet of the Hot Club of France.

Material from Vol. II is spread over a wider period, from 1937 to 1945 and includes performances by several visiting American players, including Jack Platt, Rex Stewart, Barney Bigard, Bill Taylor, Bill Coleman, Dicky Wells, Dick Fullbright and Bill Beason.

The Modern Jazz Quartet

continues to hold steadfast to the concert hall as a major outlet for their performances. The soft-sounding aggregation appears Jan. 18 as guest soloists with the Cincinnati Symphony at New York's Carnegie Hall. The concert will debut four recently composed works for jazz quartet and symphony orchestra. These include John Lewis' "The Spiritual" and "Jazz Ostinato," William Smith's "Interplay" and Miljenko Prohaska's "Concerto for Jazz Quartet and Strings," the latter a world premiere. Prohaska is a Yugoslav, whose jazz activities include playing bass with the Zagreb Jazz Quartet.

St. Mary's Jazz

Three seminarians at St. Mary's University in San Antonio, Tex., are using jazz as a means of in-depth expression of their feelings for psalms. The trio, comprised of piano, bass and drums, adds a sprightly lift to the evening choral reading of psalms, according to a report to this column.

During a recent psalm reading, for example, the three seminarians played a modern interpretation of "The Shadow of Your Smile." The group calls itself the Brother Jazz Combo and has been working out together for two years. Its members consist of Brother Marty Twind, pianist and leader; Brother Charles Murphy, bass, and Brother Dick Schieffer, drums. The group claims it is the only religious order using jazz secularly in San Antonio. In addition to playing jazz at services, the combo also entertains for other Brothers during relaxed periods. The matter of priests recording commercially has come into the news within the past eight months through the release of pianist Father Tom Vaughn on RCA and his subsequent TV appearances and the Rev. Malcolm Boyd's Columbia album of prayers with improvisations by guitarist Charlie Byrd.

SOLOS: The president of the Soviet Union's composers' union has called for the formation of jazz departments at U.S.S.R. educational institutions. The spokesman, Vano Muradelli, said the main problem with Soviet jazz is a lack of professionalism, which school training could eliminate. . . . Harry Lim, owner of Keynote Records, a jazz line in the 1940's, has joined Sam Goody's in Manhattan as head of the jazz disk department.

Santa Fe Opera Slates 2 Debuts

SANTA FE, N. M.—American premieres of Hindemith's "Cardillac" and Henze's "Boulevard Solitude" are scheduled for the Santa Fe Opera season, which will run from July 1 to Aug. 26. "Carmen" will open the season. Other operas will be "La Boheme," "The Barber of Seville," Mozart's "Marriage of Figaro" and "Salome." Among the featured artists will be Maria Kouba, Saramae Endich, Charles Bressler, John Reardon, John Alexander, Regina Sarfaty, Glade Peterson, Mildred Allen, Helen Vanni, Patricia Brooks, Loren Driscoll, Dorothy Krebill, Ragnar Ulfung, Doris Yarick, Gimi Beni, Elaine Bonazzi and Donald Gramm.

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The Octamatic stop gives you effects beyond the skill of any recording engineer. An alto descends to the bottom of the normal baritone range. The tenor sounds as low as a bass.

You can play the Octamatic by itself, or against your regular saxophone tone and pitch. You can set its volume to make the sub-octave a subdued second voice. You can make it the principal sound—more powerful than any saxophone sound you have ever heard. No matter how fast you play, it stays with you. No matter how you bend your pitch, it is in tune with you. No matter how high or low you play, it sounds a perfect sub-octave.

Adjustable Echo Gives You Live Sound Anywhere

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The sound it reproduces is nothing like the jumble picked up by a floor microphone. The Varitone microphone captures only your big, clear tone created inside the saxophone. It does not distort the natural sound of the instrument or affect its response.

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The miniature control box weighs only 14 ounces. A flexible 8-strand cable connects the controls with the amplifier. The Varitone control cable can't be used with any other amplifier, because no other amplifier can give you the Varitone's many special instrumental effects.

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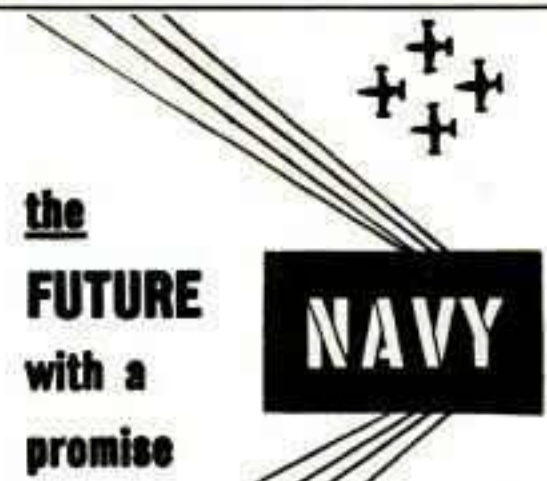
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CLASSICAL MUSIC

Disks Lead Bookers Up the College Path

By FRED KIRBY

NEW YORK—Recordings are "a great help in booking artists in colleges" according to major booking offices. Virtually every touring classical attraction plays college dates with concert series the rule on almost every campus. The only artists not including colleges in their tours are those committed to only orchestral or operatic performances. These performers, however, usually include campus dates in subsequent tours.

With the number of colleges steadily increasing, the campus has become the major customer for classical acts. Among the major artists regularly appearing before student bodies are Julian Bream, Maureen Forrester, Richard Tucker, John Williams, the Romeros, William Warfield, Music from Marlboro, Robert Merrill and Cesare Siepi.

Recording companies frequently set up interviews with touring artists and run publicity in conjunction with appearances. Program ads frequently plug disks by performers. Even orchestras and other large packages appear at colleges. An example is the annual series at North Carolina State University in Raleigh, which next season will open with the Vienna Philharmonic. In addition to dance attractions, the seven-program series will include pianist Claudio Arrau, Birgit Nilsson and Sandor Konya, and the Stockholm Philharmonic.

2 Or More Nights

All concert programs in the 12,500-seat Coliseum at the university are for two or more nights. Payment of college fees entitles students to two free admissions for each concert. In addition, 19,000 memberships are sold to the community, including faculty members. The series is run by Friends of the College, which includes faculty, students and townspeople on its board of directors. Henry Bowers, director of the Student Union, also is administrative director of the series.

Some of the most popular attractions in earlier series were Leonard Bernstein and the New York Philharmonic, Tucker and Merrill, Arthur Fiedler and the Boston Pops, Isaac Stern with the Japan Philharmonic, Artur Schnabel, Van Cliburn, the Leningrad Philharmonic with David Oistrakh, and the Hague Philharmonic. In addition, the Student Union sponsors a chamber music series and has a performing musician in residence.

Goodman Waxes Nielsen Concerto

NEW YORK—A first recording of Nielsen's "Clarinet Concerto" with Benny Goodman as soloist highlights this month's RCA Victor Red Seal release. Morton Gould conducts the Chicago Symphony on the concerto and on the reverse side, which has Nielsen's "Symphony No. 2." Another LP contains 12 operatic arias by the late Mario

(Continued on page 62)

Classical Notes

Charles Munch conducted the Dutilleul "Symphony No. 2" with the Chicago Symphony Thursday (9) and Friday (10). . . . The American Brass Quintet will play four concerts at Carnegie Recital Hall. The first is slated for next Friday (17). The other dates are March 10, April 14 and May 5. . . . Seiji Ozawa will be guest conductor with the Philadelphia Orchestra for two weeks beginning next Thursday (16). . . . Pianist Clifford Curzon appeared with the Indianapolis Symphony on Saturday (11) and Sunday (12). Pianist Jerome Lowenthal performs with the orchestra next Saturday (25) and Sunday (26).

Among other larger colleges with regular major classical attractions are the University of California, Indiana University, Purdue University, Boston Uni-

(Continued on page 50)



FREDERIC WALDMAN, left, conductor of the Musica Aeterna Orchestra, discusses the score with Is Horowitz, Decca's classical a&r head, while listening to a playback at a recording session of Dvorak's "Czech Suite" and "Serenade." Decca is releasing the LP this month along with a pressing of Nicholas Harsanyi and the Princeton Chamber Orchestra in music of Britten and Dello Joio. Soprano Janice Harsanyi is soloist in the Britten piece.

Rubenstein's No Date Vow Makes Germans Grab LP's

HAMBURG—Artur Rubenstein's recordings are pure gold in West Germany—all because of that vow Rubenstein took in the Hitler era never to return to this country.

Since the Germans can't attend Rubenstein's concerts, they rush to buy his records. Teldec, which distributes RCA Victor, is doing a phenomenal business in Rubenstein recordings.

The dazzling example at the moment is the Rubenstein album of Beethoven's 5 piano concertos with the Symphony of the Air Orchestra New York under Josef Krips. This album was offered in limited edition on a subscription basis for \$12.25, and it has been one of the season's disk sensations in Germany.

Retailers report that Rubenstein's Beethoven concerto album is the biggest selling of all the special subscription albums offered by German record companies this winter. Retailers are selling unprecedented quantities of the album. The Teldec distribution outlet in Stuttgart, for example, has been reordering the Rubenstein album in rush-delivery lots of 1,100. Moreover, Rubenstein's sales magnetism extends beyond the Beethoven concerto album—Teldec finds his name is literally magic for any classical recording.

(Continued on page 62)

RECORD REVIEW

Cetra Reissues Sing Out With Power

NEW YORK—Full-voiced singing in the Italian style rather than subtlety marks the first eight albums received of the 36 Cetra operas being reissued by Everest Records. Two of the packages restore only listings to the catalog. Other features include two dynamic performances by baritone Giuseppe Taddei and an excellent version of Boito's "Mephistofele" and a renowned version of Verdi's "La Forza del Destino." Famed Italian operatic singers abound, including such names as Franco Corelli, Giulietta Simionato, Maria Caniglia, Ferruccio Tagliavini and Ebe Stignani.

The best example of ensemble singing in the eight, and also a lone catalog item, is Cimarosa's delightful comic opera "Il Matrimonio Segreto." Sesto Bruscantino, a top basso buffo, is the principal performer, but he is aided considerably by soprano Alda Noni and tenor Cesare Valletti, whose arias are beauties, and Simionato. Simionato dominates a dramatic "Cavalleria Rusticana" of Mascagni as Santuzza, her earliest recording of the role. Tenor Achille Braschi and baritone Carlo Tagliabue are strong-voiced, but not matches for the stunning mezzo soprano.

Taddei's triumphs are in the title roles of Rossini's "William Tell," the other restored catalog listings, and Verdi's "Falstaff." His rich sonorous voice and telling portrayals dominate both operas. In the former he receives top support from soprano Rosanna Carteri, tenor Mario Filipposche and bass Fernando Corena. Singing well in comparatively small roles are bass Giorgio Tozzi and soprano Graziella Sciutti, both stars today.

Carteri also sings well in "Falstaff" as does soprano Lina Pagliughi. Contributing competent portrayals are mezzo sopranos Alalia Pini and Anna Maria Canali, tenor Emilio Renzi and baritone Saturno Meletti.

Two other Verdi operas receive the power-singing treatment.

In "Aida," Corelli is his full-voiced self as Radames, which should prove a lure to his fans. Also singing heartily were soprano Mary Curtis-Verna, mezzo Miriam Pirazzini, baritone Cian Giacomo Guelfi and bass Giulio Neri.

"Forza" has Caniglia drawing on her considerable power and artistry as Leonora. Stignani is brilliant in the smaller role of Preziosilla. Tagliabue is topnotch as a forceful Don Carlo, while tenor Galliano Masini is a strong and unobtrusive Don Alvaro. Basses Trancredi Pasero and Saturno Meletti are competent.

A superb trio of leads makes the "Mephistofele" truly memorable. Tagliavini as Faust and soprano Marcella Pobbe as Marguerite are outstanding, but it's Neri's portrayal of the title role that distinguishes this set. It also is Angelo Questa's best conducting job in the group, topping his "Aida."

Manno Wolf-Ferrari turns in a fine conducting job in "Il Matrimonio Segreto," while Mario Rossi proves quite capable in "William Tell" and "Falstaff." Competent conducting jobs are managed by Arturo Basile in "Cavalleria" and Gino Marinuzzi in "Forza." Fernando Previtali contributes to an Italianate "Marriage of Figaro," which has good singing without Mozart styling. Featured are Bruscantino, bass Italo Tajo, Corena, sopranos Gabriella Gatti, Noni and Sciutti and mezzo Yolanda Gardini.

The packaging is simple with all sets having black-and-white photos on the covers. Librettos are included, but these obviously were made from old plates. Despite typographical errors, they prove serviceable. The rest of the 36 should be eagerly awaited with performances included by such stars as Renata Tebaldi, Maria Callas, Fedora Barbieri and Carlo Bergonzi. Also, future releases, which can draw on the vast Cetra catalog, should be whoppers.

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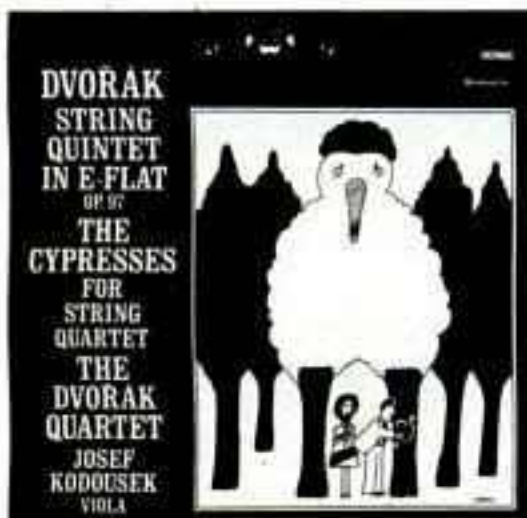
Jirovek: Symphony in E-Flat; Overture Semiramis/Pichl: Symphony in D ("Mars")—The Prague Chamber Orchestra. 22 16 0075/22 16 0076*



Honegger: Symphony No. 5; Pastorale D'Été, Chant de la Joie; Pacific 231—The Czech Philharmonic Orchestra; Serge Baudo, Conductor. 22 16 0077/22 16 0078*



Brahms: Clarinet Quintet in B Minor/Mozart: Duo in G Major—Vladimir Riha, Clarinet; The Smetana Quartet. 22 16 0079/22 16 0080*



Dvořák: String Quintet in E-Flat; The Cypresses for String Quartet—The Dvořák Quartet; Josef Kodoušek, Viola. 22 16 0081/22 16 0082*



Vivaldi: The Four Seasons—The Slovak Chamber Orchestra; Bohdan Warchal, Violin. 22 16 0083/22 16 0084*

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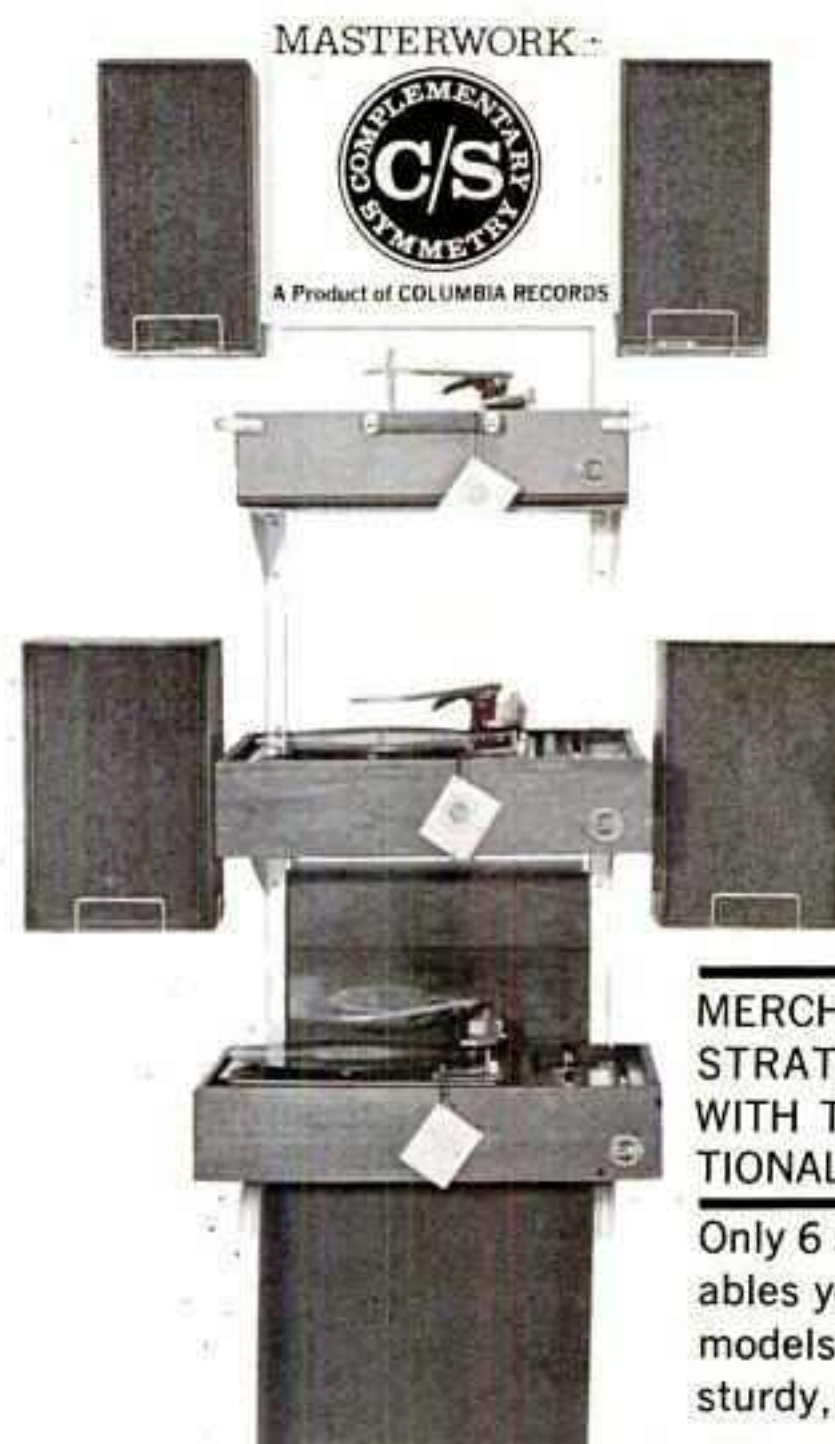


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MARTINON OFF FOR EUROPE

CHICAGO — Jean Martinon, music director of the Chicago Symphony, left for Europe last Sunday (5) for a one-month European tour, which began last Thursday (9), when he conducted the London Philharmonic at London's Royal Festival Hall. On Thursday (16) and Friday (17), Martinon leads the Bernische Musikgesellschaft in Berne, Switzerland, with violinist Pina Carmirelli as soloist. Next Tuesday (21), he conducts the Orchestra National at Paris' Champs Elysees Theater. Martinon's final appearance before returning to Chicago will be on March 10 with violinist Arthur Grumiaux and the Orchestra Sinfonia de Milano della Radio-televisione Italiana in Milan.

Nonesuch LP With Stretcher

NEW YORK—Nonesuch this month is issuing the first United States pressing produced with the S/N (Signal/Noise) Stretcher, which was developed by Dolby Laboratories of England. According to Nonesuch, the new system reduces all sounds not originally a part of the microphoned signal a full 10 to 15 db. below their normal levels. The album contains cellist Harvey Shapiro and pianist Earl Wild in sonatas for cello and piano by Rachmaninoff and Kodaly.

Nonesuch reports the new system renders inaudible the residual effects of tape hiss, channel cross-talk, high-frequency flutter, and tape print-through. Also being released by Nonesuch this month are the first catalog listing of the orchestral version of Haydn's "Seven Last Words of Christ" by Leslie Jones and the Little Orchestra of London, and the first American pressing of Schuetz's "Kleine geistliche Konzerte," a two-LP package directed by Wilhelm Ehmann. Rounding out the release are masque music by the Concentus Musicus of Denmark, works by Geminiani and Locatelli by Newell Jenkins and the Angelicum Orchestra of Milan, and Beethoven string quartets by the Claremont Quartet.

Records Lead The Bookers

• Continued from page 48

versity and the University of Michigan.

Artists enjoy appearing before predominantly student audiences for, as Stern commented, "They're absolutely receptive." Frequent appearances also help the popularity and record sales of such artists as Cliburn and Tucker, always in big demand on campuses. Flamenco guitarists like Sabicas and Juan Serano also score well as the guitar steadily increases in popularity. Major bookers like Hurok Attractions and Columbia Artists Management figure on college dates for all available artists. Disks often pave the way, especially for new artists, to draw. The college audience has become an important part of the classical music scene.

Billboard Award

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
3	1	WAGNER: DIE WALKUERE (5-12" LP's) Nilsson, King & Various Artists, Vienna Philharmonic (Solti), London A 4509 (M); OSA 1509 (S)	14
2	1	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	26
3	4	VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists/Vienna Philharmonic (Bernstein), Columbia M3L 350 (M); M3S 750 (S)	6
4	2	OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); LSC 6171 (S)	21
5	31	ROSSINI: SEMIRAMIDE (3-12" LP's) Sutherland/Horne/Various Artists, London Symphony (Boynge), London A 4383 (M); OSA 1383 (S)	3
6	5	LEONTYNNE PRICE—PRIMA DONNA RCA Victor LM 2898 (M); LSC 2898 (S)	19
7	6	ORFF: CARMINA BURANA New Philharmonic Orch. (DeBurgos), Angel 36333 (M); 36333 (S)	26
8	8	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	45
9	7	HANDEL: MESSIAH (2-12" LP's) Various Artists, Mormon Tabernacle Choir, Philadelphia Orch. (Ormandy), Columbia M2L 263 (M); M2S 607 (S)	9
10	9	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic Orch. (Von Karajan), DGG (No Mono); SKL 101/108 (S)	25
11	11	PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	19
12	10	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	17
12	12	MAHLER: SYMPHONY NO. 7 (2-12" LP's) New York Philharmonic (Bernstein), Columbia M2L 339 (M); M2S 739 (S)	19
14	27	MOZART: DON GIOVANNI (4-12" LP's) Gheurov & Various Artists, Philharmonic Orch. (Klemperer), Angel DL 3700 (M); SDL 3700 (S)	3
15	32	MAHLER: SYMPHONY NO. 8 London Symphony Orch. (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	2
16	—	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)	1
17	13	CHOPIN WALTZES Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	46
18	16	BEST OF THE BOSTON POPS Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S)	17
19	23	BACH: LUTE SUITES NO. 1 & 2 Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	24
20	17	ARTUR RUBINSTEIN'S CHOPIN RCA Victor LM 2889 (M); LSC 2889 (S)	33

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
21	—	DONIZETTI: LUCREZIA BORGIA Montserrat Cabelle/Various Artists (Perlea), RCA Victor LM 6176 (M); LSC 6176 (S)	1
22	22	HANDEL: MESSIAH (3-12" LP's) Robert Shaw Chorale & Orch., RCA Victor LM 6175 (M); LSC 6175 (S)	6
23	21	TCHAIKOVSKY: OVERTURE 1812 Minneapolis Symphony Orch. (Dorati), Mercury MG 60054 (M); SR 90054 (S)	32
24	20	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S)	22
25	19	ART OF SERGE Koussevitzky (3-12" LP's) Boston Symphony Orch., RCA Victor VCM 6174 (M); (No Stereo)	8
26	24	SMETANA: MA VLAST (2-12" LP's) Czech Philharmonic Orch. (Ancerl), Crossroads 222 60001 (M); 222 60002 (S)	13
27	15	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	26
28	18	TCHAIKOVSKY: NUTCRACKER SUITE Philadelphia Orch. (Ormandy), Columbia ML 6207 (M); MS 6807 (S)	7
29	29	RAVEL: BOLERO/RHAPSODIE/LA VALSE New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	13
30	14	DYORAK: SYMPHONY NO. 9 (New World) New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)	23
31	25	BEETHOVEN: "LES ADIEUX" SONATA MOZART: SONATA IN C. 4 Van Cliburn, RCA Victor LM 2931 (M); LSC 2931 (S)	4
32	28	VERDI: ARIAS Dietrich Fischer-Dieskau, Seraphim 60014 (M); S 60014 (S)	5
33	30	BACH ON THE PEDAL HARPSICHORD E. P. Biggs, Columbia ML 6204 (M); ML 6804 (S)	31
34	—	STRAUSS: FOUR LAST SONGS AND OTHERS Schwarzkopf/Berlin Radio Symphony Orch., Angel 36347 (M); S 36347 (S)	1
35	—	BACH: BRANDENBURG CONCERTOS (2-12" LP's) Saar Chamber Orch. (Ristenpart), Nonesuch 3006 (M); 73006 (S)	1
36	37	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN Columbia M2L 328 (M); M2S 728 (S)	40
37	—	ART OF MARIA CALLAS (2-12" LP's) Angel B 3696 (M); SB 3696 (S)	1
38	—	BACH: MAGNIFICAT N. Y. Philharmonic (Bernstein) & Various Artists, Columbia ML 5775 (M); MS 6375 (S)	1
39	39	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE N. Y. Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	4
40	38	BEETHOVEN: SYMPHONY NO. 9 (2-12" LP's) Pittsburgh Symphony Orch. (Steinburg), Command CC 11019 (M); MCC 11019 (S)	6

BEST SELLING LOW-PRICED CLASSICAL LP's

This Week	Title, Artist, Label & No.
1.	PUCCINI: LA BOHEME (2-12" LP's)—Various/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)
2.	SMETANA: MA VLAST (2-12" LP's)—Czech Phil. (Ancerl), Crossroads 222 60001 (M); 222 60002 (S)
3.	VERDI: ARIAS—Fischer-Dieskau, Seraphim 60014 (M); S 60014 (S)
4.	BACH: BRANDENBURG CONCERTOS (2-12" LP's)—Ristenpart, Saar Chamber Orch., Nonesuch 3006 (M); 73006 (S)
5.	EL AMOR BRUJO—L'Orchestre De La Suisse Romande (Ansermet), London Treasury Series (No Mono); STS 15014 (S)
6.	SHOSTAKOVICH: SYMPHONY NO. 1 IN F, OP. 10—London Symphony (Martinon), RCA Victrola VIC 1184 (M); VICS 1184 (S)
7.	MENDELSSOHN: MIDSUMMER NIGHTS DREAM—Vienna Phil. (Monteux), RCA Victrola VIC 1023 (M); VICS 1023 (S)

8. BACH: HARPSICHORD CONCERTOS NO. 1 & 2—Susannah Ruzickova, Prague Chamber Orch., Crossroads 22 16 0027 (M); 22 16 0028 (S)

NEW ACTION LP's

MUSSORGSKY: PICTURES AT AN EXHIBITION—Berlin Philharmonic (Von Karajan), DGG 39 010 (M); 139 010 (S)
 BACH: FOUR ORCHESTRAL SUITES—Mariboro Festival Orch. (Casals), Columbia M2L 355 (M); M2S 755 (S)
 STRAUSS: AN ALPINE SYMPHONY—Royal Philharmonic Orch. (Kempe), RCA Victor LM 2923 (M); LSC 2923 (S)
 MAHLER: DAS LIED VON DER ERDE (2 LP's)—Ludwig/Wunderlich/Philharmonia Orch. (Klemperer), Angel S 3704 (M); SB 3704 (S)
 EL AMOR BRUJO—L'Orchestre De La Suisse Romande (Ansermet), London Treasury Series (No Mono); STS 15014 (S)
 GOUNOD: FAUST—Joan Sutherland/Corelli/Gheurov/London Symphony (Boynge), London A 4433 (M); OSA 1433 (S)
 BACH: VIOLIN SONATIEN NR 2 UND NR 3—David Oistrakh, DGG 38-989 (M); SLPM 138-989 (S)

Bernstein to Baton Special 'Requiem'

NEW YORK—A special performance of Verdi's "Requiem" is slated for March 25 with Leonard Bernstein conducting

the New York Philharmonic. The date is the 100th anniversary of Arturo Toscanini's birth. Soloists will be soprano Galina Vishnevskaya, mezzo - soprano Marilyn Horne, tenor Richard Tucker and bass Justino Diaz.

Sevitzky Dies at 73

ATHENS—Dr. Fabien Sevitzky, conductor of the Greater Miami Philharmonic, died here of a heart attack early this month, while on a European tour. He was 73. Sevitzky, who

was a champion of the works of American composers, was permanent conductor of the Indianapolis Symphony from 1937 to 1955. He changed his name from Koussevitzky to avoid confusion with Serge Koussevitzky, his uncle.

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ALBUM REVIEWS (continued)



POP SPOTLIGHT
CHEGANCA
 Walter Wanderley Trio. Verve V 8676 (M); V6-8676 (S)
 Wanderley offers thrilling interpretations of a dozen pop bossa nova numbers perfect for listening or dancing in this package that is sure to be a hot sales item. His organ solos are accentuated by a strong rhythm backing making "Cheganca," "Take Care My Heart" and "A Man and a Woman" gems. Strong follow-up to his hit LP "Rain Forest."

POP SPOTLIGHT
SURREALISTIC PILLOW
 Jefferson Airplane. RCA Victor 3766 (M); LSP 3766 (S)
 This West Coast group, which is receiving top promotion, could break through with this new sound album, which includes their soft-rock single, "My Best Friend." Examples of the surrealistic pillow bag are "White Rabbit" and "Embryonic Journey."



POP SPOTLIGHT
HEART AND SOUL
 Lorraine Ellison. Warner Bros. W 1674 (M); WS 1674 (S)
 She has style, she has soul . . . and she combines them with class that should take this LP high on the charts. Here are soul presentations of standards like "Heart and Soul," "Games That Lovers Play" and "Cry Me a River," as well as "If I Had a Hammer" and "Stay With Me."

POP SPOTLIGHT
THE HIT SOUND OF WILLIE MITCHELL
 HI HL 12034 (M); SHL 32034 (S)
 Again tapping the world of vocal hits quite strongly, Willie Mitchell parlays instrumental treatments heavy with soul into what will be another hit LP for the Memphisite. Tunes include "Winchester Cathedral," "When a Man Loves a Woman" and "Barefootin'."



POP SPOTLIGHT
THE STONE PONEYS
 Capitol T 2666 (M); ST 2666 (S)
 Latch on to this LP quickly for a most pleasant surprise. Intriguing arrangements and beautiful songs are only surpassed by the powerful vocal performances of an exceptional new folk-oriented group. Eight of the tunes are originals, with "If I Were You," "Bicycle Song" and "Meredith (On My Mind)" the diamonds in this cask of gems. With the right exposure, this artistic success could be a commercial giant.

COUNTRY SPOTLIGHT
JOHNNY HORTON ON STAGE
 Columbia CL 2566 (M); CS 9366 (S)
 A live performance of the late Johnny Horton, featuring outstanding performances on some hits like "The Battle of New Orleans." Johnny Cash added the instrumental music behind several of these songs. This album will be a big country music seller.



POP SPOTLIGHT
THE MISTY SAX OF ACE CANNON
 HI HL 12035 (M); SHL 32035 (S)
 Standout feature of this album is the lush string background to Ace Cannon's moody saxophoning. The string support excellently complements the sax work and makes each band a listening pleasure.

CLASSICAL SPOTLIGHT
BEETHOVEN: WERKE FUER VIOLONCELLO (3 LP's)
 Wilhelm Kempff/Pierre Fournier. DGG 138 993/95 (S)
 Two outstanding artists do justice to Beethoven's complete works for cello and piano. The two sonatas of Opus 102 are performed to perfection with the "Sonata in D" special gem. The demanding Fugue is handled deftly. Variations on Mozart and Handel themes also are delights. Another fine reading is of the graceful, romantic "Sonata in A, Opus 69."

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

BETWEEN THE BUTTONS

Rolling Stones, London LL 3499 (M); PS 499 (S)
 (640-03499-3; 640-00499-5)

COLOR MY WORLD/WHO AM I

Petula Clark, Warner Bros. W 1673 (M); WS 1673 (S)
 (925-01673-3; 640-01673-5)

★ 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.

THE HOLLIES—STOP! STOP! STOP!

Imperial LP 9339 (M); LP 12339 (S) (570-09339-3; 570-12339-5)

MUSIC TO WATCH GIRLS BY

Bob Crewe Generation, DynaVoice LP 9003 (M); SLP 9003 (S) (450-09003-3; 450-09003-5)

A WEB OF SOUND

Seeds, GNY Crescendo GNP 2033; (M) GNPS 2033 (S)
 (373-02033-3; 373-02033-5)

TOUCH MY HEART

Ray Price, Columbia CL 2606 (M); CS 9406 (S)
 (350-02606-3; 350-09406-5)

OPEN UP YOUR HEART

Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S) (300-02604-3; 300-02640-5)

YOU AIN'T WOMAN ENOUGH

Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)
 (400-04783-8; 400-74783-5)

THE YOUNGBLOODS

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

THERE GOES MY EVERYTHING

Jack Greene, Decca DL 4845 (M); DL 74845 (S)
 (400-04845-3; 726-74845-5)

13TH FLOOR ELEVATORS

International Artists LP-1 (M); LP-1 (S)
 (578-00001-3; 578-00001-5)

98.6/ AIN'T GONNA LIE . . .

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

HI HO EVERYBODY . . .

Rudy Vallee, Viva V 6006 (M); VS 6005 (S)
 (901-06005-3; 901-06005-5)

KEEP THE FAITH, BABY . . .

Adam Clayton Powell, Jubilee JGM 2060 (M); (No Stereo)
 (595-02060-3)

BUFFALO SPRINGFIELD . . .

Atco LP 33-200 (M); SD 33-200 (S) (175-33200-3; 175-33200-5)

KIND OF A DRAG . . .

Buckingham, USA LP 107 (M); LP 107 S (S)
 (886-00107-3; 886-00107-5)

MERCY, MERCY, MERCY . . .

Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S) (300-02663-3; 300-02663-5)

CONTROVERSY . . .

Documentary, Capitol KOA 2677 (M); (300-02677-3)

SOUL ARTISTRY . . .

Jerry Butler, Mercury MG 21105 (M); SR 61105 (S)
 (650-21105-3; 650-61105-5)

THE DOORS . . .

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

WISH YOU WERE HERE, BUDDY . . .

Pat Boone, Dot DLP 3764 (M); DLP 25764 (S)
 (430-03764-3; 430-25764-5)

GREEN, GREEN GRASS OF HOME . . .

Tom Jones, Parrot PA 61009 (M); PAS 71009 (S)
 (726-61009-3; 726-71009-5)

SWEET MARIA . . .

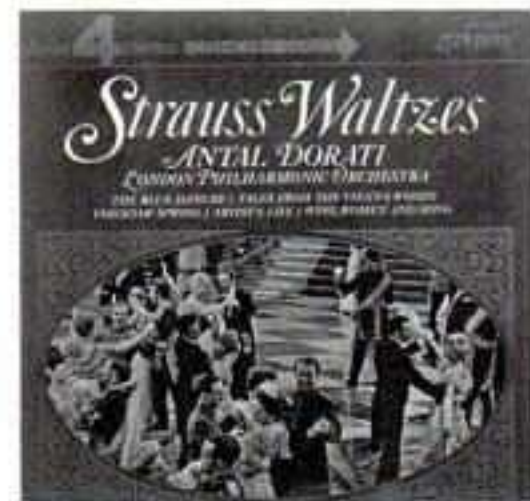
Billy Vaughn Singers, Dot DLP 3782 (M); DLP 25782 (S)
 (430-03782-3; 430-25782-5)

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

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



CLASSICAL SPOTLIGHT
BEETHOVEN: SYMPHONY NO. 3 "EROICA"
 Vienna Philharmonic (Schmidt-Isserstedt). London CM 9483 (M); CS 6483 (S)
 Schmidt-Isserstedt and the Vienna Philharmonic turn in another excellent performance of a Beethoven symphony. The familiar "Eroica" comes to life in all four movements. The three Allegro movements are precise and sparkling. The Adagio is graceful with the fugue well played.



CLASSICAL SPOTLIGHT
STRAUSS WALTZES
 London Philharmonic (Dorati). London SPC 21018
 Five of Strauss' most famous waltzes are served up in fine Phase 4 style by Dorati and the London Philharmonic. "Tales From the Vienna Woods" and "Voices of Spring" have never sounded better. "Wine, Women and Song" proves a rousing finale to this light, winning LP.



CLASSICAL SPOTLIGHT
SIBELIUS: SYMPHONY NO. 5 / SYMPHONY NO. 7
 Vienna Philharmonic (Maazel). London CM 9488 (M); CS 6488 (S)
 Maazel continues to impress in this, his third Sibelius symphonic recording with the expert Vienna Philharmonic for London. The intricacies of the First Movement of "Symphony No. 5" are clearly presented as are the elements of the relaxed Andante and the excited Allegro. Also captured is the full sweep of the "Symphony No. 7."



CLASSICAL SPOTLIGHT
TALES FROM VIENNA
 Boston Pops (Fiedler). RCA Victor LM 2928 (M); LSC 2928 (S)
 A bright, fun-filled Johann Strauss album combining the well-known and lesser-known. The top novelty is a first recording of the "Artists' Quadrille," which mixes melodies of other composers, such as Mendelssohn, Mozart, Weber, Rossini, Beethoven, Schubert and Paganini into a sprightly dance.



CLASSICAL SPOTLIGHT
THE SORCERER'S APPRENTICE
 New York Philharmonic (Bernstein). Columbia ML 6343 (M); MS 6943 (S)
 This latest in a series of recordings for young people by Bernstein and the New York Philharmonic includes the tremendously popular "Sorcerer's Apprentice," "Night on Bald Mountain," "William Tell Overture" and the "Incredible Flutist." The orchestrations sparkle, and the album should enjoy healthy sales.

Continued

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.

Give . . . so more will live
HEART FUND



This Venus Has a Voice.



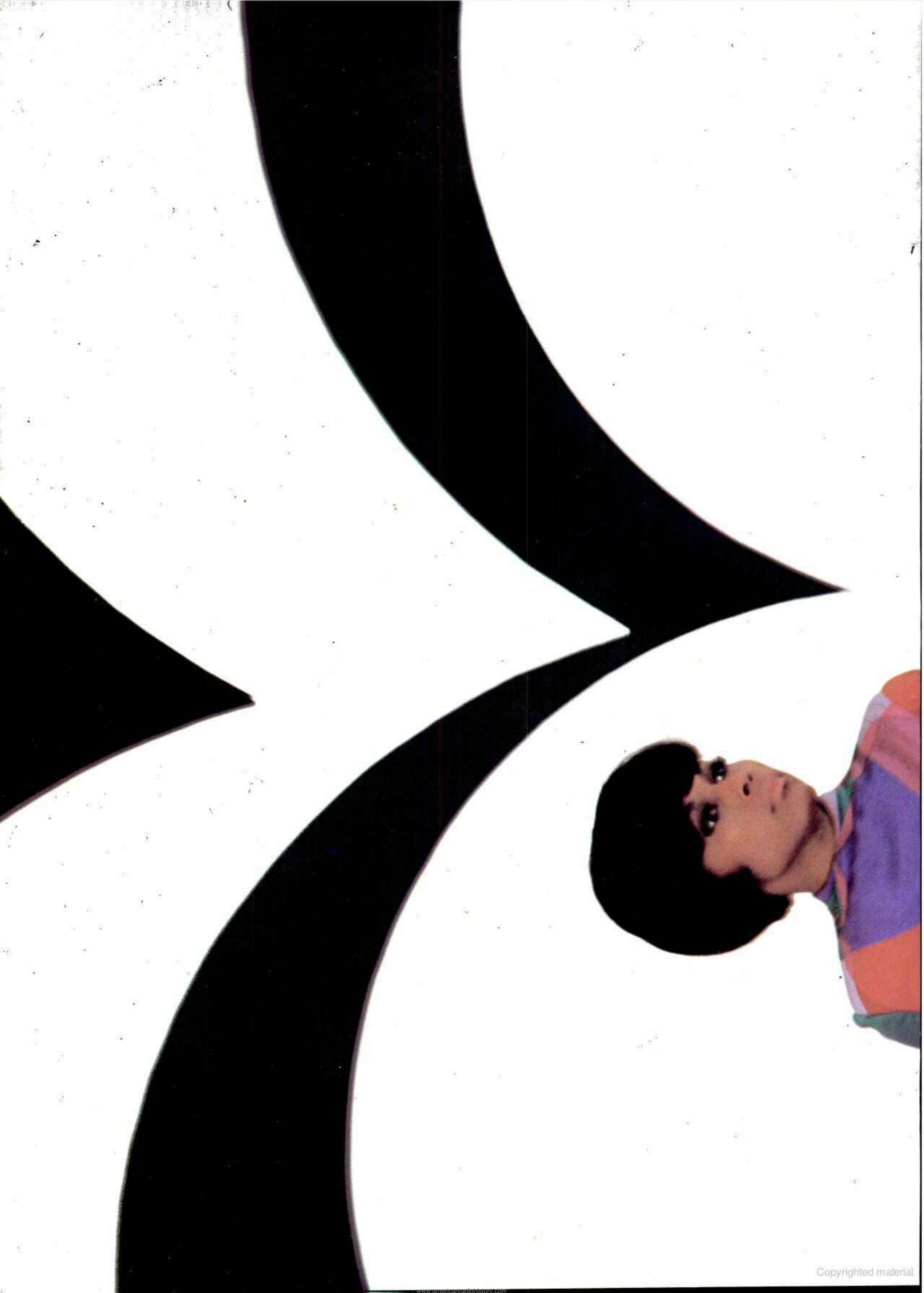
Columbia Records proudly presents one of the most exquisite songstresses of Broadway, TV, nightclubs and motion pictures:
Miss Diahann Carroll.

In Diahann's own debut album, "Nobody Sees Me Cry," and on a new single, "Good-bye Young Dreams," she sets the feminine mystique to music. Giving, taking, making up her mind.

Diahann and records deserve each other.
Hear this flesh-and-blood goddess of song on Columbia Records.

See Her:

- February 8th*—at the Plaza Hotel in New York, opening a month's engagement.
- February 23rd*—on ABC-TV's "Stage 67" in "C'est la vie" (The Maurice Chevalier Show).
—In Otto Preminger's film, "Hurry Sundown," opening in New York City.
- March 16th*—on ABC-TV's "Stage 67" in "100 Years of Laughter" with Harry Belafonte.
- March 29th*—on CBS-TV's "Danny Kaye Show."
- April 5th*—at the Sands Hotel in Las Vegas.





Miss Diahann Carroll.

On a single...
“Good-bye Young Dreams”
4-44016

On an album...



Where the most beautiful things happen.
On COLUMBIA RECORDS

ALBUM REVIEWS (continued)



CLASSICAL SPOTLIGHT
HANDEL: CONCERTI PER L'ORGANO (5 LP'S)
 Eduard Mueller/Schola Cantorum Basiliensis (Wenzinger). DGG Archive SKL 917/21 (S)
 This is a considerably fine LP effort by Eduard Mueller, organist; the Schola Cantorum Basiliensis; and by conductor August Wenzinger. Mueller's consistent quality of craftsmanship is remarkable. Wenzinger's conducting maintains a steady brilliance and the chorus is supreme. The definitive recording of Handel's complete organ concertos. Text explains simply and directly.



RELIGIOUS SPOTLIGHT
THE GLORY LAND WAY
 The Chuck Wagon Gang. Columbia CL 2597 (M); CS 9397 (S)
 The same old warmth and pleasant listening with the same spirit that the Chuck Wagon Gang has been noted for for years. They do a fine job on "The Glory Land Way" and follow it up with beautiful versions of "I'll Meet You in the Morning" and "Hallelujah." Another sales winner.



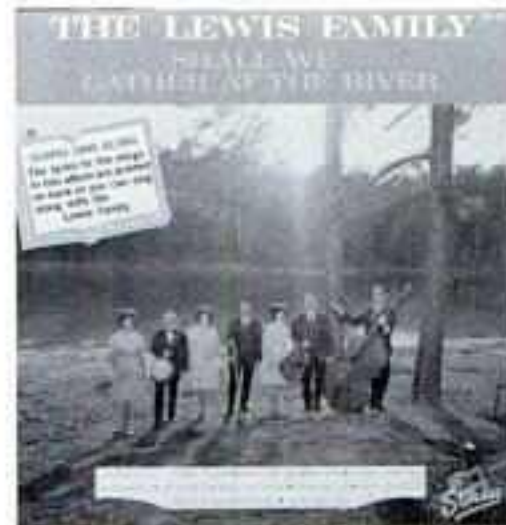
INTERNATIONAL SPOTLIGHT
BOLEROS DE AMOR
 Chuch Avellanet. United Artists. UAL 3567 (M); UAS 6567 (S)
 He's a ballad-singer plus—Chuch Avellanet—and he's come up with another beautiful package of tunes like "Inconsoable," "La Cancion del Amor" and "Tu Felicidad." This Puerto Rican artist is extremely popular in his home country and in Latin U. S. markets.



INTERNATIONAL SPOTLIGHT
EXCITING AND GRAND
 Rene Grand & His Combo. New York. Seeco SCLP 294 (M)
 You'll rarely hear Latin jazz like the "Girl From Ipanema," by Rene Grand. It's wild and fantastic and different from any other versions you've ever heard. It and other good tunes here should boost sales and might even spread this LP out of the Latin market.



LOW PRICE CLASSICAL SPOTLIGHT
GRIEG: PIANO CONCERTO IN A MINOR/NORWEGIAN DANCES/LYRIC SUITE
 Gina Bachauer/Royal Philharmonic (Weldon). Seraphim 60032 (M); S 60032 (S)
 Miss Bachauer's forceful performance of the "Piano Concerto" is now out on this budget pressing that should have strong appeal. George Weldon expertly leads the Royal Philharmonic in this and the works on the flip side, both of which are handled well.



GOSPEL SPOTLIGHT
SHALL WE GATHER AT THE RIVER
 The Lewis Family. Starday SLP 395 (M)
 Really beautiful versions of "Shall We Gather at the River," "Sweet By and By" and "Bringing in the Sheaves" but with a difference from the normal gospel LP. Here the instrumentation is in the folk vein and excellently done.



R&B SPOTLIGHT
THE MAGNIFICENT MEN
 Capitol T 2678 (M); ST 2678 (S)
 Exciting rhythm and blues album debut for the new group currently active, with their singles hit "Stormy Weather," which is included here. Their blues feel is evident as they workout on "Misty," "I Wish You Love" and a powerhouse item "Maybe, Maybe Baby." A winner for pop and r&b markets.



GOSPEL SPOTLIGHT
COMING ON STRONG
 Dixie Echoes & Hal Kennedy. Canaan CA 4623 (M); CAS 9623 (S)
 "Coming on Strong," by the Dixie Echoes and Hal Kennedy has the perfect religious touch on such tunes as "In the Shelter of His Arms" and "How Much Further Can We Go?" There's a recitation of "Table Grace." This will be another sales winner for this excellent group.



JAZZ SPOTLIGHT
A SIMPLE MATTER OF CONVICTION
 Bill Evans / Shelly Manne & Eddie Gomez. Verve V 8675 (M); V6-8675 (S)
 Melodic, delightful jazz of the soft, Easy Listening style. The trio is Bill Evans, Shelly Manne and Eddie Gomez — big names that should draw heavy sales. Tunes include the title number, "A Simple Matter of Conviction."



INTERNATIONAL SPOTLIGHT
20TH ANNIVERSARY
 Tito Puente & His Ork. Tico LP 1151 (M); SLP 1151 (S)
 He'll do it everytime—a hit in the Latin markets. This 20th anniversary LP features "Mambo a la Tito," "Fat Mama" and "Africana," all done in that well-recognized Puente style that has made him popular for years.



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
THE NIGHT OF THE GENERALS
 Soundtrack. Colgems COMO 5002 (M); COSO 5002 (S)
 Maurice Jare, who composed the hit "Dr. Zhivago" score, has developed some interesting thematic moods for this score. The "Love Theme" and "March" give the album step-out possibilities.



POP SPECIAL MERIT
TWO PIANOS IN HOLLYWOOD
 Ronnie Aldrich. London SP 44092 (S)
 Accompanied by lush string arrangements, the pianos of Ronnie Aldrich add a distinctive touch to some of the best of the newer film themes. Included in the sparkling stereo program are "Lara's Theme" from "Dr. Zhivago," "Moulin Rouge" and "The Apartment." His interpretation of "More" from "Mondo Cane" is a standout.



POP SPECIAL MERIT
IN A BRAZILIAN MOOD
 The 50 Guitars of Tommy Garrett. Liberty LMM 13038 (M); LSS 14038 (S)
 The many moods of Brazil are perfectly captured in this beautiful album by the 50 guitars. Included are outstanding performances of "Guantanamera," "Mas Que Nada" and "The Girl From Ipanema" which should please the many fans of Tommy Garrett.



POP SPECIAL MERIT
25 GREATEST INSTRUMENTAL HITS
 The Challengers. GNP 609 (M); GNPS 609 (S)
 This two-record package of 25 top pop tunes is the most commercial Challengers offering to date. Some of the many high spots are "Born Free," "Work Song," "Tequila" and "Somewhere My Love."



POP SPECIAL MERIT
IF MY FRIENDS COULD SEE ME NOW
 Cy Coleman. Columbia CL 2578 (M); CS 9378 (S)
 Composer Cy Coleman comes over quite nicely as a vocalist. He tackles his own compositions here and gives them a bright and breezy treatment. He gets a good orchestra backing all the way.



POP SPECIAL MERIT
BLUE EYED SOUL
 The Boogie Kings. Montel LP 109 (M)
 This 10-piece group takes off with blue-eyed soul, turning it on with power on "Tell It Like It Is," "Philly Walk" and "Crying Man." Right tune and the right breaks will put them over the top. They're already big in south Texas and Louisiana.



POP SPECIAL MERIT
THE LAST OF THE RED HOT MAMAS—SOPHIE TUCKER'S GREATEST HITS
 Columbia CL 2604 (M)
 The late Sophie Tucker's unique style and warm appeal come here in a recording that shows why she was one of the most beloved entertainers around. Here are such belting tunes as "Some of These Days," "Aggravaten' Papa" and "There'll Be Some Changes Made." "Red Hot Mama" is the topper.



CLASSICAL SPECIAL MERIT
BARTOK: PIANO ONCERTOS NOS. 1 & 3
 Peter Serkin/Chicago Symphony (Ozawa). RCA Victor LM 2929 (M); LSC 2929 (S)
 The accent here is on youth and both talented performers come through in grand style. The young Serkin establishes himself firmly as an artist in both pieces, playing the No 3 with exacting restraint. Ozawa keeps up his end with non-imposing vigor while the orchestra follows precisely.



CLASSICAL SPECIAL MERIT
BACH/THE SONATAS FOR VIOLIN & HARPSICHORD (2 LP'S)
 Josef Suk/Susannah Ruzickova. Epic SC 6060 (M); BSC 160 (S)
 Violinist Josef Suk and Susannah Ruzickova combine techniques and taste in this two-LP set of interesting and delightful Bach works. Suk displays excellent tone; Miss Ruzickova's harpsichord flows with originality and feel.



CLASSICAL SPECIAL MERIT
TELEMANN: ST. MATTHEW PASSION (2 LP'S)
 Altmeyer/Jurinac Swiss Festival Choir (Redel). Philips PHM 2-594 (M); PHS 2-994 (S)
 Kurt Redel has come up with another interesting Telemann find. Soprano Sena Jurinac is her usual fine clear-voiced self in her excellent, but short solos. Tenor Theo Altmeyer, baritone Horst Guenter and bass Franz Crass all perform well. The Lucerne Festival Choir and the Swiss Festival Orchestra under Redel also rate praise.



CLASSICAL SPECIAL MERIT
HAYDN: SYMPHONY NO. 22 IN E FLAT/SYMPHONY NO. 90 IN C
 L'Orchestre de la Suisse Romande (Ansermet). London CM 9481 (M); CS 6481
 An interesting coupling by one of today's finest orchestras of an earlier and later Haydn Symphony. The venerable Ernest Ansermet conducts magnificently. The somber "Symphony No. 22" contrasts with the elegant "Symphony No. 90" with both works given admirable readings.



CLASSICAL SPECIAL MERIT
HAYDN: SYMPHONY NO. 84/SYMPHONY NO. 85
 New York Philharmonic (Bernstein). Columbia ML 6348 (M); MS 6948 (S)
 Bernstein gives the peaceful Symphony No. 84 a graceful and tight reading which makes it even more gentle and beautiful. The energetic No. 85, the third of Haydn's six Pan symphonies, moves powerfully and effortlessly to a moving finale.



CLASSICAL SPECIAL MERIT
SCHUBERT: SONATEN A-MOLL/G-DUR
 Wilhelm Kempff. DGG 139 140 (S); 39 104 (M)
 Richness of technique and strong performance on both sides make this record an outstanding one. Kempff simply plays in excellent form, as usual, and it all comes out perfectly.



CLASSICAL SPECIAL MERIT
LISZT: ANNEES DE PELERINAGE (3 LP'S)
 Edith Farnadi. Westminster WM 1023 (M); WMS 1023 (S)
 Miss Farnadi gives virtuoso treatment to this first complete recording of this monumental Liszt piano work. Among the highlights of the three books are the complex "Vallee d'Obermann," rhapsodic "Sonetto 123 del Petrarca" and impressionistic "Les Jeux d'Eaux a la Villa d'Este."



CLASSICAL SPECIAL MERIT
STOKOWSKI + STRINGS
 Leopold Stokowski. Capitol P 8650 (M); SP 8650 (S)
 Lush strings are effectively used by Stokowski in a rich, rewarding pressing. Rachmaninoff's "Vocalise" is stunning in this full treatment. Paganini's "Perpetual Motion" and Tchaikovsky's "Andante Cantabile" are among the other gems.



CLASSICAL SPECIAL MERIT
SOUL ARTISTRY
 Jerry Butler. Mercury MG 21105 (M); SR 61105 (S)
 "I Dig You Baby" is on the pop and r&b charts and could help spread the word about this album. Jerry Butler does a fine job on other tunes, too, like "Some Kind of Magic," which he delivers in a pop style, and "The Way of Love."



CLASSICAL SPECIAL MERIT
LIKE IT IS
 Junior Parker. Mercury MG 21101 (M); SR 61101 (S)
 With a lot of soul, Junior Parker offers solid listening pleasure here on "You Can Make It If You Try" and "(Ooh Wee Baby) That's the Way You Make Me Feel." This album could sell well with the proper promotion.



JAZZ SPECIAL MERIT
ANYTHING GOES!
 Dave Brubeck Quartet. Columbia CL 2602 (M); CS 9402 (S)
 Cole Porter's songs fit easily into the jazz treatment offered by the Dave Brubeck Quartet. Brubeck's fine piano gets excellent support from Paul Desmond's alto sax, Joe Morello's drums and Gene Wright's bass. The album has a pop potential, too.



INTERNATIONAL SPECIAL MERIT
CANONE D'AMORE
 Ray Allen. Roulette R 25349 (M); SR 25349 (S)
 Ray Allen, a young Italian songwriter, hits the mark in this, his debut album. Whether singing his own "Mala Femmena" or favorites like "Al Di La" and "Scapricciatello," he shows he can interpret Italian love songs. "Roselina" and "Aneme Core" includes English and Italian lyrics. A rhythm "Guaglione" is a gem.

SEE ALBUM REVIEWS ON BACK COVER

Continued

Grammy Awards

BEST ALBUM COVER NOMINEES

BEST ALBUM COVER

Photography



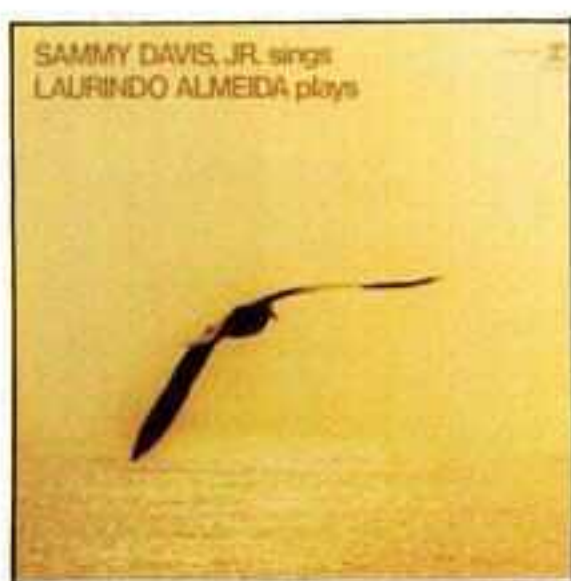
Blonde on Blonde



Confessions of a Broken Man



Guantanamera



Sammy Davis Jr. Sings—
Laurindo Almeida Plays



The Time Machine



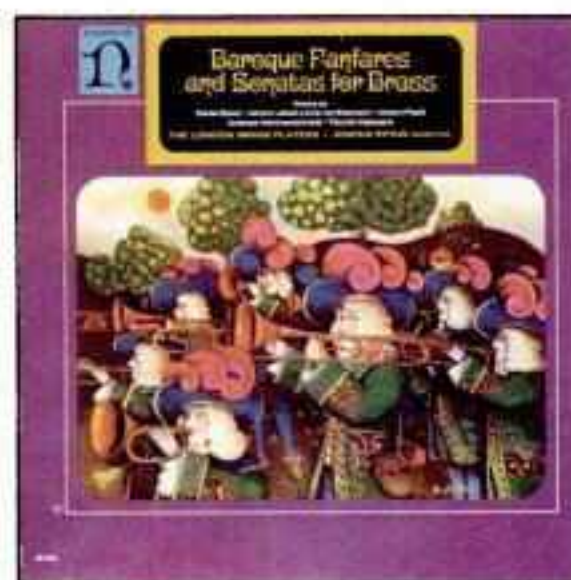
Turn! Turn! Turn!



What Now My Love

BEST ALBUM COVER

Graphic Arts



Baroque Fanfares and Sonatas
for Brass



Charlie Byrd Christmas Carols
for Solo Guitar



Color Me Barbra



Ives: Symphony No. 1 in D Minor



Revolver



Stan Kenton Conducts the Los
Angeles Neophonic Orchestra



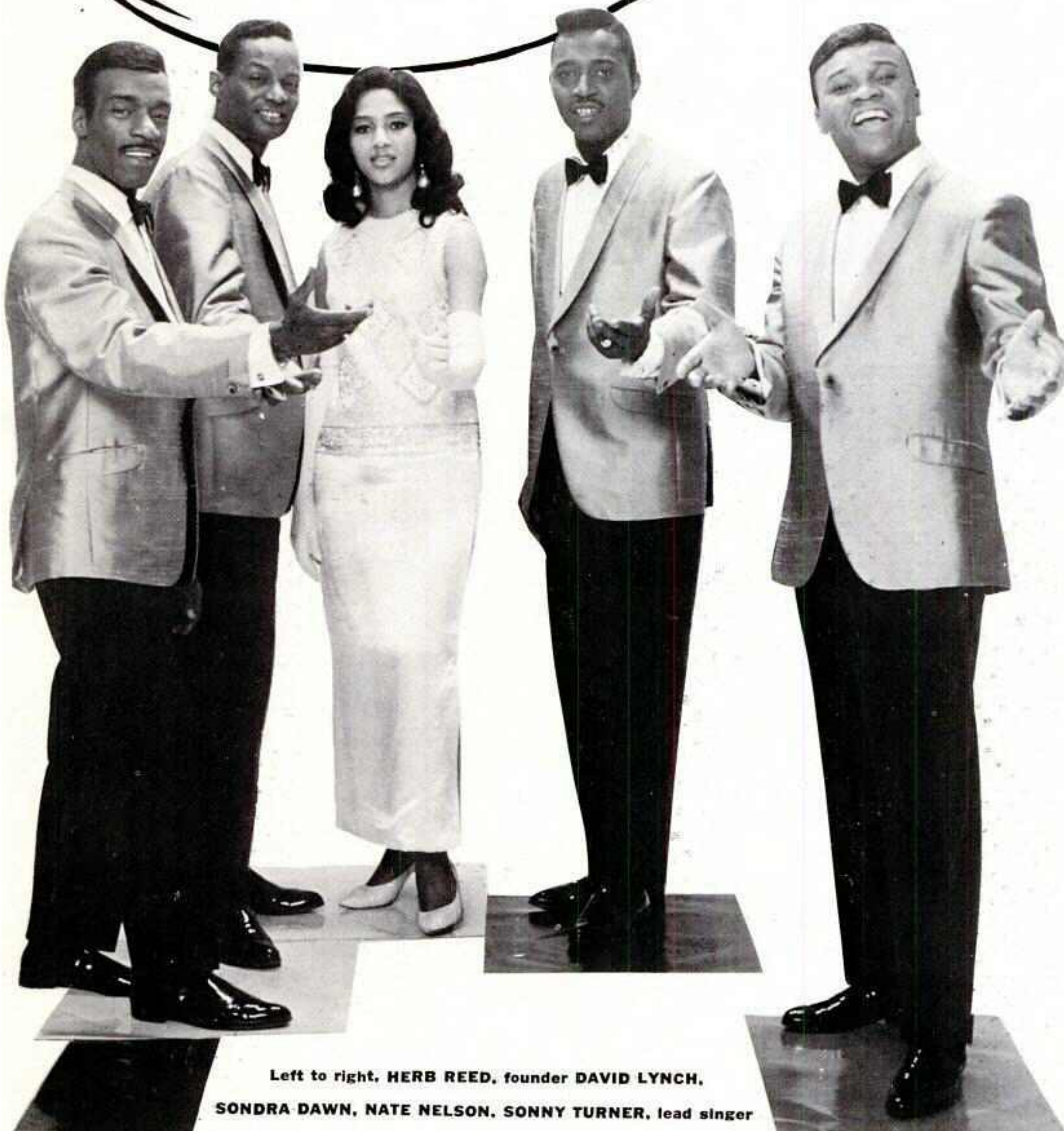
Talk That Talk

These nominated covers are printed and published as an industry service by Billboard which urges every active member of NARAS to vote very carefully and selectively in those categories in which he feels qualified to vote. Choosing the recipients of these highly coveted awards becomes a trust which, Billboard hopes, like the Academy itself, each NARAS member fervently cherishes.

NARAS members are now voting for this year's Grammy Awards in 42 categories. Winners will be announced at NARAS chapter awards ceremonies on Tuesday, March 2. Many winners will be starred on the Academy's TV spectacular, The Best On Record, over NBC on Wednesday, May 3, from 9 until 10 p.m.

"WITH THIS RING"

THE PLATTERS



Left to right, HERB REED, founder DAVID LYNCH,
SONDRA DAWN, NATE NELSON, SONNY TURNER, lead singer

**HAVE A BIGGER HIT
THAN "LOVE YOU
1000 TIMES"**

**TAKING OFF WITH
STATION PICKS AT**

**WHAT • WDAS • WFIL
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WAME • MIAMI

**AND AFTER TWO
WEEKS SOLD OVER
100,000**

Just returned from a
Smash tour in the Far
East En route to France
and England and
then one nites.

Opening in June, Copa. N.Y.

**COMING ATTRACTIONS
TWO GREAT SIDES BY**

GENE PITNEY



ARGENTINA

Table listing hits from Argentina with columns for 'This Week' and 'Last Week'. Songs include 'LA BANDA' by Chico Buarque and 'LOVE ME, PLEASE, LOVE ME' by Michel Polnareff.

BRITAIN

Table listing hits from Britain with columns for 'This Week' and 'Last Week'. Songs include 'I'M A BELIEVER' by The Monkees and 'MATTHEW AND SON' by Cat Stevens.

Table listing hits from Holland with columns for 'This Week' and 'Last Week'. Songs include 'I'M A BELIEVER' by The Monkees and 'LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY' by The Rolling Stones.

HOLLAND

Table listing hits from Holland with columns for 'This Week' and 'Last Week'. Songs include 'I'M A BELIEVER' by The Monkees and 'HOW CAN WE HANG ON TO A DREAM' by Rudy Sennett.

ITALY

Table listing hits from Italy with columns for 'This Week' and 'Last Week'. Songs include 'PROPOSTA' by Giganti (Ri Fi) and 'CUORE MATTO' by Little Tony.

EIRE

Table listing hits from Eire with columns for 'This Week' and 'Last Week'. Songs include 'I'M A BELIEVER' by The Monkees and 'GREEN, GREEN GRASS OF HOME' by Tom Jones.

FRANCE

Table listing hits from France with columns for 'This Week' and 'Last Week'. Songs include 'INCH' ALLAH' by Adamo and 'PARIS EN COLERE' by Mireille Mathieu.

JAPAN

Table listing hits from Japan with columns for 'This Week' and 'Last Week'. Songs include 'YUME WA YORU HIRAKU' by Sono Mari and 'KONYAWA ODOROU' by Araki Ichiro.

MALAYSIA

Table listing hits from Malaysia with columns for 'This Week' and 'Last Week'. Songs include 'GOOD VIBRATIONS' by Beach Boys and 'MY MIND'S EYES' by Small Faces.

Table listing hits from Mexico with columns for 'This Week' and 'Last Week'. Songs include 'BATAJUGANDO' by Sonia Lopez and 'WINCHESTER CATHEDRAL' by John Smith.

MEXICO

Table listing hits from Mexico with columns for 'This Week' and 'Last Week'. Songs include 'BATAJUGANDO' by Sonia Lopez and 'FUISTE A ACAPULCO' by Apson.

NEW ZEALAND

Table listing hits from New Zealand with columns for 'This Week' and 'Last Week'. Songs include 'BEND IT' by Dave Dee, Dozy, Beaky, Mick & Tich and 'GREEN, GREEN GRASS OF HOME' by Tom Jones.

PHILIPPINES

Table listing hits from the Philippines with columns for 'This Week' and 'Last Week'. Songs include 'LAND OF 1000 DANCES' by Wilson Pickett and 'SPANISH NIGHTS AND YOU' by Connie Francis.

RIO DE JANEIRO

Table listing hits from Rio de Janeiro with columns for 'This Week' and 'Last Week'. Songs include 'MASCARA NEGRA' (Black Mask) by Ze Keti and 'LINDA MASCARADA' by Joao Dias.

Table listing hits from Singapore with columns for 'This Week' and 'Last Week'. Songs include 'I'VE GOT YOU UNDER MY SKIN' by Four Seasons and 'SEE YOU IN SEPTEMBER' by The Happenings.

SINGAPORE

Table listing hits from Singapore with columns for 'This Week' and 'Last Week'. Songs include 'BUT SHE'S UNTRUE' by Crispian St. Peters and 'YOU KEEP ME HANGING ON' by Supremes.

SOUTH AFRICA

Table listing hits from South Africa with columns for 'This Week' and 'Last Week'. Songs include 'GREEN GREEN GRASS OF HOME' by Tom Jones and 'I'M A BELIEVER' by The Monkees.

Your Heart Fund Fights

HEART ATTACK
STROKE
HIGH BLOOD PRESSURE
INBORN HEART DEFECTS



Thank you, Mr. Barry

We, too, believe that if you have something good and sound to sell, people will find you . . . if you talk about it in the right place.

And this must be the place!

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January 18, 1967

Billboard
165 West 46th Street
New York, New York 10036

ATTENTION: Mr. Ronald E. Willman

Dear Mr. Willman:

Many thanks for your interest and assistance in the preparation of our first advertisement which appeared in Billboard on Nov. 5, 1966.

Since this was our first ad with you, we were amazed at the responses we received on our Pilfer-Proof Tape Cartridge Display Rack line.

We received dozens of long distance calls and over a hundred mail inquiries ranging in locations from the borders of our continent to England, France and Italy.

Our sales department is certain that these inquiries will result in orders and we can no longer question the value of an ad in Billboard.

Accordingly, we are enclosing, herewith, our order for an ad to appear in your January 28, 1967 issue.

Very truly yours,

Guy Barry
WIREMASTER CORPORATION OF AMERICA
Guy Barry, Sales Director

GB:ah
Encl.

CONSUMER WIRE SPECIALTIES
MERCHANDISING COUNTER, FLOOR DISPLAYS.
MANUFACTURED TO YOUR SPECIFICATIONS

Billboard

24,271 paid weekly circulation
(ABC Audited)



MUSIC ON CAMPUS

MORE THAN 30,000 RECORDING ARTISTS TOURING THE COLLEGE CIRCUIT AND COLLEGE BOOKING INFLUENTIALS SEEKING TOP TALENT USE MUSIC ON CAMPUS/THE COLLEGE MARKET FOR RECORDS AND TALENT.

BILLBOARD'S 4TH EDITION OF THIS INDISPENSABLE INDUSTRY GUIDE WILL BE PUBLISHED APRIL 1 . . . BE CERTAIN YOUR IMPORTANT MESSAGE IS INCLUDED.

AD DEADLINE — MARCH 3

Each week...

880,000 families reading the World Journal Tribune Sunday Entertainment Section see the latest BILLBOARD record charts. An important regular feature appearing in one of New York's major newspapers.

This exclusive advance information is supplied to America's leading consumer newspapers as a record industry service by BILLBOARD.

Top of the Charts

Following is a list of the current best-selling record albums as compiled by Billboard.

POPULAR

1. The Monkees—Colgems.
2. S.R.O. (Herb Alpert & Tijuana Brass)—A&M.
3. Dr. Zhivago (soundtrack)—MGM.
4. The Sound of Music (soundtrack)—RCA Victor.
5. Winchester Cathedral—Fontana.
6. Got Live If You Want It (Rolling Stones)—London.
7. Born Free (Roger Williams)—Kapp.
8. Je M'Appelle Barbra—Columbia.
9. Supremes a Go-Go—Motown.
10. Golden Greats—Liberty.

CLASSICAL

1. Wagner: Die Walkuere—London.
2. Opening Nights at the Met—RCA Victor.
3. My Favorite Chopin (Cliburn)—RCA Victor.
4. Beethoven: Symphony No. 5 (Bernstein)—Columbia.
5. Tchaikovsky: Piano Concerto No. 1 (Cliburn)—RCA Victor.
6. Handel: Messiah (Ormandy)—Columbia.
7. Beethoven: Nine Symphonies (Von Karajan)—DGG.
8. Nehler: Symphony No. 7 (Bernstein)—Columbia.
9. Leontyne Price, Prima Donna—RCA Victor.
10. Puccini: La Boheme (Beecham)—Seraphim.



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The NEW

SOUND of Light

Enoch Light, originator of Stereo Sound who gave us

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PERSUASIVE PERCUSSION

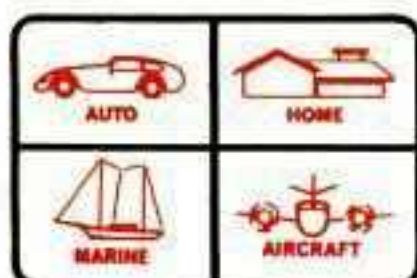
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**THE MOST
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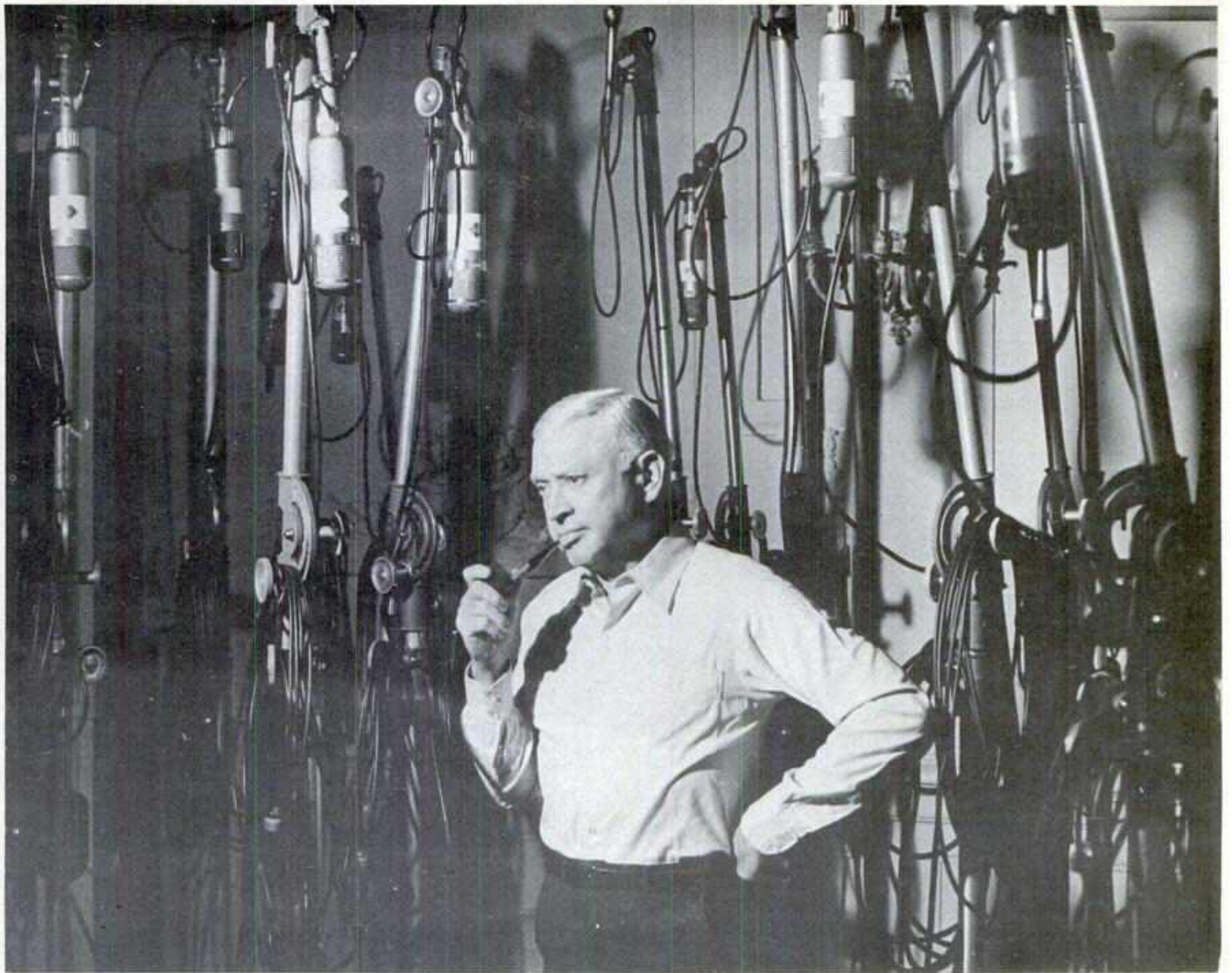
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407 BLADE ST. (ELMWOOD PL.) CINCINNATI, OHIO 45216 **MAURICE ROSE
PRESIDENT**

SOUND and LIGHT

*The story of
Enoch Light
and Project 3*



Enoch Light, the Master of Sound

Enoch Light's career spans four decades of the music industry. A native of Canton, Ohio, he organized his first dance band, The Chal-Mers, while still in high school, and while still in his teens, studied violin at the Dana Music Institute.

Light was somewhat of a child prodigy. He was graduated from high school at 16 and received his B. A. from Johns Hopkins when he was 19. He also attended Ohio State University and the University of Pittsburgh and holds a master's degree in musical education from New York University.

Light's achievement of his master's degree indicates his seriousness of purpose. In the 1930's, he had amassed 22 of the required 25 credits for the degree when forces beyond his control caused him to leave school.

Eleven years later, he went back to New York University to complete the three credits and get his degree. He was told that all credits were disallowed after 10 years, and that if he wanted his degree he would have to start from scratch. And that's exactly what he did—running a record company days and attending graduate school nights.

While still in high school, Light played violin for the Pittsburgh Symphony Orchestra, and at Johns Hopkins he was director of the Johns Hopkins Blue Jay Orchestra. It was then he decided against medicine for a career and chose music as his life's work.

While still in his early 20's, Light became leader of the stage orchestra for the hit Broadway musical, "A Night in Spain," and his own orchestra toured Europe, playing before King Alfonso of Spain, King Farouk of Egypt, the Prince of Wales and the King and Queen of Belgium. He also played long engagements in leading hotels and theaters in Paris, Rome and Berlin.

During his European tour, Light studied classical music at the Mozarteum in Salzburg, Austria, and took courses in operatic conducting at Paris Opera Comique. In Paris he studied under Maurice Frigara, and, more than any other man, Frigara was responsible for Light's skill as a conductor.

He also found time to meet and marry a fellow-American, Mary Danis, a former actress who later became a singer with his orchestra.

When Light returned to the U. S., it was the mid-1930's and the era of the big bands. Light's orchestra soon moved to a spot in the Top Ten of the bands, and in 1938 he began an extended engagement in New York's Taft Hotel. In the late 1930's he recorded for RCA Victor and Columbia.

The early 1940's were not happy years for Light. At the beginning of the decade he was nearly killed in an automobile accident, and the recuperation period was long and painful. And the era of big bands was on the wane. The prospects looked grim.

By 1945, Light and his orchestra were holding forth at New York's Biltmore Hotel, and for the rest of the decade, Light was making a go of it as a band leader.

In 1950, Light decided that his future was not only as a performer, but as a record company executive, and he began to learn the nuts and bolts of the trade. He joined Lincoln Records, a kiddie label, as an a&r man and salesman, getting the line into chain stores. A couple of years later he joined Synthetic Plastics and was a&r for the pop line, Prom Records.

His first venture on his own was Waldorf Music Hall, one of the first low-priced lines carried by chain stores. The label first issued 10-inch, 99-cent albums and later became a 12-inch \$1.49 line. Later, Waldorf became a \$2.98 stereo label.

In 1956, Light started Grand Award Records. Early GAR winners were the Original Roaring 20's Series, the Honky Tonk Piano Series, the Paul Whiteman 50th Anniversary album, the Enoch Light Cha Cha albums and the Charles Magnante and Roman Spectacular albums.

Light also conceived the "Alumni" band series, presenting the alumni of the Glenn Miller and the Jimmy and Tommy Dorsey orchestras.

The Command line was born in 1959. Theory was that the consumer would go for exciting musical albums, and that these albums could be used for demonstrating

equipment as well as for listening. He also felt that the public would pay \$1 over the regular list for these albums. The result was the now-famous "Percussion" sets. The first three sets were mastered 39 times, before Light and engineer Bob Fine were satisfied.

In 1960, Light sold his record company to Am-Par (now ABC Records), with Light and his staff staying on to operate the Grand Award line.

The next six years saw a spectacular growth of Command and such sound breakthroughs as 35mm magnetic tape and Dimension 3.

Six years after the ABC deal, Light again struck out on his own, and the result is Project 3.

While Light is a complete music man, he has other interests in life. He is a member of the executive committee of the School of Education of New York University's Capital Campaign, an art collection (with paintings of Turner and Renoir), and a collector of French antique furniture and 17th century Italian violins.

He's been named Recording Father of the Year by the National Father's Committee, one of the 10 best dressed men in America by Fashion Foundation of America and has received several citations from the United States Department of Commerce for his records, which were exhibited at U. S. expositions in 1959, 1960 and 1961.

His mother and father, Morris and Rose Light, have been honored by a record library in their name at Johns Hopkins University.

EDITORIAL

No Pun Intended

No pun was intended in the title at the top of this page. It would be impossible to trace the recent history of recorded sound without saying something about Enoch Light. His accomplishments as an artist, businessman and sound innovator are recorded elsewhere in this section.

However, this section is not intended solely as a tribute to Enoch Light. It is also a form of recognition to the Singer Company, a giant on the American industrial scene. Many large entertainment-based corporations own record labels. But Singer is unique in that it is the first large corporation—whose strength is mainly in the industrial area—to enter the record business.

Project 3 is a partnership of Enoch Light and Singer. It combines Light's astute record sense and his four decades of experience with the financial backing and fiscal knowhow.

Such a partnership has all the ingredients for success. We are sure these ingredients will be properly mixed and served.

High Quality in Small Quantities

"I've always said and I still say that people will buy good music—no echoes, whistles, burps, gimmicks or dirty stories—just sheer music and musicianship."

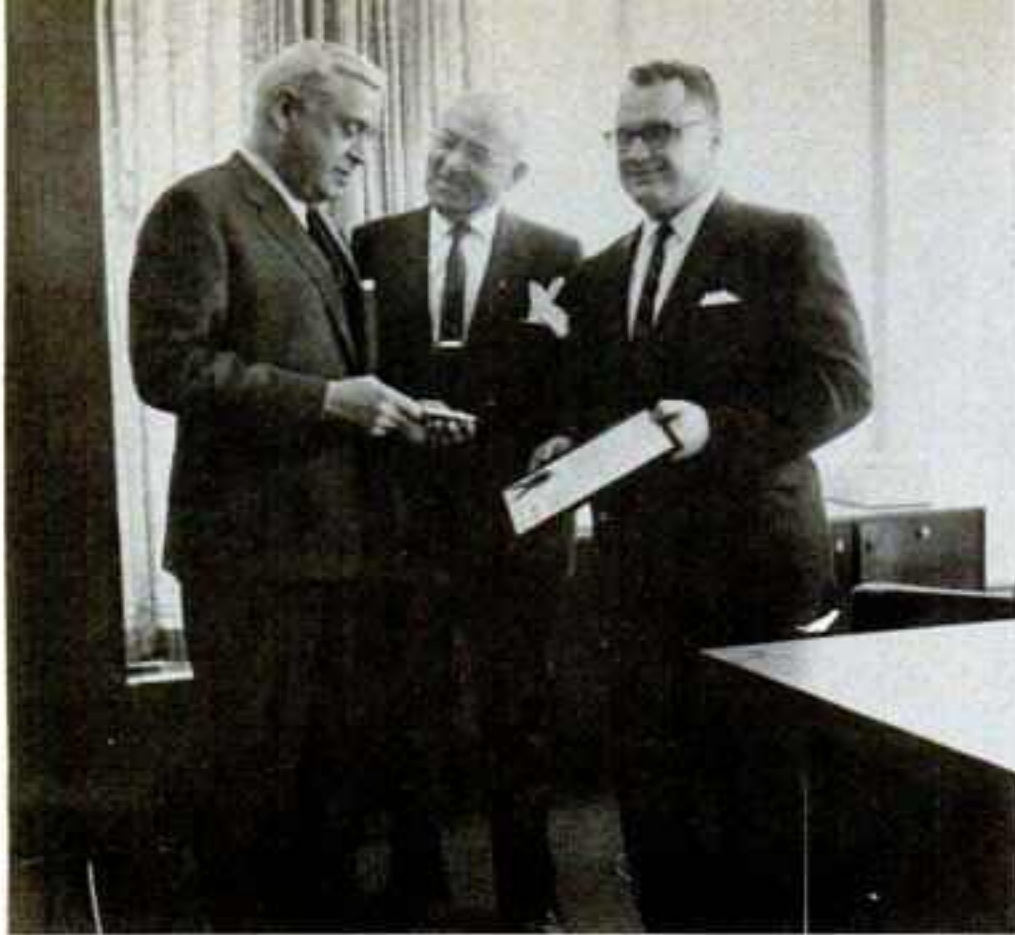
Enoch Light made this statement to a Billboard reporter in October 1961. It summed up his attitude toward recorded music then, and it sums it up now.

Light continued: "Our secret, if you can call it that, really should be obvious. I don't believe in loading dealers up with a lot of albums they can't sell. I don't think it's any contribution to the business to come out

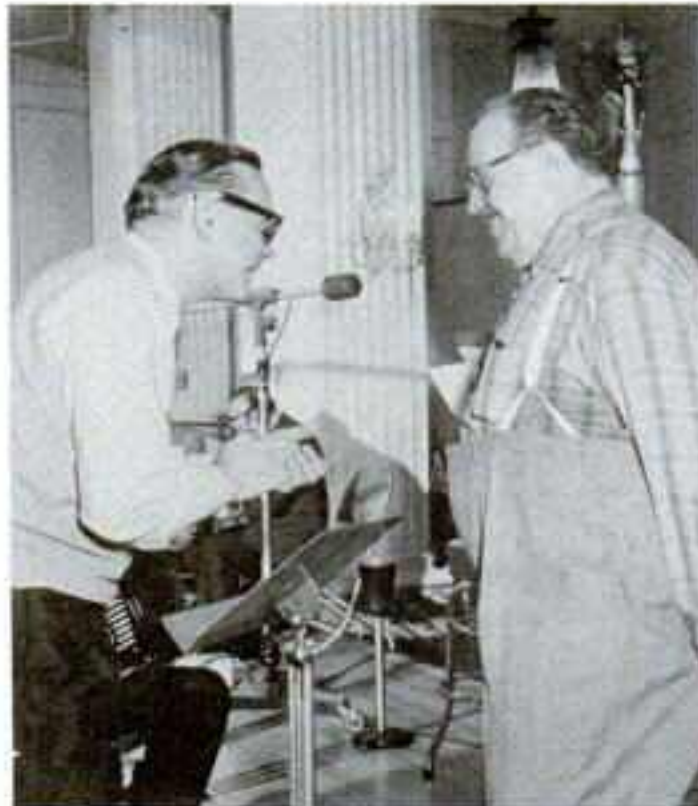
with 30 or 40 albums a month. A lot of these massive releases carry special deals. Merchandise sold on deals, guarantees or consignments don't answer the dealer problem. Deals simply tie up store space and capital. Even if a dealer doesn't have to pay his bill for six months, it still doesn't make him a profit. A dealer has to be selective today, and we are selective for him."

These were Light's feelings about merchandising in 1961. And they are his feelings today.

(Continued on page 80)



Enoch Light's home town, Canton, Ohio, now has an Enoch Light Ave. Edward Cermac, mayor of Canton, right, gives Light the key to the city. In the center is Dr. Edward Feiman.



Salvatore Baccaloni, former Metropolitan Opera basso, and Enoch Light enjoy a light moment.



Early Light—on the marquee of New York's Paramount Theater in the early 1940's—OVER The Ink Spots.



Roberta Peters and Alfred Drake take time out from the recording of "Kismet" to chat with the producer.



Larry Finley, president of International Tape Cartridge Corp., and Enoch Light sign a long-term contract assigning to ITCC exclusive tape cartridge rights of the Project 3 line. ITCC is issuing Project 3 product in both the 4 and 8-track cartridge form.



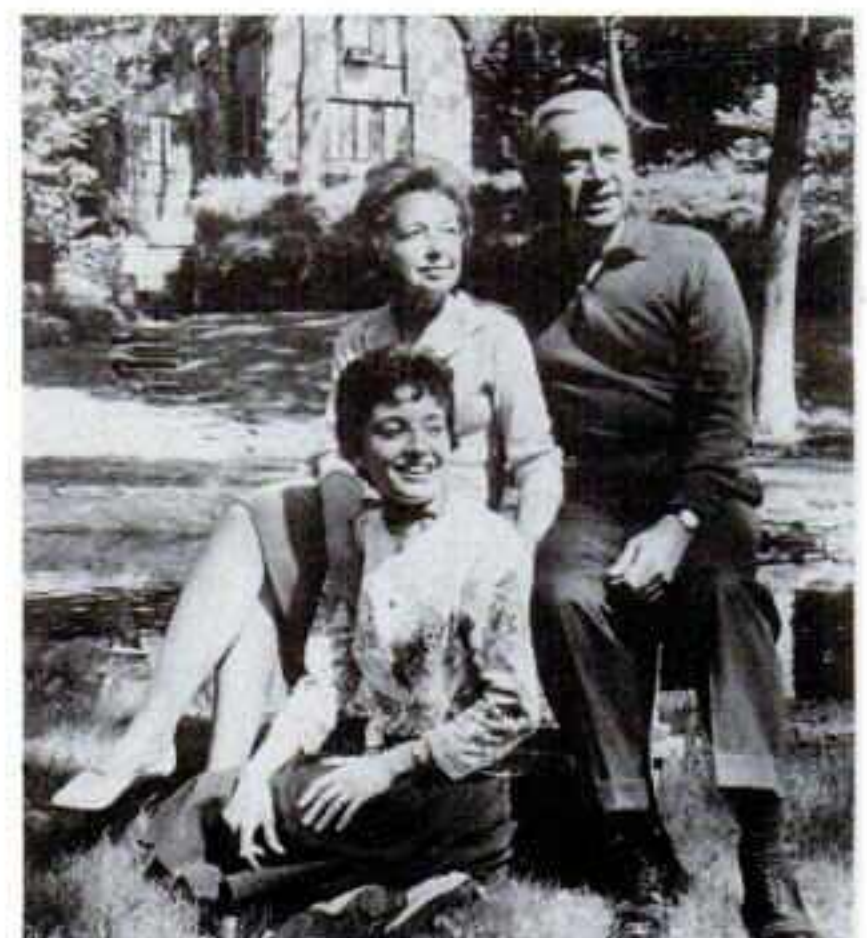
William Steinberg, conductor of the Pittsburgh Symphony, and Dave Rothfeld, record merchandise manager for the E. J. Korvette chain, listen as Light makes a point.



Julie Klages, associate producer at Project 3, discusses a point with the boss.



Exhausted after a recording session, Enoch Light and William Steinberg take a breather.



The Lights at home—with Mrs. Mary Light and Mrs. Mary Jack Lloyd, daughter.

Daring Innovator and Stereo Music Pioneer

Few men in the recording industry have contributed as much sound as has Enoch Light. While Light's reputation to the public is as an artist and record company executive, the trade also knows him as a daring innovator and as one of the pioneers of stereophonic music.

Light's first major contribution to the science of sound was made more than two decades ago when he questioned the one-microphone limitation then prevalent in recording. He felt that the nature of the instruments defeated the one-mike technique and failed to provide balance. The year, 1946, was still in the monophonic age, but Light felt that monophonic music could still have definition. He added a second mike, then another. In a short time, Light was recording with as many as 13 mikes, and his reputation as an innovator in sound was firmly established.

With the advent of stereo in the late 1950's, many record companies had used the new recording technique as a gimmick, the ping-pong effort used to impress the buyer. Musicianship was often secondary.

In 1959, Enoch Light's "Persuasive Percussion"

combined the best of stereo recording techniques with first-rate musicianship.

Here's how one critic, Robert L. Sammons, appraised the sound:

"When, in the autumn of 1959, a pair of new recordings titled 'Persuasive Percussion' and 'Provocative Percussion' appeared in record stores, music lovers paid scant attention. The recordings, after all, sounded as though they might be pretty much like many that had come before; and at that particular time record collectors were becoming weary of locomotives, racing cars, and daredevil pilots zooming through their living rooms. That ping-pong games make scare entertainment on the phonograph was now abundantly clear. The gimmickry of stereo had clearly been exploited to the limit and listeners had become well aware of it.

"What made 'Persuasive Percussion' and 'Provocative Percussion' different (and different they were) was that a record manufacturer had finally become aware of it also. The recordings, from a new company, Command, immediately went to the top of the best-seller lists—

(Continued on page 80)

Overseas Licensees

While the bulk of Project 3 sales will be records in the domestic market, the profitable overseas market and the tape cartridge industry have not been overlooked.

In the few months the label has been in existence, licensing deals with labels in Austria, Scandinavia, the Benelux countries, Canada, Australia, Japan, the Philippines, Argentina, Peru and Mexico have been set up, and negotiations with licensees in nine other countries are under way.

Project 3 not only will market its product overseas, but it plans to acquire product from its licensees.

On the tape cartridge front, Project 3 has a licensing agreement with the International Tape Cartridge Corp., and all the label's albums will be released on stereo tape cartridge simultaneously with their record release.

Corporate Structure

The corporate entity of Project 3 is The Total Sound, Inc., with stock split between Enoch Light and The Singer Co. The board of The Total Sound consists of: Enoch H. Light, president and chief executive officer; Alfred di Scipio, vice-president in charge of consumer affairs for The Singer Co.; A. E. Margolin, attorney; A. J. Reinhart, controller, The Singer Co.; Theodore Locker, builder, and Lewis A. Davies, executive and a&r director.

Congratulations Enoch

ITCC is proud of "Project 3" and its acceptance by the public which is unparalleled in the history of the industry.

ITCC is proud to have been appointed by "Project 3" as the Exclusive Duplicator and Distributor of all 4 and 8 Track Cartridges.

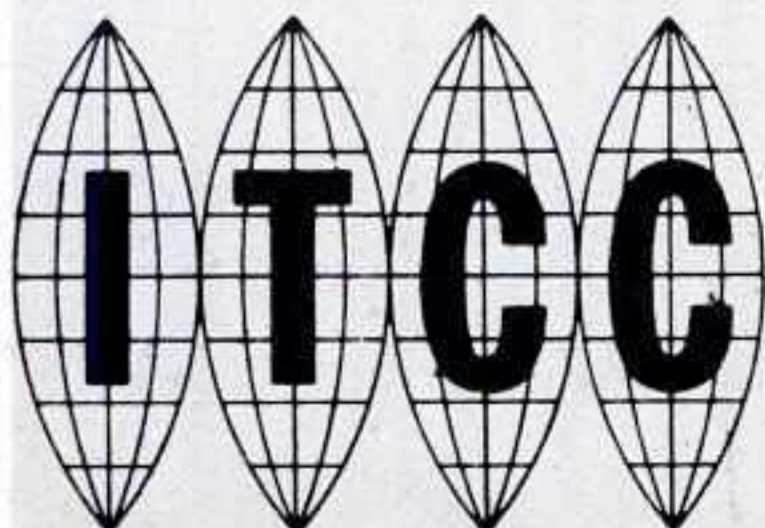
ITCC ALSO WILL have available for delivery all "Project 3" material on 4 Track reel-to-reel tapes.



SPANISH STRINGS

A sales and programming blockbuster. His first for the new Project 3 label finds Light and his Brigade at their dynamic best. A new touch is brought to "April in Portugal" and "Blue Tango" featuring shimmering strings and an enormous brass sound. A pulsating "How Insensitive" is another gem in the well-planned collection.

BILLBOARD December 24, 1966



Subsidiary of Dextra Corporation

INTERNATIONAL TAPE CARTRIDGE CORP.

663 FIFTH AVENUE / NEW YORK, N. Y. 10022 / TEL: 212-421-8080

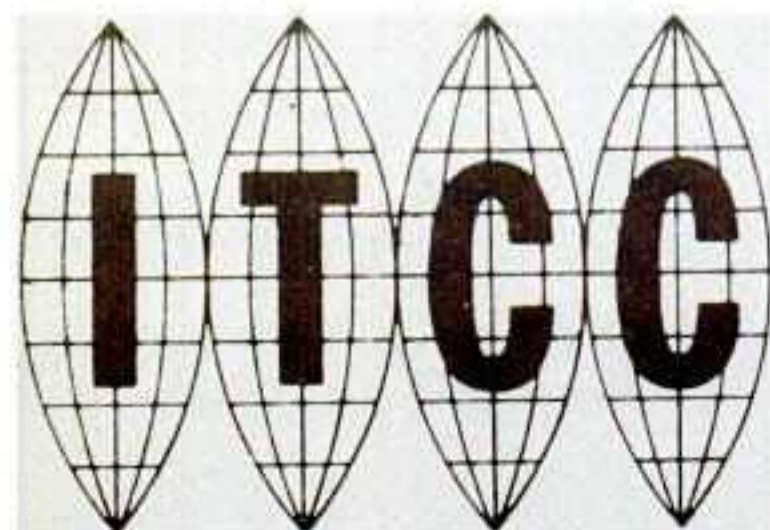
Available only from



HEART & SOUL/GUITAR

The Project 3 label is off to a flying start via this exceptional artistic and commercial package featuring the brilliant guitar work of Mottola. The remarkable "Total Sound" created by Enoch Light and his engineering staff completely captures the sensitive Mottola performances on such standouts as "Heart and Soul," "Georgia" and "The Impossible Dream." Destined for top sales.

BILLBOARD December 24, 1966



Subsidiary of Dextra Corporation

INTERNATIONAL TAPE CARTRIDGE CORP.

663 FIFTH AVENUE / NEW YORK, N. Y. 10022 / TEL: 212-421-8080

ITCC on 4 & 8 track



FILM ON FILM

Enoch Light's new Project 3 label adds a new dimension to a beautiful program of film themes. "Born Free" is overpowering while "Hawaii" flows with shimmering grace and beauty. Tony Mottola's guitar, Robert Maxwell's harp, and Dominic Cortese's accordion take turns in the solo spotlight.

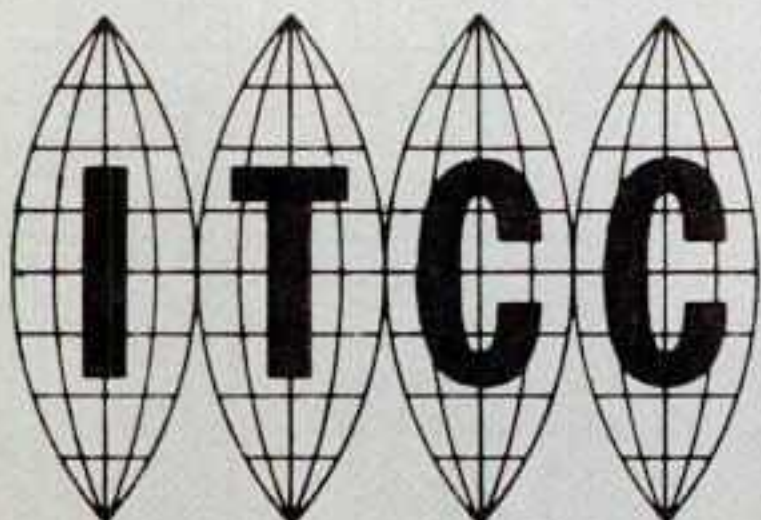
BILLBOARD January 28, 1967



THE KISSIN' COUSINS SING

An impressive debut for the new group in this sparkling and thoroughly delightful album. The total sound is superb, and the selections make for excellent programming. The Kissin' Cousins excel on "It Was a Very Good Year," "It Isn't Fair" and a compelling arrangement of "Friendly Persuasion." Cheers also for Lew Davies' brilliant orchestrations.

BILLBOARD December 31, 1966



Subsidiary of Dextra Corporation

INTERNATIONAL TAPE CARTRIDGE CORP.

663 FIFTH AVENUE / NEW YORK, N. Y. 10022 / TEL: 212-421-8080

Available only from ITCC on 4 & 8 track



TOP HITS . . . C. 1420-1635 A. D.

This stylish group spins 21 selections in English, French, Latin and German into a colorful fabric with first-rate Project 3 sound. Tenor Robert White, Morris Newman on recorder, Barbara Mueser on viola da gamba and Joseph Ladone on lute, all perform well.

BILLBOARD December 31, 1966



INTERNATIONAL TAPE CARTRIDGE CORPORATION

663 FIFTH AVENUE, NEW YORK, N. Y. 10022 Phone (212) 421 8080

Date _____

Dealer
 Distributor

Check Industry Record Automotive Other

Authorized Distributors: Please indicate quantities wanted in 8 track & 4 track ITCC-PROJECT 3 Cartridges.

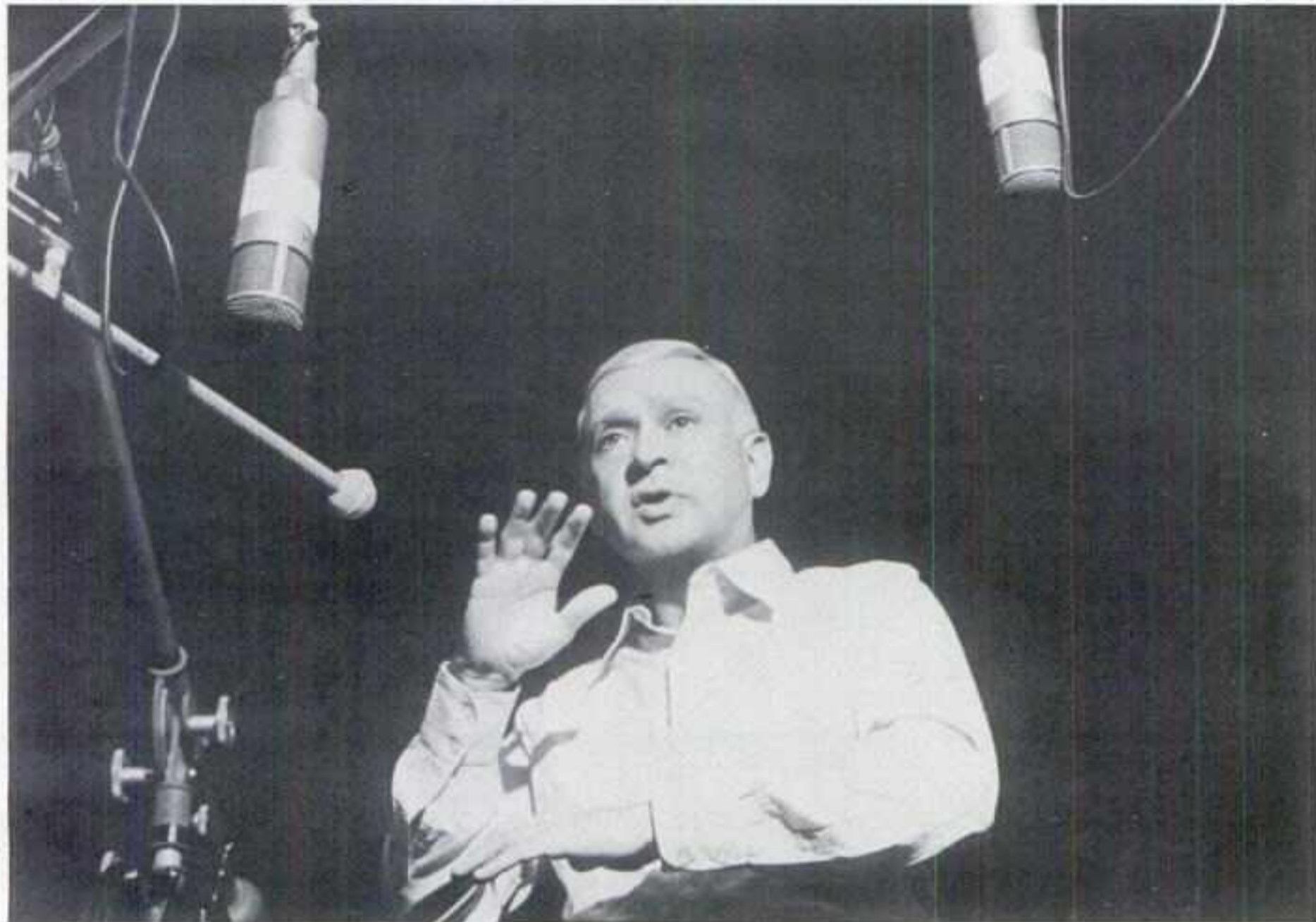
Dealers: Your orders will be forwarded to the nearest authorized distributor for shipment.

Indicate Quantity		
(L) 8 TRK Suggested Retail List . . . \$6.95	(F) 4 TRK Suggested Retail List . . . \$5.98	(R) 4 TRK REEL TO REEL Suggested Retail List . . . \$7.95

Project 3

Catalog #	Album Title	Artist
76-5000	Spanish Strings	Enoch Light and the Light Brigade
76-5001	The Kissin' Cousins Sing	Lew Davies and his Orchestra
76-5003	Heart & Soul	Tony Mottola/Guitar
76-5005	Film On Film—Great Movie Themes	Enoch Light and the Light Brigade
76-7000	The Renaissance Quartet	

NAME _____ ADDRESS _____ STATE _____



Enoch Light and The Light Brigade record. Studying the score, conducting the orchestra, listening to the playback.

PROJECT 3 DISTRIBUTORS

ATLANTA

Southland Dist. Co.
1235 Techwood Dr. N. W. 30318
(404) TR 3-2081
Gerald Friedman
Bill Binkley (LP's)
Gwen Kessler (45's)
Larry King (P)

BOSTON

Mutual Dist. Co.
157 Washington St.
Dorchester, Mass. 02122
(617) 288-5700
Frank Holland
John Terardi
Rick Coyne (P)

CHARLOTTE, N. C.

F & F Enterprise
2704 Freedom Dr. 28208
(704) 399-9741
Bert Fleishman
John Towles (Sales Mgr.)
Joe Sudd (P)

CHICAGO

Royal Disc, Inc.
1400 South Michigan Ave. 60605
(312) 939-2661
Eddy Yalowitz
Kent Beauchamp (P)

CINCINNATI

Main Line
3237 Greist St. 45208
(513) 321-5282
(513) 241-2441
Ralph (Topper) Schroeder

CLEVELAND

Main Line
1260 East 38th St. 44114
(216) EX 1-1800
Ed Rosenblatt
Noble Clark
Lou Newman (P)

DALLAS

B & K Dist. Co.
1411 Round Table Dr. 75207
P. O. Box 10733
Industrial Station
(214) ME 7-1920
Bill Burton (LP's-45's)
Jerry Ward (LP's-45's)
Tom Simms (Sales & Promo.)
Nevin St. Romain (P)

DENVER

Walter Slagle & Co.
725 South Broadway 80209
(303) SP 7-2645
Grace Barger

DETROIT

Arc Dist. Co.
13415 Lydon Ave. 48227
(313) BR 2-4872
Henry Droz
Gil Roberts
Bob Schwartz (P)

EAST HARTFORD, CONN.

Eastern Record Dist.
360 Tolland St. 06108
(203) 289-7431
Dick Godlewski (LP's)
Jose Santo Christo (45's)
Bob Greenberg (P)

HONOLULU

Music Craft
636 South Queen St. 96813
P. O. Box 2839
501-223
Walter Kurokawa

HOUSTON

B & K Dist. Co.
Dallas

INDIANAPOLIS

Royal Disc Dist., Inc.
Chicago

LOS ANGELES

Pep Record Sales Co.
3009 West Pico Blvd. 90019
(213) RE 5-1297
Ron Ricklin
Bob Stern (P)
Louise Fairburn (P)

MEMPHIS

Southern Dist. Co.
Nashville

MIAMI

Main Line Record Service
54 Northeast 181st St.
P. O. Box 3650, Norland Branch
33169
(305) 621-3694
Jack Solinger
Tom Sgro (P)

MILWAUKEE

Volume Record Sales
5825 North 96th St. 53225
(414) 462-6620
(414) 462-5590
John O'Brien

MINNEAPOLIS

Jather Dist. Co.
730 Lyndale Ave. 55411 (for North)
(612) FR 4-3420
Jack Taylor (LP's)
Bud Fritz (P) (Singles)

NASHVILLE

Southern Dist. Co.
467 Chestnut St. 37203
(615) AL 4-1991
Howard Allison
Floyd Biggs (P)

NEWARK, N. J.

Laredy Dist.
46 Green St. 07101
(201) 623-5984
Joe Fechner

NEW ORLEANS

All South Dist.
1924 Lafayette St. 70113
(504) 522-1157
Henry Hildebrand
Stan Chaisson (P)

NEW YORK

Metro Record Dist.
547 West 52d St. 10019
(212) CO 5-1872
Dave Seidman (Sales Mgr.)
Jerry Armour (Sales)
Ron Weisner (P)

OKLAHOMA CITY

B & K Dist. Co.
Dallas, Tex.

PHILADELPHIA

Universal Record Dist. Co.
919 North Broad St. 19123
(215) 232-3333
Lenny Radcliff
Gunther Hauer (LP Promo.)
Billy Harper (Pop Promo.)

PITTSBURGH

Fenway Dist. Co.
1623 Blvd. of the Allies 15219
(412) EX 1-3973
Herb Cohen
Nick Censi (Sales Mgr.)
Jack Hakim (P)
Ray Anderson (P)

SALT LAKE CITY

Walter Slagle & Co.
Denver, Colo.

SAN FRANCISCO

Eric Dist. Co.
645 Bryant St. 94107
(415) 431-8154
Bill Weiland
Bill Perasso (Sales)
Marty Dahl (P)

SEATTLE

C & C Dist., Inc.
1000 First Ave. South 98134
(206) 682-7188
Stan Sulman
R. A. Harlan
Harold Sulman (P)

SHREVEPORT, LA.

Stan's Record Shop
728 Texas St. 71101
(318) 422-7182
Stan Lewis

ST. LOUIS-KANSAS CITY, MO.

Commercial Music Co.
2721 Pine St. 63103
(314) 535-1515
Bud Lampe
Vern Pacini (P)
Hank Genovese (Sales)

SYRACUSE-BUFFALO, N. Y.

Mohawk Records, Inc.
12 Commercial Rd.
Albany, N. Y. 12205
(518) 489-8371
Charles H. Schlang
Stan Eno
Carl Gerace (P)

WASHINGTON-BALTIMORE

Schwartz Bros.
2146 24th Place N.E. 20018
(202) 529-5700

WASHINGTON

James Schwartz
Art Gelles (Sales Mgr.)
Aubrey Moore (LP Buyer)
Kay Bixler (Singles Buyer)
Johnny Lam (P)

The Best of Light— A DISCOGRAPHY

The correlation between artistic excellence and financial success is pointed up in the following discography. The records, selected by Enoch Light, represent what he considers his best work, regardless of sales. They also happen to be some of the strongest sellers in some three decades of record making.

POPULAR

- Big Band Bossa Nova
- The Roaring Twenties
- The Flirty Thirties
- I Want to be Happy Cha Chas
- The Paul Whiteman Fiftieth Anniversary Album with Tommy and Jimmy Dorsey, Jack Teagarden, Joe Venuto, Johnny Mercer
- Persuasive Percussion—featuring Terry Snyder
- Provocative Percussion
- Roman Guitar—Tony Mottola
- Stereo 35/MM
- Bongoes
- Dimension 3
- Discotheque
- The Ray Charles Singers—Something Special for Young Lovers
- Songs I Like With Dick Van Dyke
- Provocative Piano With Dick Hyman
- Tempestuous Trumpet—Doc Severinsen
- Big Noise From Winnetka—Bob Haggart and his Orchestra
- Two Pianos and Twenty Voices—Lew Davies and his Orchestra
- Carol Channing Entertains

CLASSICAL

- Brahms Symphony No. 2 in D, Op. 73—William Steinberg and the Pittsburgh Symphony Orchestra
- Pictures at an Exhibition—Andre Vandernoot
- L'orchestra de la Societe des Concerts du Conservatoire

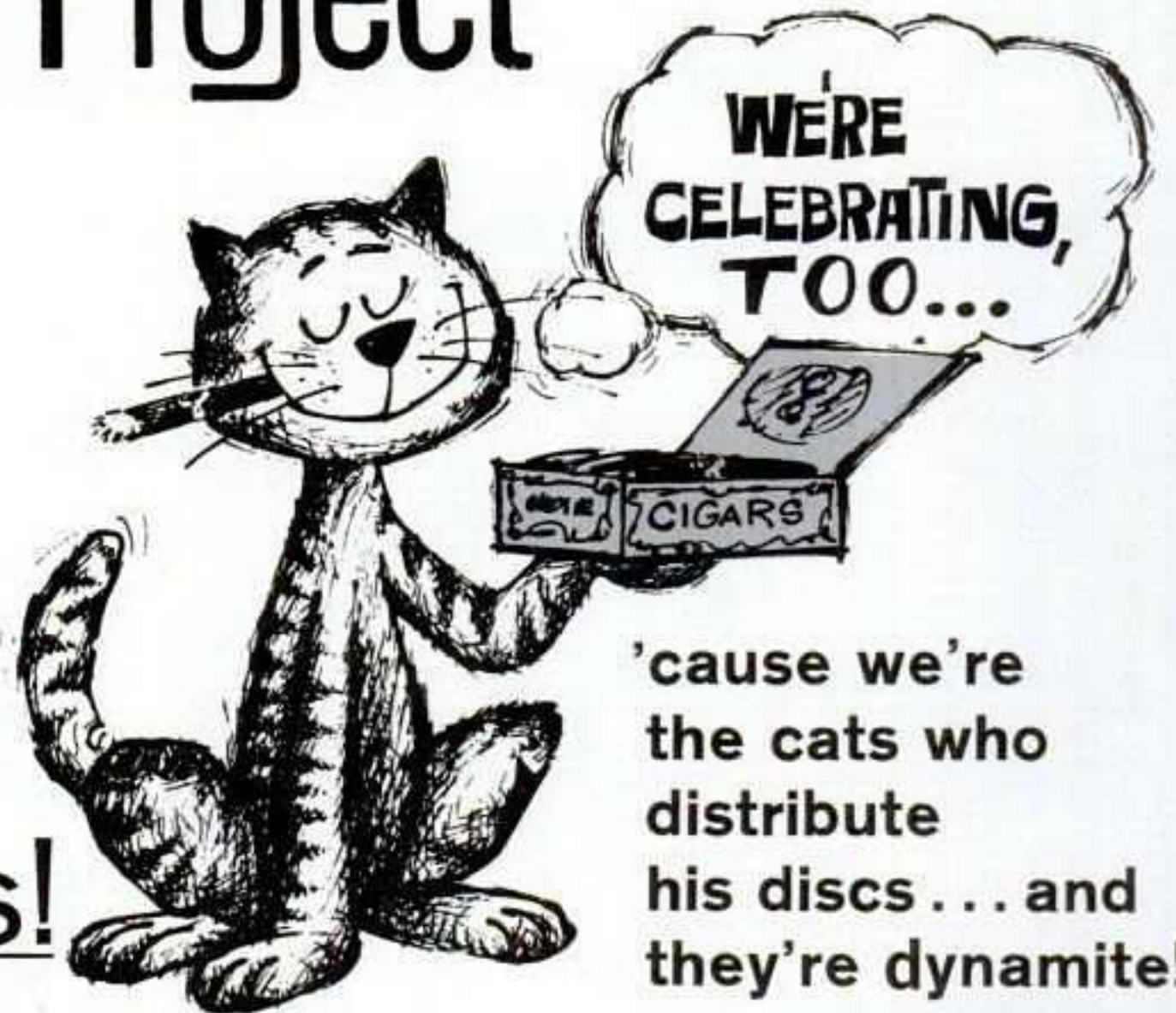
(Continued on page 74)



Folks in Philly are
happy to hear that

ENOCH LIGHT PRESENTS **3**
Project

and is
back
in the
business!



Universal

record distributing corporation 919 NORTH BROAD STREET
PHILADELPHIA, PA. 19123

Enoch Light & Project 3

*A Happy Union
that spells Beautiful Music*

We're delighted to serve
Wisconsin and Upper Michigan

VOLUME RECORD SALES

5825 North 96th Street
Milwaukee, Wisconsin 53225
Phone: (414) 462-6620

John O'Brien

Congratulations!

*we are happy
and proud
to be your
exclusive
distributor
for the entire
Rocky Mountain
area, including
Utah & Idaho*

**Walter Slagle
and Company**

725 SOUTH BROADWAY
DENVER, COLORADO 80209

ENOCH LIGHT...

**Metro Distributors
is honored to
be a member of your
Total Sound family**

The finest sound line
in the industry

ENOCH
LIGHT
PRESENTS
Project
TOTAL SOUND

3

Metro Distributors, New York 547 West 52nd Street, N.Y.
Dave Seidman, Branch Manager

Project 3 Is Joint Singer-Light Firm

Project 3 is a testimonial to the faith of big business in the future of the record industry. The venture, set up five months ago, is owned jointly by Enoch Light and the multimillion-dollar Singer Company. Project 3 is not a division of Singer. It is a separate entity, with Singer owning 50 per cent of the stock and Light the other 50 per cent.

Singer's investment, of course, represents the major share of the capitalization. However, Light's financial contribution is substantial.

Singer's attitude toward the new firm is best summed up by Alfred di Scipio, in charge of the company's consumer products division:

"A few years ago, Singer began a major diversification effort into the home entertainment and music business. Our success with such products as battery-operated phonographs encouraged us to go further toward becoming a major factor in every segment of that industry. Among other things, this led to the acquisition in 1963 of KHL Research and Development Corp. Since then, KLH-brand loudspeakers, stereo radio/phonographs and other high-fidelity products have gained widely in consumer acceptance as superior-quality sound reproduction instruments.

"Enoch Light's reputation in creating music and producing recordings is consistent with the standing that Singer is trying to build in the entertainment business, and we are therefore pleased that we were able to associate the Singer Company with Enoch Light in what we are confident will become a most exciting and dynamic new force in the broad field of recorded material."

While Singer will be represented on the Project 3 board of directors, the direction and control of the company will be Light's.

Distribution is through normal record channels, with 32 independent distributors servicing the major markets. The 1,600 Singer retail stores (out of 6,000 throughout the world) will be regarded by distributors as customers and sales prospects.

In addition to a strong distributor network, Light has built up the nucleus of a strong internal organization with Andy Miele as sales manager, Tom Virzi as promotion manager, Moe Preskell as Eastern promotion manager, and Julie Kalges and Lew Davies as a& executives.

The Best of Light—

• Continued from page 71

Ravel—Bolero—Pierre Dervaux, L'orchestre des Concerts Colonne
Berlioz—Symphonie Fantastique, Op. 14—Andre Vandernoot L'orchestre National
Virgil Fox Plays the Philharmonic Hall Organ at Lincoln Center for the Performing Arts

MUSICAL SHOWS

Carousel—Alfred Drake, Roberta Peters, Claramae Turner, Lee Venora, Norman Treigle, Jon Crain

SPOKEN WORD

The School for Scandal—Sir Ralph Richardson, Sir John Gielgud

PROJECT 3 EXECUTIVES



ANDREW MIELE



TOM VIRZI



ROBERT MACK



TONY MOTTOLA



PHIL KRAUS

ANDREW MIELE

Andy Miele, Project 3 sales manager, is a New Jersey native with a bachelor of science degree from Seton Hall University. He is a U. S. Navy veteran.

He began his career after graduation, working for the Major Music School and managing three music schools and record shops.

He has been a salesman for Capitol Records, later became assistant manager in Philadelphia, was New York branch manager, and then Eastern district sales manager.

Miele's next post was as national sales manager for United Artists Records. He moved to MGM Records as director of marketing, then returned to United Artists as general manager of the company's subsidiary labels.

He joined Project 3 as national sales manager of all products.

Miele's philosophy has been to work with the dealers as closely as he works with the distributors, and he has always promoted dealer merchandising aids and co-operative advertising.

TOM VIRZI

Tom Virzi is national promotion manager for Project 3. Before joining the label, he was national album promotion manager at London Records.

Upon his discharge from the U. S. Army in 1955, Virzi took a job as a cameraman for WPIX-television broadcasting the New York Yankee and New York Giant baseball games.

In 1956, Virzi moved to California and took a job as musical director at radio station KNX. He returned to college in 1958 resigning from KNX and accepting a position with KHJ. Virzi graduated from college in 1960 and became associated with Mercury Records as Southern California promotion manager. In 1962, he left Mercury and went with Columbia Records as Southwest promotion manager for singles.

Virzi has been with Project 3 since Oct. 1966 when he resigned from London Records.

MOE PRESKELL

Moe Preskell joined the music industry in the early 40's when he took a job with Lou Levy, who was then personnel manager for Cohn and Chaplin, the Andrews Sisters, the Ames Brothers and others. Preskell's duties included handling all personal appearances of talent plus exploitation and advertising. In 1945, upon his discharge from the U. S. Navy, Preskell joined Leeds Music Co. heading up advertising, exploitation, production and sales. He was made executive treasurer in charge of office operations and finances in 1947. Preskell remained with the firm until 1953 when he launched his own publishing company which saw such hits as "Oriental Blues," "I Cried," "My Special Angel," "You're Sixteen," "String Along" and others.

Preskell joined the Bob Merrill Music companies in 1955 and became associated with Walt Disney Productions later that year. He activated Walt Disney and Wonderland Music companies, and also headed publishing, production, sales and promotion operations at Disney. By 1956, Preskell was named national sales director for Disney Records and Music companies. One of the milestones of Preskell's Disney career, was an alliance with Simon and Schuster's Golden Records whereby Disney became national distributor for Golden. Also, Preskell promoted former Mousekateer Annette Funicello, who has since gone on to a television-motion picture and singing career. Preskell resigned from Disney when they asked him to make his home on West Coast. He said that he did not want to uproot his family from New York. Preskell then joined Kapp Records as director of national promotions and was also involved in marketing and sales. Preskell's Kapp career saw the successes of Jack Jones and Boulou, a 13-year-old jazz guitarist from France. He also managed and directed the career of Lincoln Chase, composer of such hits as "Such a Night," "Jim Dandy" and "The Nitty Gritty." Preskell is a graduate of the Hebrew Technical Institute and is married and the father of two children.

ROBERT J. MACK

Robert J. Mack, who recently joined Project 3 as an administrative assistant to Enoch Light, handles all production and special activities. Prior to his Project 3 association, Mack was with MTA Records as general manager, and was record producer and production co-ordinator for SESAC in 1965.

Before his SESAC tenure, Mack was product manager for Cadence Records for eight years. In 1962, he produced "The First Family" album for Cadence, which has become the fastest and largest selling LP in record history. Mack supervised production of all Cadence single and album units for artists such as Andy Williams, the Everly Brothers, Johnny Tillotson, the Chordettes and Lenny Welch.

LEWIS DAVIES

Arranger Lewis Davies, who is doing research, editing and arranging for Project 3, began studying music at seven in Cincinnati, Ohio. Davies attended the Cincinnati conservatory of music, the Musical Institute and wrote his first arrangement at 16.

Davies has been associated with Enoch Light for the past 18 years during which time he has arranged for Dick Van Dyke, Roberta Peters, Lawrence Welk and the Charlestown City All-Stars.

TONY MOTTOLA

Born in Kearney, N. J., Tony Mottola began studying the guitar at the age of nine. Upon graduation from high school, Mottola joined the George Hall Orchestra in New York and spent two years traveling the country. At the age of 21, Mottola became a staff guitarist at CBS where he met Frank Sinatra and Perry Como, with whom he has been accompanist for more than 20 years.

While at CBS, Mottola formed the Tony Mottola Trio, which performed on the program "Face The Music," which starred Johnny Desmond. Mottola also created the original background music for the television series "Danger." He became a prototype for other composers writing suspense-thriller television scores. During this period, Mottola became associated with Sidney Lumet, Paddy Chayevsky, John Frankenheimer and Rod Serling.

Mottola has also done free-lance composing working with Burl Ives, Mitch Miller, Rosemary Clooney and Bing Crosby. He records for Project 3, and also does free-lance work in New York. Mottola appears regularly on the Johnny Carson "Tonight" show on NBC, and the Perry Como television specials.

PHIL KRAUS

New York-born Phil Kraus attended public schools there and the DeWitt Clinton High School. A graduate of the Juilliard School of Music in New York, Kraus is a staff musician at radio station WNEW. He has played on major radio and television networks and has recorded on major labels with top stars.

Kraus, the author of a book entitled "Modern Mallet Method," is one of the busiest percussionists in the music industry. The work, in three volumes, is used in conservatories and colleges throughout the world. Currently, Kraus is engaged in recording and transcription work, and is a percussionist on the Perry Como Show. He has recorded seven albums.

RENAISSANCE QUARTET

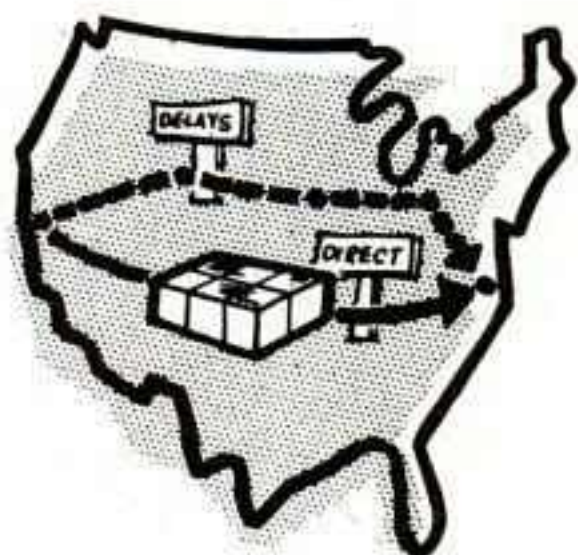
The Renaissance Quartet consists of Joseph Iadone, lute; Barbara Mueser, viola De Gamba; Morris Newman, recorder, and Robert White, tenor.

Iadone, regarded as one of America's foremost luteist, has appeared on concert series at the New York Metropolitan Museum of Art, and as guest artist with the New York Pro Musica and the New York Chamber Soloists. Barbara Mueser, who recently returned from a European tour, was tagged a "decorative dama who plays her instrument with ease and fine nuance" by a Danish newspaper.

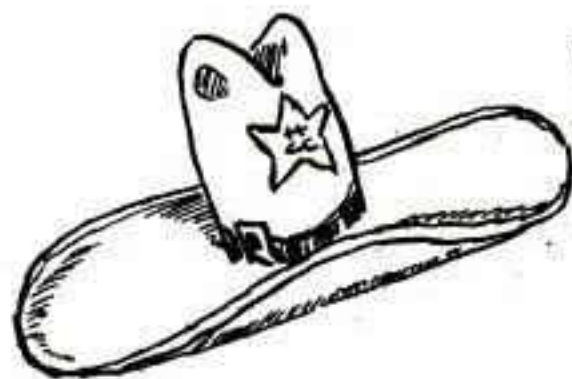
Newman is a virtuoso of the recorder and has recently appeared as soloist in the Bach Brandenburg Concert at Philharmonic Hall, Lincoln Center, Constitution Hall in Washington and the Sanders Theatre, Cambridge, Mass.

White appeared in the Elizabethan Evening at the White House for the late President Kennedy, and has performed in NBC television productions. He was a soloist with the New York Philharmonic and the Philadelphia Orchestra.

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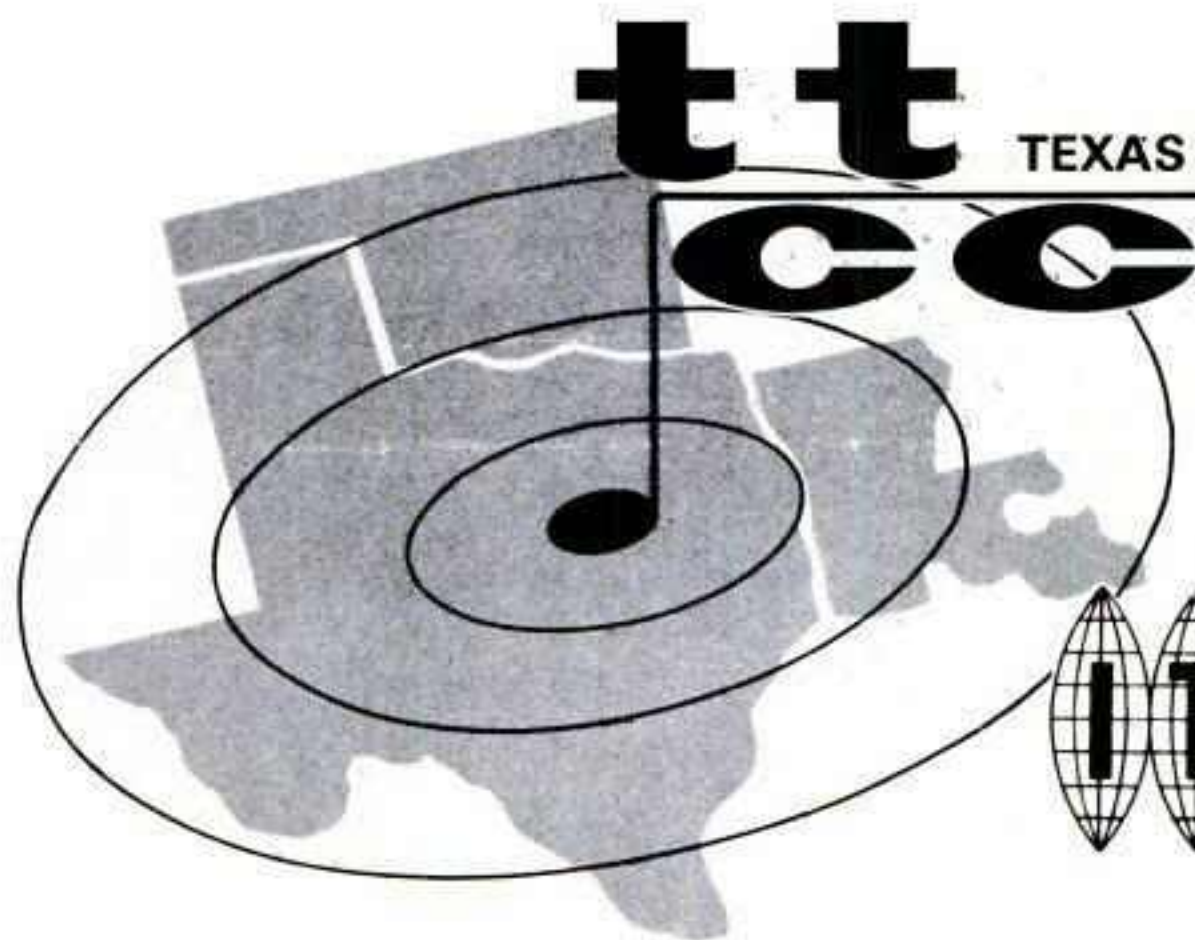
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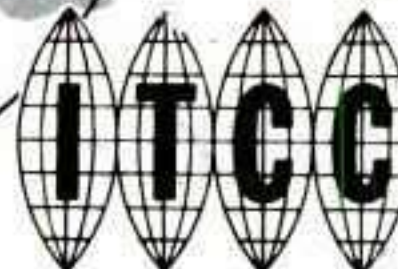


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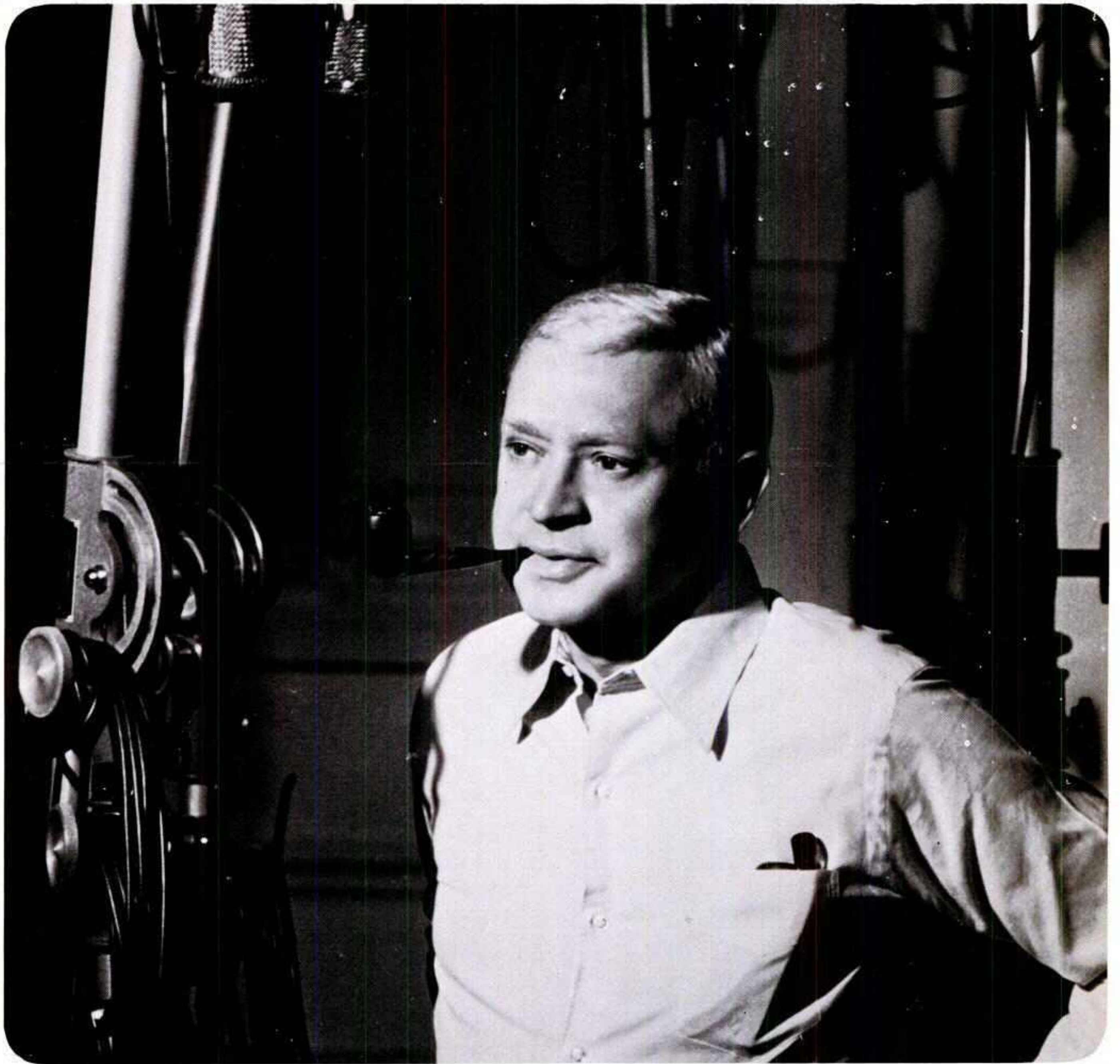


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Daring Innovator and Stereo Music Pioneer

• Continued from page 66

not because they were mere sound spectaculars, however, but because the musical level was on a par with the engineering. While audiophiles were, naturally, the first to discover them, music lovers were not far behind, and Command became a household word among collectors."

Two years later, Light was responsible for another engineering breakthrough—the use of 35mm magnetic film in recording.

The technique—multiple microphone pickup of sound

recorded on 35mm magnetic film—gives the sound a wider range, eliminates most background noise and is virtually distortion-free.

In 1963, Light pioneered another sound concept—the third channel. Light's Dimension 3 utilized two speakers to establish and fix a third musical source.

In all these developments, Light always bore in mind the three elements of recording—orchestration, direction and engineering. He feels that sound for its own sake is gimmicky, but sound to enhance the performance is the essence of the recording art.

Light feels that a great deal of work in improving

recording techniques still remains to be done. Though he decries echo chambers, he feels that there can be a need for a natural echo sound. And he also feels that recording techniques fail to take into account the physical capacities of tape cartridges and cassettes.

According to Light, a recording should have a "visual quality." An original cast recording, he explained, should create in the listener's mind the illusion that he is attending an opening night. His own ventures into the original cast field—the musical "Carousel" and the Sheridan play, "School for Scandal," have been hailed by critics as examples of what original cast albums can sound like when they are produced by capable record people.

Light feels that music should demand involvement on the part of the listener. He feels that most background music is inane.

According to Light, the educational area of music offers great promise, particularly with band arrangements of pop songs and the production of records with regional interest.

High Quality in Small Quantities

• Continued from page 65

Recording geniuses and merchandising hot shots are not too rare in the record industry. But the man who combined the qualities of both is indeed rare. Light is such a man.

Superior sound combined with a high quality of musicianship is the earmark of an Enoch Light record. Here's the way he puts it:

"Some manufacturers have missed an important point. They do not give the public credit for having good sense and intelligence. If you're selling a low-priced line, then you don't worry about discriminating tastes. But when you're selling an album for \$5.98, then

you can be darn well sure the customer is not going to buy it just because you print the word 'stereo' on it."

In an industry where most operators promote their financing, Light has always insisted on spending his own money. He feels that if the idea has any merit, his money is wisely invested. He won't ask anyone else to invest in a project unless he is willing to do so himself.

A case in point is the creation of Project 3—as a partnership of Enoch Light and the Singer Company. Although Singer, a multimillion-dollar corporation could easily have provided all the financial support, Light's involvement is well in six figures.

The desire to make money is a trait of most record

people, and Light is no exception. However, Light combines this desire with a penchant for making outstanding records. In the months between his departure from Command and the organization of Project 3, Light received several attractive offers from record companies, and one from a large periodical publisher. The latter involved sitting at a desk for a few hours a day, acting as musical consultant, and drawing an impressive salary.

He refused all these offers. Instead he spent a substantial portion of his savings in recording sessions. At that time he had no label and no commitment for the product. He just wanted to create a better musical sound, and he was confident that if he came up with the sound, there would be plenty of takers.

When Light got through with his recording sessions, eight months had elapsed and several hundred thousand dollars had been spent.

From The Music Capitals of the World

CHICAGO

Mayor Richard J. Daley general superintendent of Chicago schools, James F. Redmond, and president of the Chicago board of education, Frank Whiston, were invited to a press preview performance of "Lyrics of Sunshine and Shadows" at Paul Laurence Dunbar Trade School Jan. 31. The musical dramatization, consisting of 12 poems by Dunbar set to the music of Philip Cohran, is being directed by Oscar Brown Jr. and will be featured at 25 high schools in the area. . . . The George Benson Quartet, Big Mama Thornton, the Kansas City Six and John Hammond performed and discussed jazz on WYUW-TV Jan. 29. . . . Jazz authority Hammond is gathering a group to perform at Carnegie Hall, New York, during the next four months. . . . Dorothy Donegan has returned to the London House after a two-and-a-half-year absence. Her trio will be there through Feb. 19. The Barbara Carroll Trio is due in Feb. 21.

The Auditorium concerts by the Chicago Symphony Wind Octet, String Quartet and pianists Easley Blackwood and Jeffrey Siegel will be broadcast over WFMT this month. . . . Recordings made on paper rolls, featuring the music of Edvard Greig and Paderewski and replayed on a Welte Vorsetzer player piano utilizing 80 padded fingers, was broadcast by WFMT recently. . . . Debut broadcasts here by the Minneapolis Symphony and airings by the Philadelphia Orchestra returning for the sixth season on local radio will be programmed by WFMT this month.

Robert E. Murphy is WCFL's new general sales manager, coming over after seven years at WLS. . . . Art Roberts, of WLS, missed again trying to introduce his TV show on WCIU-TV when the great Chicago blizzard pre-empted him, as did a Cape Kennedy missile event on his first attempt. . . . Nat King Cole's recordings and a discussion of the late artist featuring taped interviews with Vic Damone, Andre Previn, Jerry Vale, Margaret Whiting and Oscar Peterson will be broadcast by Mike Rapchak on WLS Feb. 15 under Capitol Records' sponsorship. . . . Another step in the direction of WCFL becoming a television outlet was

made recently when the Federal Communications Commission ruled in favor of an application for UHF Channel 38. . . . Miss M. Kathleen O'Brien has been named director of Press information at WBBM.

People between the ages of 22 and 40 comprised 70 per cent of the audience during the recent concerts here by Herb Alpert and the Tijuana Brass, according to freelance emcee Jack Carey. . . . The Warner Brothers, a combo made up of Al Warner, Larry Warner, Ken Elam and Tom Stoval, were held over for an extended engagement at Happy Medium's the Pussycat Room. . . . A possible European tour by the 4 Seasons is in the talk stage, with Fredana Management's Billy Fields here for sessions with Philips Records' executives. . . . Atco Records' Bitter End Singers were at Cleveland's John Carroll University (3). . . . The Serendipity Singers, United Artists Record group, are set for a Northern Michigan University concert at Marquette, Mich., March 2. . . . Leon Bibb is scheduled for an appearance at Southfield, Mich. (21). . . . An ingenious idea to record "Little Girl in the Magazine" in Japanese is paying off for Cleveland's Jerry Channing after the record failed to sell domestically, it's now riding the charts in Japan. . . . Champ Records, Inc., a relatively new company in Milwaukee, is registering success with "The Right Boy" b.w. "You're So Fine," by 16-year-old Wendi, reported to be breaking out in California and Baltimore. Champ Records' Bob Choinski kids that he's now picking "B" sides and missed on both of Wendi's record and "Do the Temptation," by the Road Runners. . . . "You Can't Keep Love in a Broken Heart," a new Ballad Record release by the Gifts, scored six wins in St. Louis on KATZ's Buster Jones' "Battle of Music." . . . January Jones received the annual popularity award from Scopitone in ceremonies at Palmer Pub and Empire Room here recently, hosted by A. A. (Bill) Steiger, chairman of the board of Tel-A-Sign, Inc., the parent firm based here. The star of the coin-operated audio-visual machine was also at the Admiral Award Show along with Jack E. Leonard.

EARL PAIGE

LAS VEGAS

Singer Eddie Fisher set to wed Connie Stevens at the Riviera Hotel March 29. . . . Vic Damone is currently playing the Riviera Lounge, talking about another live recording session there. . . . George Burns and singing star Lainie Kazan open there in May. . . . New owners of the Thunderbird Hotel claim they will go back to the big name policy. However, they didn't say who they had in mind for the first "big name." . . . Eartha Kitt returns for four weeks at Caesar's Palace March 27. . . . Charlie Barnett, who has come out of retirement because of the resurgence of the big bands, has a hot album out on the Vault label, "Charlie Barnett Big Band 1967. Barnett is currently playing in the Blue Room of the Tropicana Hotel, along with singer Tommy Leonetti. . . . Rudy Vallee and his "Winchester Cathedral" doing a big business at the Sahara Hotel lounge.

Buddy Greco filled in for Sammy Davis at the Sands Hotel last week while Davis jetted into Hollywood to tape a guest shot on the Danny Thomas TV special along with Dean Martin, Frank Sinatra and Lawrence Welk. . . . Myron Cohen, who opened with Caterina Valente at the Flamingo Feb. 2, is beaming about his RCA Victor album "It's Not a Question." The record comes out this spring. . . . Don ("Get Smart") Adams agents insist their client is getting offers from Vegas to bring in an act with his pretty TV partner, Barbara Feldon, and do a spoof based on their show. . . . Singer golfer Don Cherry set to work the Sands Celebrity Lounge in March while his pal Dean Martin plays the big room.

LONDON

CBS' 10-month-old British publishing operation, April Music, has signed its first British contract writer, Roy O'Sullivan. Barbara Hayes, April manager, recently had talks with CBS head of international publishing operations Sol Rabinowitz about expansion of the company's activities. Also in for talks were David Rosner, professional manager, April-Blackwood, New York, and Joop Portengen from the Dutch company. Rosner visited other publishers, including Dick James, who previously handled April-Blackwood material in Britain.

A London-based South African, Sharon Tandy has become Atlantic's first non-American artist. "Toehold" her first single, released

here Feb. 24, was recorded in Memphis with Booker T. and the MG's, and further sessions are planned in America and in London. . . . Michael Ewbank, booker at EMI's West One Agency, has quit with Pat Shrimpton to set up their own agency, Actasbrooks Theatricals.

Following CBS' success with the Tremloes' "Here Comes My Baby"; the company has signed the group's recording manager Mike Smith as a Starr a&r man. CBS has fixed release for the single in 10 other countries including Epic in the U. S.

Johnny River's Soul City label will be issued in Britain by EMI on the Liberty label. . . . The Small Faces won Radio Luxembourg's "Battle of the Giants" defeating other hit acts, including Manfred Mann in the listener-participation contest. The group is set to tour with Roy Orbison in March, and its new managers, Harold Davison and Tito Burns, are planning a major drive later this year to boost the group in the U. S. . . . CBS is bringing the Byrds here to promote their new single "So You Want to Be a Rock 'n' Roll Star!"; Tom Jones was set to publicly receive gold disk for "Green Green Grass" on ATV's "Palladium" show Sunday (12). He had earlier received it from Sir Edward Lewis at a dinner for the London Records party. Jones, starts recording his own TV series before a month in a key engagement at London's Talk of the Town nightclub during March. Decca reports a massive advance for his new single revival of "Detroit City."

Sonny and Cher were scheduled to make one TV appearance here Sunday (12) before flying back to New York following their European tour which took in San Remo, the MIDEM at Cannes plus Nice, Hamburg, Amsterdam and Paris. . . . Campbell's biggest success with Decca was in developing Jim Reeves as a major hit name. . . . EMI has issued a token single "Green Plant" on Stateside, one of several tracks recorded by the group before its recent switch to Warner Bros. . . . Polydor rushed out Bobby Darin's "Loving You" after his last single, "The Girl That Stood Beside Me," failed to catch on.

Joe Loss' single of Norman Petty's tune "Wheels," released May 1961, this month reached 250,000 sales. Loss' records have a steady turnover through his following as a popular London bandleader. . . . ABC Records chief Larry Newton joined the label's international director Dave Berger on his London visit for

talks with EMI. . . . Fred Barron, Pickwick International chief, arrived Wednesday (8) after visits to Cologne, Vienna and Milan, for the start of his talks in London with executives of EMI and its European affiliates.

Kathy Kirby makes her single debut on EMI here with "No One's Gonna Hear You." . . . Sandy Posey was due here to back up her current single success and forthcoming MGM album here. . . . The Searchers are set to play concerts in Germany for four days from Feb. 17 followed by TV and other promotion work in Stockholm, Copenhagen, Oslo and Helsinki.

EMI a&r man David Gooch exits Feb. 8, following a recent visit to California. He plans to go into record production for a West Coast U. S. label. . . . Manager Kit Lambert is negotiating Swedish dates for the Who following the group's single and EP success there. After a 15-day German trek the Who does 10 days of TV, concerts and other promotion work in America in an effort to establish their records for U. S. Decca. . . . EMI has scheduled a March album of all Georgie Fame's hits. Meanwhile, Fame's first album for CBS is near completion.

Pye's major mid-February release was of material acquired from its European licensors. Included are a Durium LP by Nini Rosso, a Hispavox collection by Raphael and Vogue albums by Michel Polnaref, Françoise Hardy and Jacques Dutronc. Additionally, Pye is issuing EP's by Sandie Shaw in French and Italian. . . . The independent Delyse Co. is trying to create a market for pop singles in Wales with the first regular release of single product by Welsh artists. The launch into the new market was backed by a major dealer reception in Cardiff.

MEXICO CITY

Carlos Lyra, Brazil's leading composer and singer, signed with Capitol the night before he debuted at Cardini International. He's appearing on the same stage with CBS' Los Piccolinos. . . . Holland's Andrik (Capitol) wore a charro (cowboy) suit in his last TV appearance. It was the first time the rock singer offered Mexican folk songs on TV. . . . Capitol's Los Montejo is touring South America, will make a record with three new songs at Capitol in Venezuela. . . . "La Banda," winner of Rio de Janeiro's song festival, was released by CBS in Mexico last Thursday (26) with

(Continued on page 84)

MIDEM MIGHTY INT'L MEETING OF '67

ITCC Obtains Ember's 'Mood' Music Rights

LONDON — Jeff Kruger, head of the low-priced independent label Ember, has assigned tape CARtridge rights of Ember's "Mood Music Background Library" albums to ITCC for the U. S. and Canada.

The deal specifically excludes Ember's other album lines, Kruger pointed out. He anticipated that ITCC will initially issue cartridges from 15 Ember mood music albums. There are more than 70 records in the library for ITCC to draw on.

Kruger also revealed that Ember has extended its deal with Crown Records. This gives Ember release rights on previous albums by Stan Getz, B. B. King, Ike Turner, Etta James and other artists in Britain. Overseas deals had contributed substantially to Ember's turn-over, said Kruger.

The pact under which Capitol agreed to release four of Ember's albums in the U. S., Canada and Mexico has so far brought in sales of more than 200,000 and another 100,000 units have been sold through deals with U. S. Decca, Roulette and Quality. The Ember group's biggest dollar earners were still Chad and Jeremy despite their lack of British success, reported Kruger.

Ember is planning British release of two albums in its Playhouse series. One will feature Jose Ferrer as Cyrano de Bergerac in scenes from the play, the other is a recording of probably the last public appearance by the late Charles Laughton reading poems, a psalm and extracts from Shakespeare's "Julius Caesar" and the Chartres Cathedral story.

The label is also putting out an album from "Fiddler on the Roof," which opened in London this month.

MIDEM Award Presentations End Weeks of All-Star Galas

PARIS—The final gala of the MIDEM week saw the inaugural presentation of the MIDEM trophies and was unique in bringing top selling record stars of many countries together on one stage—in the Salon des Ambassadeurs of the Cannes Municipal Casino.

Altogether 25 MIDEM trophies were awarded—one world trophy, three international trophies and 19 national trophies.

Present to receive their awards and to perform on stage were Petula Clark (International Trophy for Continental Europe), who was introduced by unexpected guest star Anthony Quinn; Roberto Carlos (Brazil); Karel Gott (Czechoslovakia); the Trio Hagashash (Israel); Gert Timmerman (Holland); Kirsti Sparboe (Norway); Udo Jurgens (Austria); Anna German (Poland); Amalia Rodrigues (Portugal); Katri Helena (Finland); the Sven Adamo, who won trophies for both Belgium and Ingvars Orchestra (Sweden), and Salvatore France.

The show, composed in French and English by Joe Dassin and Elga Andersen, was notable for the success of the Trio Hagashash, Kirsti Sparboe, Adamo, Udo Jurgens and Petula Clark fresh from a four-month tour in the U. S.

Phone Contact

In the absence of the other award winners, the trophies were presented to representatives of their record companies. However, telephone contact was established with Diana Ross of the Supremes

and Barbra Streisand, with whom CBS International President Goddard Lieberson was called up on stage to talk. A call was also relayed to the stage from Mike Ross for the Beach Boys. Other U. S. award winners were Frank Sinatra and Andy Williams.

Also unable to be present to receive their awards were the Beatles (world trophy) Herb Alpert (International Trophy for North and South America), the Rolling Stones (Great Britain), the trophy received by Andrew Oldham; Freddy Quinn (Germany), Caesar (Denmark), Los Brincos (Spain); Gianni Morandi (Italy), and Jozsef Nemeth (Hungary). The Beatles also received an International Trophy for the U. K. and the Rest of the World which was accepted by Robert Stigman of NEMS Enterprises, Ltd.

The awards, for the most records sold between July 1, 1965 and June 30, 1966, were based on figures supplied by the various mechanical rights societies. For the U. S. they were based on information supplied by the trade press. The preceding galas, staged by various record companies throughout the week had not quite found a common format.

A Showcase

Pathe-Marconi sponsored the first one and used it as a showcase for their young talent, taking advantage of an invited audience of professional people from more than 30 countries. It

(Continued on page 85)

An Unqualified Success; See a Bigger 1968

• *Continued from page 1*

classical repertoire, top flight international stars at the evening galas with world TV coverage, and keener interest from the Eastern European countries where the market potential for Western product is enormous.

Chevy said he anticipated having to extend the accommodation at the Palais des Festivals in order to cope with the expected influx of applications. Representatives of more than 30 countries were present.

Dr. Pavel Smola, vice-president of Artia-Supraphon of Prague said that when other Eastern European countries learned of the business his company had done at the MIDEM they might well be stimulated to participate next year, particularly if classical music is to be more strongly represented.

"We are very anxious to develop Prague as a recording center," he said.

(Continued on page 85)

HOLLIES SIGN WITH ARIOLA

GUETERSLOH—Ariola has signed the Hollies to a long-term exclusive recording contract. Their "Stop! Stop! Stop!" is at the top of the charts in Germany as well as being a big Hot 100 item on charts around the world. Britain's Hollies offer varying tempos, but the beat is always there. And it will remain there in their recordings for Ariola. Their signing is under Ariola's long-range artist development program, which finds the German record company signing one top recording artist after another to exclusive contracts.

Chevy: Genius of Organization

By MIKE HENNESSEY

With the unqualified success of MIDEM, Bernard Chevy has crowned a career of which his organizational genius has been an outstanding feature. A dedicated, shrewd and resourceful man, Chevy vigorously fought against widespread scepticism in the music industry to stage the world's first international record and music publishing market. His unshakeable belief in the need for such a market has now been fully vindicated. A man of seemingly limitless energy, throughout MIDEM he averaged about four hours sleep a night. Chevy had already established himself as a

brilliant organizer with the success of the MIPTV, the International TV Program Market which he initiated at Cannes in 1963. Last year, the MIPTV attracted 1,000 participants from 53 countries. MIDEM, however, has proved an even greater success than was MIPTV in its first year.

Chevy joined the Flammarion Book Publishing Co. in 1940 and learned the trades of publisher and bookseller. After the war he directed two publishing houses. In 1950 he became founder and secretary general of the Propaganda Committee for French Toys and a member of Educational Toys Commission. At the National Pedagogic Institute, he edited the publication Toy Review, created the toy Oscar, and be-

came general secretary of the National Child Welfare Committee. In 1961 Chevy was one of the founders of COGEDEP, a rack-jobbing organization.

In 1963 he created the International Toy Salon in Lyon and in the same year initiated the MIPTV operation. Both the MIPTV and MIDEM are the only international markets of their kind.

Electrola Push On Honored 10

COLOGNE — Electrola is opening a big sales promotion drive for its "most honored" series of 10 classical recordings.

The 10 disks have all been awarded the 1967 Grand Prix du Disque by the Academie du Disque Francais.

Six of the awards went to disks produced by EMI-Electrola and the other four are from the repertoire of Erato, the French label which is distributed by Electrola in Germany, Austria, Scandinavia, Israel and South Africa.

The six EMI-Electrola LP's are: Otto Klemperer's Beethoven Missa Solemnis; "Three Concertos for Flute and Orchestra" by Gretry, Gluck and Devienne; "16 Compositions for Piano-forte" by Couperin and de Chambonnières; Francis Poulenc's chansons; Poulenc's "Barbar"; and Georges Chelon's chansons.

The Erato disks consist of the organ compositions of Nicolas de Grigny; and works of Jacques Offenbach, Marius Constant and Oliver Messiaen.

Polydor in Major Expansion to Keep Pace With Soaring Sales

LONDON — Highest ever sales in January with turnover nearly 60 per cent above budget have put British Polydor on a strong course for 1967. The major expansion plans are set to maintain its new sales breakthrough including new labels, and new product covering the pop, classical, jazz and rhythm and blues markets. Highlighted by soaring single sales on its three main labels, Polydor, Reaction and Atlantic, and similar album action, Polydor achieved a 12 per cent increase in business in January over December.

The industry normally counts on up to 30 per cent drop in trade during January after the peak sales of Christmas. In the next two months Polydor will

unveil a wide range of new material in a powerful attack on all sectors of the market including compatible stereo, cassettes, and the budget price classical trade, in a determined bid to sustain its new found momentum. A key part of Polydor's increasing sales effort centers on the development of its product range acquired from Atlantic, Atco, Stax and Volt in America.

Following the major success of the group's material which is all put out on one label (Atlantic) here at present, Polydor has decided to launch the Stax label in March, with several of the label's artists due to tour here at the end of the month. Additionally, Polydor is issuing a dozen "Golden Oldies"

singles on Atlantic, coupling former hit top sides, many of which were originally issued in Britain on Decca's London label. Other moves with Atlantic catalog are the launching of the first 10 cassettes from the U. S. label in March to follow Polydor's first entry into the cassette market this month, plus the decision to import certain Atlantic jazz albums direct from America. Regular releases of imports will follow with the albums being marketed in their original sleeves with U. S. catalog numbers.

Another major sphere of Polydor activity with an overseas artist involves Australia's Sunshine label smash seller

(Continued on page 85)



BERNARD CHEVY, organizer of MIDEM, holds one of the trophies presented at the first international Record and Music Publishing Market at Cannes.

INTERNATIONAL NEWS REPORTS



CBS PRESENTS ONE OF THE BEST of the nightly galas at the Cannes Casino. For curtain call are Gigliola Cinquetti, Georgie Fame, Donovan, Les Compagnons de la Chaouon and (with mike) Joe Dassin.



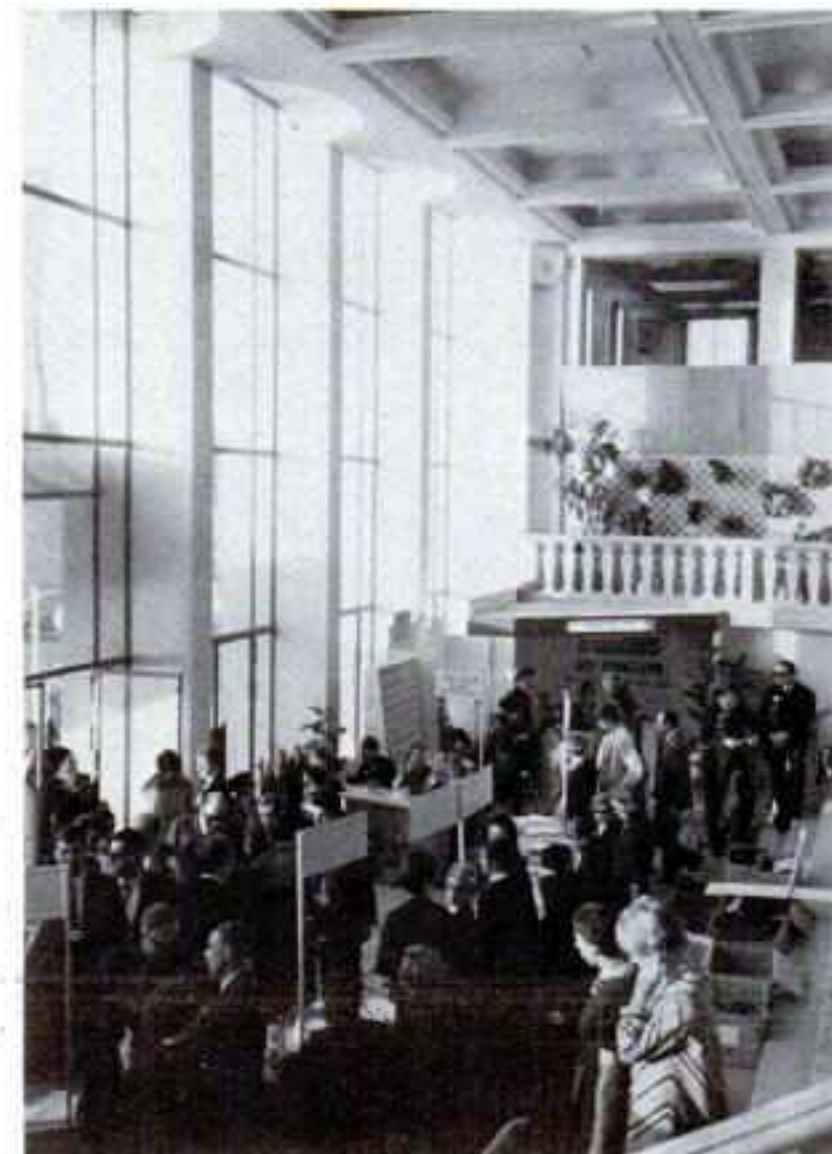
MIDEM CONFERENCE is discussed at Billboard booth by, from left, Mike Hennessey, head of Billboard's Paris bureau; Cannes mayor; Andre de Vekey, director of Billboard's European office; Bernard Chevy, Ken Stewart and Jean-Claude de Villerooy.



CBS BOOTH at MIDEM involves Jacques Ferrari, Jacques Soupelet and Philippe Boutet in discussions.



MIKE HENNESSEY, Billboard's French correspondent, visits the Edwin Morris, Ltd., booth to discuss the conference with, from left, Stuart Reid, Ben Nisbet of Edwin Morris, and Pierre Amel of Francis Day of Paris.



ENTRANCE HALL at MIDEM Festival is the center of action. The Billboard booth is to the left of the entrance.



JACQUES SOUPELET, president of CBS France, meets with, from left, Dr. Pavel Smola, vice-president of Artia-Supraphon; Jiri Vinaricky of Artia-Supraphon; Joe Dassin, CBS artist, and Jacques Plait of CBS.



THE LOS NO VERGARA clown it up in a Cannes, France, street at the MIDEM Festival.



JOE DASSIN, French singer, sits in the antique car of Chriشان, radio Monte Carlo disk jockey.



BILLBOARD BOOTH at MIDEM is a center of activity as visitors seek information and examine issues.



GEORGES MEYERSTEIN-MAIGRET, president of Philips of France, meets with Gerard Davost of Philips at MIDEM.



CHATTING UNDER the Chappell Music booth are, left to right, Lee Zito, Billboard editor in chief; German artist Roy Black and Teddy Holmes of Chappell.



EDDIE BARCLAY, of Barclay, is seated at France's special Hit Parade program at MIDEM. Also attending were, from left, Leon Cabat of Vogue, Jacques Soupelet of CBS, Jacques Kerner of Polydor, Roland Dhordier of ORTF, Georges Meyerstein-Maigret of Philips and Pierre Bourgoyn of Pathe-Marconi.



CATERINA VALENTE, who recently signed a two-year pact with CBS-Italiana, is flanked here by Piere Sugar, left, member of CBS-Italiana board of directors, and Giuseppe Giannini, CBS-Italiana general manager.

Teldec Offering 3 Specials: Two by Subscription, One in Limited Edition

HAMBURG — Teldec announced three special spring classical album offerings, two by subscription and one in limited edition.

The subscription offerings are "Margarete" by Charles Gounod and "Marian Vesper 1610" by Claudio Monteverdi. The limited edition is "Arturo Toscanini Conducts."

The three albums are being distributed in February.

The "Margarete" version of "Faust"—an opera in five acts—is by the London Symphony Orchestra with the Ambrosian Opera Choir and the choir of Highgate School. The conductor is Richard Boynge.

It will be available by subscription at \$18 until June 30, and after at the regular price of \$25.

The Decca recording has a brilliant cast, including Joan Sutherland (Margarete), Franco Corelli (Dr. Faust), Nicolai Ghiaurov (Mephisto), Robert Massard (Valentin), Monica Sin-

clair (Marthe), Margreta Elkins (Siebel) and Raymond Myers (Brandner).

Teldec's subscription offering of "Marian Vesper 1610" is tied to the 100th anniversary of Monteverdi's birth. It is the first complete recording of Monteverdi's work in modern stereo.

Telefunken has used a price-less collection of old music instruments from the German National Museum in Nuremberg to record the Monteverdi masterwork with rare fidelity.

The cast has Rohtraud Hansmann and Irmgard Jacobeit, sopranos; Nigel Rogers and Vert van t'Hoff, tenors; and Max van Egmond and Jacques Villisech, bass.

Ensembles are the Vienna Boys Choir, the Monteverdi Choir of Hamburg and Concentus Musicus of Vienna. Conductor is Juergen Juergens. The Monteverdi album is priced at \$9 by subscription until the end of June, after which the regular price will be \$12.50.

The limited edition "Toscanini Conducts" is in memory of the famous conductor's 100th birthday anniversary and of his death a decade ago. The album has five LP's with recordings years 1943 to 1953.

They include the works of Beethoven, Schubert, Mendelssohn, Brahms, Carl Maria von Weber and Dvorak. The album is priced at \$12.25.

Teldec Adds Five Albums To Its Jazz, Star Series

HAMBURG—Teldec has released five new LP's in its Jazz Star Series. Titles include little-known recordings by Benny Goodman's Orchestra, the Kansas City jazz of Benny Moten's Band, the Washboard Rhythm Bands, and Lionel Hampton in numbers from the end of the 1930's.

Aside from the Jazz Star Series, Teldec has released a further LP in its "Vintage Series." This disk, "The Be-Bop Era," has the music of the 52nd Street All Stars, Count

Basie, Dizzy Gillespie and Charlie Ventura.

Other new Teldec jazz releases are the "Blue Bechet" with Sidney Bechet; the "Valentine Stomp" with Fats Waller; "Hot Jazz, Pop Jazz, Hokum and Hilarity" with Jelly Roll Morton and his Red Hot Peppers; "The Sounds of '66" with Sammy Davis Jr. and Buddy Rich; "The Jazz Piano" with Duke Ellington, Mary Lou Williams, Billy Taylor, Earl Hines, Willie (The Lion) Smith, Charles Bell and George Wein.

Teldec has two Christmas jazz releases—"Duke Ellington's Concert of Sacred Music" and "Swing Low Sweet Satchmo" with Louis Armstrong.

Finally, Teldec has launched a new LP pop series "My Greatest Songs," collecting the best from Buddy Holly, Louis Armstrong, Brenda Lee, Al Jolson, Bing Crosby, Peggy Lee, Judy Garland and Ella Fitzgerald.

SWEDEN'S SVEN-INGVARS GARNERS 3 GOLD AWARDS

STOCKHOLM—Sven-Ingvars, the Swedish folk-rock quintet which is Scandinavia's best selling record group, will be presented with three gold disk awards.

The awards will be for two albums and a combined single-EP success. The latter is "Sag Inte Nej Sa Kanske," now nearing the 100,000 sales mark on the Philips label.

The group's "Froken Fraken" (Philips) and "Sven-Ingvars" (low-price Sonora) have both qualified for the LP gold disk award by passing 25,000 in sales.

"Froken Fraken" is one of Scandinavia's most popular tunes in recent years, and won a gold disk for Sven-Ingvars in Norway with sales of 50,000.

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An Unqualified Success; See a Bigger 1968

• Continued from page 81

center and hope to bring more Western artists to Czechoslovakia. MIDEM is an ideal meeting place for negotiating on these matters."

One of the most universally praised aspects of MIDEM was its time and travel-saving value. Bill Phillips of KPM Music, London, said that within an hour of buying a song from one country, he had sold it to another.

A Factor

There is no doubt that MIDEM's coming immediately after San Remo was a factor in its success. Deals negotiated at San Remo were concluded at MIDEM in many cases. All the Italian participants were enthusiastic and many who had no stand this year intend to apply for one in 1968.

The San Remo song which brought the most money was "Quando Dico Cheti Amo," published by RCA Italiana, which was second. This was sold to the U. S. for \$10,000. Most songs sold for \$300-\$1,500 advances to Germany, France and Britain and for \$500-\$800 to Japan and the U. S.

The Surfs master of "Quando Dico Cheti Amo" on Festival was reported sold to North and South America for \$10,000.

Other top-selling titles from San Remo were "Pietre" by Antoine (SAAR), "Cuore Matto" by Little Tony (Durium), "Protesta" by I. Giganti (Rifi) and "Bisogna Saper Perdere" by the Rokes (RCA Italiana). Also in demand was "L'Immensita" by Don Backy (Clan) and Johnny Dorelli (CGD).

The winning song, "Non Pensare a Me" was bought by Tutti for France, and Sonet of Sweden bought Sergio Endrigo's song "Dove Credi di Andare." Gerard Hammerling of Nero Musikverlag bought "E Allori Dai" for German speaking territories. Many companies reserved material specially for MIDEM and displayed records and music in attractive packages with the MIDEM logo, including biographies of their artists in various languages.

Great Value

Even the big companies, whose product is largely tied up through their affiliates throughout the world, found MIDEM of great value. They were able to buy material from small companies and also to use the MIDEM as a congress for their representatives.

Teddy Holmes, London manager of Chappell reported that MIDEM had brought together Chappell's representatives from Britain, Holland, Germany, France, Scandinavia, Italy and Belgium. Les Reed of Donna Music said the MIDEM had been an unqualified success and Stuart Reid of Edwin H. Morris reported that he had been able to place songs with every major label throughout Europe. There had been great interest in the young songwriters which were under contract to Edwin H. Morris.

"Even though we have offices in most European countries, MIDEM has enabled us to understand better the needs of continental Europe," said Reid. Edwin H. Morris also bought

MIDEM Award Presentations End Weeks of All-Star Galas

• Continued from page 81

paid off to the extent that the trio of J. J. and Beb signed a pact for Italy, Brazil and the U.S.A. and Jennifer was signed up for Italy and South America.

The following night's gala was presented by Vergara & Concentric of Spain and Ariston of Italy. Vergara presented Tete Montoliu, one of Europe's top jazz pianists, his discovery Elia Fleita who was voted Spain's top singer of 1966 and the newest Spanish beat group Los No. Ariston featured Dean Reed, Anna Identici, Bruno Lauzi and Orndella Vanoni.

For the third gala, Vogue, in their 20th anniversary year, put on a prestige show with all their top French artists—Antoine, Francoise Hardy,

Jacques Dutronc, Claude Luter, Aimable, Pierre Perret, Cleo, Liz Sarian, Les Charlots and Gerard Calvi—plus Britain's Sandie Shaw, Austria's Udo Jurgens and America's Geno Washington.

The CBS gala was well received. The Compagnos de la Chanson, though present, were unable to sing because of a contract in nearby Monte Carlo, so a filmed version of their hit, "La Chanson de Lara" was shown. Also featured were the Gypsy guitarist, Peret, Roberto Carlos, Gigliola Cinquetti, Georgie Fame and Donovan. Donovan, who closed the show, was warmly acclaimed. The final gala, presented by Barclay-Atlantic, featured only three acts—French Canadian Jean-Pierre Ferland, Sonny and Cher and Alain Barriere. It was, however, a complete success.

Polydor in Major Expansion to Keep Pace With Soaring Sales

• Continued from page 81

Normie Rowe, currently receiving major promotion in a bid to put him in the British charts. Posters, personal appearances, radio station and record depot visits plus dealer tie-ins are all involved in the build-up for Rowe. Ironically, the company which has done much to popularize American r&b in Britain is high in the charts with "Hey Joe," a Polydor label single by American artist Jimi Hendrix who was discovered by Animal's manager Mike Jefferey and brought to Britain. This international policy of the German-owned company has also enabled Polydor to take the plunge into compatible stereo- mono disk product ahead of Philips first compatible release

four songs, two from Sweden with English lyrics and two from Italy.

Geoffrey Heath of World Music, Good Music and Palette Records reported business with Spain, France, Czechoslovakia, Yugoslavia, U. S., Brazil, Germany, Britain and Switzerland.

Francoise Pourcel of Editions France Etoile reported selling "Un Jour se Leve" to Spain.

Called Fantastic

Claude Pascale of Tutti said: "MIDEM has been simply fantastic. We have done a tremendous amount of business—much of which I am not yet in a position to discuss.

"But I can tell you that we have a publishing agreement with Go Go Records to represent them in all the countries of the world except Britain and the U. S. We have also bought three entire British and American catalogs.

"MIDEM was unique in enabling me to make contact with TV producers from dozens of different countries to discuss the appearance of French artists. This is tremendously important from the point of view of foreign record sales."

The real test of MIDEM was whether it would really work as a market in view of the fact that most of the product of the major companies is already pre-allocated. But it has passed this test with flying colors. Business was done and on a very big scale. And now that its potential as an investment is known, MIDEM seems set for a powerfully prosperous future.

in March. Eighty per cent of the new international Polydor production series will be issued in compatible form, with the first six albums scheduled for mid-February issue.

Added to all this activity, Polydor is also bringing out a range of budget albums on its Heliodor label, which will include new material as well as reissues of full-price product. Additionally, the company is set to launch the Scandinavian Storyville at the end of March following last year's completion of Storyville's pact with Transatlantic here. Polydor is also bringing out two new pop labels, Camp for the Campbell-Connelly publishing house, and

Kit Lambert's Track label which will handle Lambert's act, the Who, and new U. K. artists. These new labels show the great domestic strength of Polydor, which complements the company's strong international repertoire. Polydor's British managing director Roland Rennie has an open door policy of allowing publishers, agents and independent producers who have hit catalog potential the facilities to launch their own label's under Polydor's sponsorship. This move has already resulted in his company acquiring two of Britain's hottest record acts, the Who, and Cream through Robert Stigwood's label, Reaction.

Klemperer's 'Giovanni' Moves At Sizzling Pace for Electrola

COLOGNE — Otto Klemperer's "Don Giovanni" got off to a sizzling sales start. The opera established a new all-time Electrola high for subscription sales—offered in November, the opera had sold 10,000 albums before Christmas. Sales have sizzled ever since. Electrola said that although "Giovanni" had heavy competition on the German market from a multiplicity of top classical albums, its sales have continued at record levels.

Klemperer's "Don Giovanni" has received virtually unanimous high critical acclaim in West Germany. German critics agree with Klemperer that the Mozart opera is perhaps the crowning achievement of Klemperer's long career. Sales have been spurred by the attention critics have paid to the casting and recording procedures upon which Klemperer has insisted. The stacks of telegrams which Klemperer dispatched all over Europe to get the right singers for the opera, and the clashes which the conductor had with technicians over staging and recording of the opera have become almost a part of the opera's folklore.

Sales were helped by the fact that Klemperer introduced the work on the West German Radio network. Sales have benefited, too, from a "Don Giovanni" boom in West Germany. Two other German record companies are in the "Don Giovanni" competition—Teldec and Deutsche Grammophon.

Teldec is giving heavy sales promotion to the Vienna Phil-

harmonic's version under Josef Krips. Grammophon has just announced that it plans to record the opera in early 1967 with Detrich Fischer-Dieskau in the title role. Karl Boehm will conduct the Grammophon recording in Prague, where the opera will be recorded in cooperation with Supraphon of Czechoslovakia.

More French Acts Are Hopping on the Hardin Songwagon

PARIS—As the first EP from Tim Hardin was released in France on the Verve Folkways label, including "If I Were a Carpenter" and "Hang On to a Dream," more and more French artists were making plans to record Hardin songs.

The "Carpenter" song has already been recorded here by Johnny Hallyday ("Si j'étais un charpentier" on Philips) and there are instrumental versions by Michel Crau (Ducretet-Thomson) and Raymond Lefevre (Riviera). In addition the Bobby Darin (Barclay) and Johnny Rivers (Polydor International) versions are available in France.

The song is being strongly promoted by Johnny Rivers during his visit to Paris for TV appearances. Meanwhile, Johnny Hallyday has recorded in London a French version of "Hang On to a Dream" ("Je m'accroche a mon reve"). Hardin's songs are published in France by France-Melodie.

BONN COPYR'T TO 70 YEARS

BONN — GEMA, the West German ASCAP Society, is reminding that the new German copyright law extends protection from 50 to 70 years. This means, as GEMA is cautioning, that numerous deceased composers won't be in the public domain for years to come. The list includes the following composers who won't be in the public domain until the years 1985 to 2005: Max Reger (died 1916), Claude Debussy (1918), Ruggiero Leoncavallo (1919), Max Bruch (1920), Engelbert Humperdinck (1921), Camille Saint-Saens (1921), Giacomo Puccini (1924), Siegfried Wagner (1930), Eugen d'Albert (1932), Alban Berg (1935).

Cap. to Issue Beach Boys' Surfer

LONDON — To meet consumer demand for new Beach Boys product and complete EMI's British catalog of the group's albums, Capitol here has scheduled the LP "Surfer Girl" for release here at the end of the month.

This is the only unissued Beach Boys album in Britain. It was held back because acceptance of the group in Europe was delayed some years. With the holdup in the completion of the group's next package, titled "Smile," Capitol executives decided this would be an ideal opportunity to fill the gap, but the belated release set a problem. Many of the tracks were in a different style to the Beach Boys' more recent recordings.

Now Capitol is preparing a sleeve sticker with the words "Special release-early Beach Boys," which will be put on all the albums. Fans will be able to complete their collections of Beach Boys' recordings, but other consumers will have been fairly informed that the new release does not contain new material.

Polydor Honors Freddy Quinn, Schulz-Reichel

HAMBURG — Polydor has honored two of its top recording artists, Freddy Quinn and Fritz Schulz-Reichel.

Freddy received his tenth gold disk from Polydor in recognition of sales of over 250,000 copies for his LP "Freddy auf hoher See." The award was presented in West Berlin at the Theater des Westens where Freddy is singing the title role in the smash musical hit "Heimweh nach St. Pauli."

The musical opened in Berlin recently after a long run in Hamburg.

Fritz Schulz-Reichel was awarded the "Gold Grammophon" for the sale of more than one million copies of his interpretation of "Bar Music and Honky Tonk."

The "Gold Grammophon" is given by Deutsche Grammophon Gesellschaft, Polydor's parent organization, in recognition of outstanding and unusual recordings and for "indefatigable activity in the service of music over the entire world."

Schulz-Reichel is the first pop artist to receive the Grammophon "Gold Grammophon."

COUNTRY MUSIC

Atlantic Teams With Stapp & Killen to Form Jab Label

• Continued from page 1

The Jab Records setup also includes a publishing affiliate, Ally Music, affiliated with Broadcast Music, Inc. Ally's president is Jack Stapp. Killen is vice-president.

Killen has already started producing sides for release on the Jab label. The debut artists is Benny Martin. In addition, Killen has recorded five other artists, all of them well-known in the country field. Killen

plans to release a schedule of both singles and albums.

The principles of this latest partnership—Stapp, Killen and the Atlantic executives—have been closely associated for several years in the Dial Records operation. Dial product, including its chief star, Joe Tex, is produced by Killen and distributed by Atlantic. Dial has been an outstanding success in the rhythm and blues and pop markets.

The Jab operation is intended

to parallel in the country and country-pop markets what Dial accomplishes in r&b and pop.

An 'In' Thing

The alliance of Nashville country music operations with New York pop music firms seems to be an "in" thing in today's record business. Dollie Records, headed by Bill Denny, president of Cedarwood Music in Nashville, is distributed by Laurie Records, headed by Bob Schwartz, in New York. Murray Singer, Laurie vice-president, said Carl Perkins' "Country Boy's Dream" is doing well and the label is coming out with an album. "It's an excellent country music line and we have a great arrangement with Denny. The Dollie line is getting great reception by radio stations and this will be a label to be reckoned with."

Another operation that appears to be moving into high gear is the deal between New York's Amy-Mala-Bell Records and two labels in Nashville—JED International Records and New World Records. JED International is headed by John Denny of Cedarwood Music and two records that have been released by Bell Records president Larry Uttal featured artists Betty Rodgers and Rusty Adams. New World Records is headed by Neal Wilburn and Bell Records had released a record by Sterling Blythe on this label.



COUNTRY CHARLIE PRIDE played his first country nightclub in Texas, and Mercury's Faron Young dropped in to lend his support, when RCA Victor recording artist opened at San Antonio's Country Junction Night Club. With the singer at the club are, left to right, Billy Deaton, who booked the date; Jack Johnson, Pride's manager; Young; Bob Brown, Loche Advertising Agency; Pride; Lee Harmon of the Junction club, and local air personalities Max Gardner and Andy Carr.

Nashville Scene

Imperial Records' country a&r producer, Scott Turner, in town last week to record an LP with Slim Whitman, who cut an anniversary album marking his 15th year with the West Coast company. . . . Dallas Frazier, Capitol recording artist, also in for studio sessions. Dallas is working on r&b material which he penned for a potential single. . . . Aubrey Mayhew contracted Jack Clement to produce Bill Dudley's singles session for Little Darlin' Records. The indie producer will also cut Little Richie Jarvis for MGM. . . . On the European front, the Stonemans will invade Germany for an 18-day tour, beginning June 2. . . . The Loners, five-piece unit backing Roy Drusky, will employ Fender instruments exclusively on all p.a.'s in the future. The band will play

and exhibit guitars, a bass and amplifiers at all its performances. . . . Bill Anderson's crew fighting snow and slush on their last swing through the Northeast, still managed to set house records and draw top crowds wherever they appeared. Detroit-area fans had to combat one of the worst storms in the city's history to see the Anderson show, but as promoter Dick Blake observed, it was one of the best country music audiences he had ever seen in Cobo Arena. . . . Bob Luman, Hickory Records artist, guested on Ralph Emery's TV'er last week, plugging his latest single, "Hardly Anymore." . . . The love-weeper is getting sales action in the country markets. . . . Columbia a&r executive Bob John-

(Continued on page 88)

Country Pacts

Little Darlin' Records' President Aubrey Mayhew has signed singer Jeanne Riley to a recording contract with the label. Mayhew has set her first session for this week. . . . Nashville's Marve Hoerner has signed country artist Don Teague to a personal management contract. Hoerner also handles Vernon Glenn.

Aud-Lee Attractions has added Wilma Lee and Stoney Cooper and the Clinch Mountain Clan to its talent agency roster. Agency President Buddy Lee said the group would follow its own schedule and would also work with the Hank Williams Jr. package, which features Audrey Williams, Lamar Morris and the Cheatin' Hearts.

RCA Victor recording artist Stu Phillips has signed a new booking and personal management pact with Wesley Rose, president of Acuff-Rose Artists Bureau. The Canadian-born singer, whose latest single "Walk Me to the Station" was recently released, will have his personal appearances and career development handled exclusively by Acuff-Rose.



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KITTY WELLS

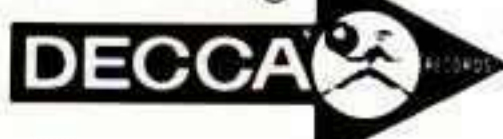


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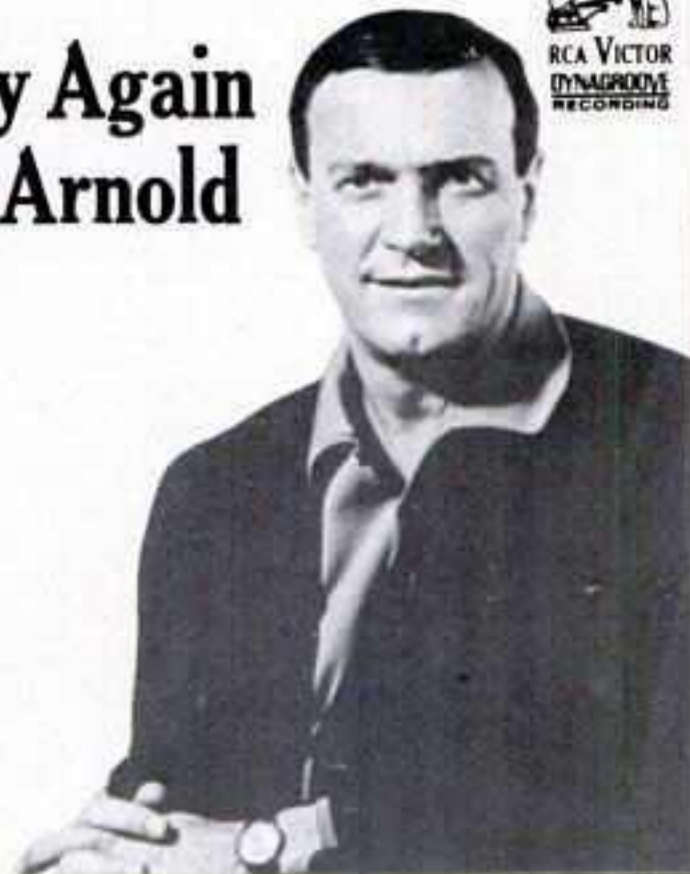


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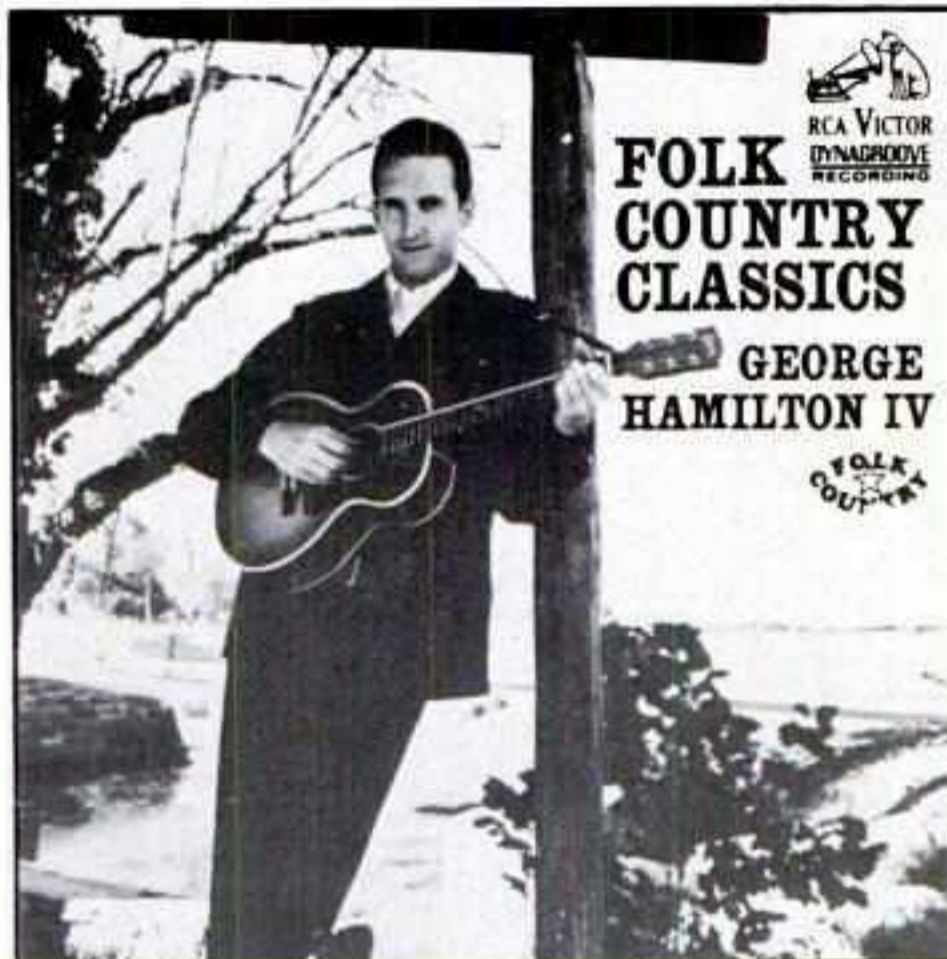
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**Lonely Again
Eddy Arnold**



RCA VICTOR
DYNADROME
RECORDING

Eddy's easy style is heard in these 12 ballads of loneliness and heartache. "Lonely Again," "Did It Rain," "That's All I Want from You," "Baby," "Mary Who," "He's Got You," "The Wheel of Hurt." Will hit the charts fast! LPM/LSP-3753



**FOLK
COUNTRY
CLASSICS**
GEORGE
HAMILTON IV

RCA VICTOR
DYNADROME
RECORDING
FOLK
COUNTRY

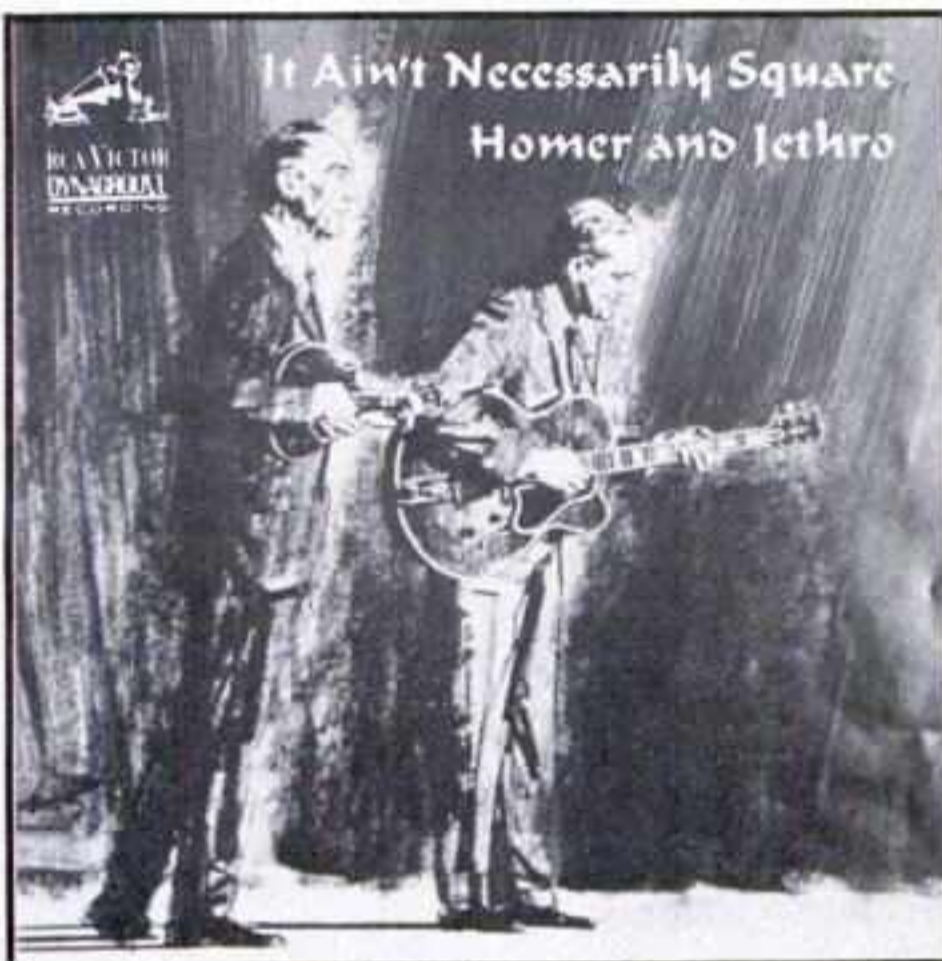
Folk-country music at its best. George does "If I Were a Carpenter," "Time," "Anita, You're Dreaming," "Four Strong Winds," "Long Time Gone," "I'm Not Sayin'," "The Great El Tigre (The Tiger)," "I Get the Fever." LPM/LSP-3752

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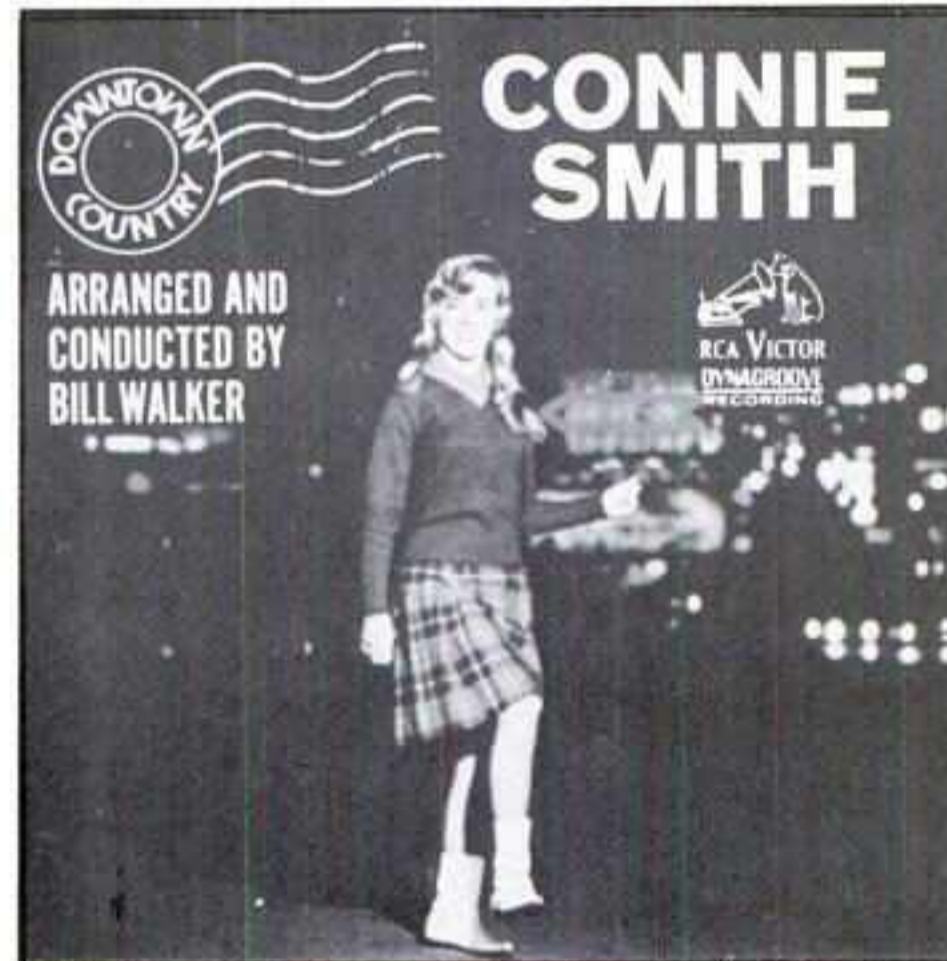


*new albums for
February*



It Ain't Necessarily Square
Homer and Jethro

A great instrumental album that the boys play straight! An approach that should be warmly received by pop and country fans. "Call Me," "The Sweetest Sounds," "Satin Doll," "Cute," "Shiny Stockings," "Take the 'A' Train." LPM/LSP-3701



**DOWNTOWN
COUNTRY**

**CONNIE
SMITH**

ARRANGED AND
CONDUCTED BY
BILL WALKER

RCA VICTOR
DYNADROME
RECORDING

Middle-of-the-road treatment of such teen-oriented material as "Downtown," "Everybody Loves Somebody," "My Heart Has a Mind of Its Own," "The Night Has a Thousand Eyes." Also "Ride, Ride, Ride," "Born a Woman," 6 others. LPM/LSP-3725

SOUL OF A CONVICT
and Other Great Prison Songs
Porter Wagoner



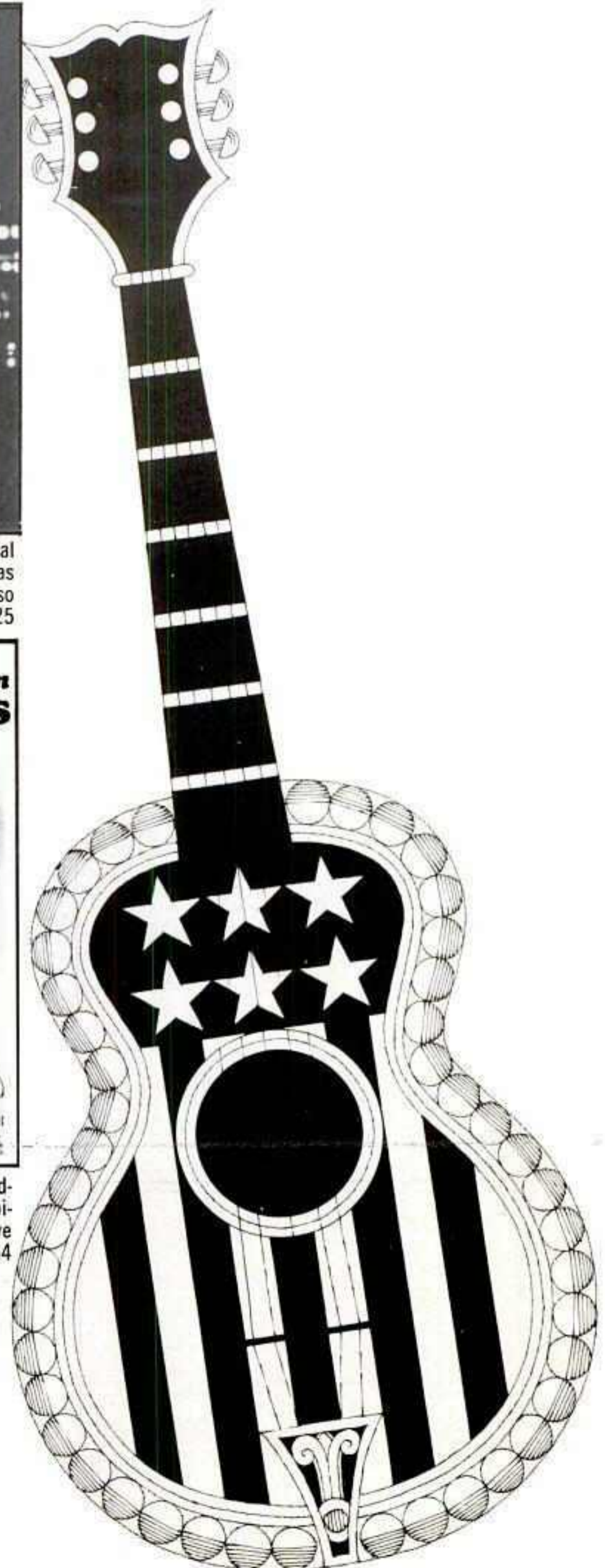
A great follow-up to his "Confessions of a Broken Man" album. Porter does such tunes as "Boston Jail," "Folsom Prison," "The Convict and the Rose," "Soul of a Convict," "Let Me In," "The Big River Train," 6 other big ones. LPM/LSP-3683

Bobby Bare/Norma Jean/Liz Anderson
THE GAME OF TRIANGLES



RCA VICTOR
DYNADROME
RECORDING

Features Bobby Bare, Norma Jean and Liz Anderson individually singing such tunes as "Homesick," "Pursuing Happiness," "The Wife of the Party," "Fairytale," "Guess I'll Move On Down the Line," 6 more. A strong entry. LPM/LSP-3764



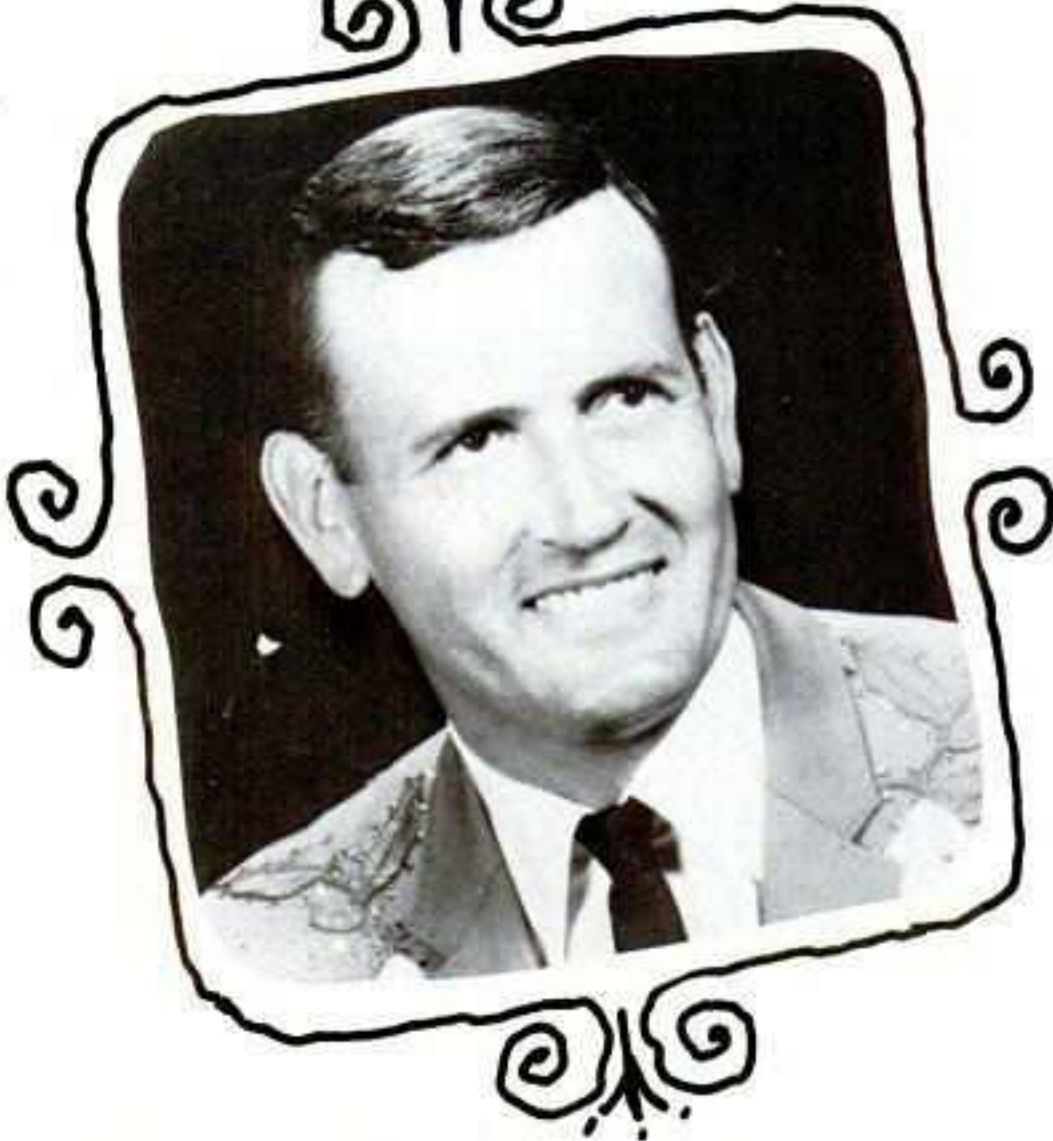
**TWO CHARTBUSTERS
FROM NEWKEYS**



"DROPPING OUT OF SIGHT"

DECCA 32067

JIMMY NEWMAN



"THE REAL THING"

EPIC 510103

BILLY GRAMMER



EXCLUSIVE REPRESENTATION: PUBLISHED BY:

KEY TALENT INC. NEW KEYS MUSIC, INC.
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NASHVILLE, TENN. 37203 NASHVILLE, TENN. 37203



CHET ATKINS brightens up RCA Victor's Nashville office with a morning serenade for his secretary Mary Lynch. Atkin's unusual instrument, which he calls a Ubangi Ukelle, is a Christmas gift from guitarist Harold Bradley.

Dunbar Cave Sold by Acuff

NASHVILLE — Roy Acuff, long-time star of the "Grand Ole Opry," has sold the country music resort, Dunbar Cave. The historical Montgomery County cave, Swan Lake, Swan Lake swimming pool, bath house and several tracts of surrounding wooded acreage were sold to King Associates for "well over \$200,000."

Acuff, an active businessman as well as a country music performer, owns a solid share of Acuff-Rose Publishing, and owns and operates the Roy Acuff Exhibit here.

'Hayride' Set for Cincy Music Hall

CINCINNATI — The entire cast of WLW Television's "Midwestern Hayride" will present two performances, 2 and 5 p.m., at Music Hall here Sunday, Feb. 19. The shows will not be televised.

Appearing will be "Hayride" host Dean Richards, with the Lucky Pennies, Bonnie Lou, Kenny Price, Colleen Sharp, Bobby Bobo, Charlie Gore, the Hometowners, Helen and Billy



COLUMBIA RECORD'S new country artist, Johnny Duncan, pacts his new Columbia contract with Don Law, country a&r producer. Law produced the artist's first single, "Looking for Someone Lonely," recently released by Columbia.

Scott, Zeke and Bill, the Three K's, the Boyer Sisters, and Estel McNew and the Midwesterners. Joining the regulars as a special guest will be Archie Campbell.

The Music Hall engagement marks the first out-of-the-studio appearance for the "Hayride" gang since the 1966 Ohio State Fair last August. Tickets for the local date are pegged at \$3.50, \$3, \$2.50 and \$2. Children 12 and under will be admitted for half price.

Nashville Scene

• Continued from page 86

ston has returned to Nashville to handle producing chores previously assigned to retiring Don Law. Johnston will also cut pop artists from the label's roster in Columbia's Nashville studios, including Simon and Garfunkel and the

Pozo Seco Singers. . . . Bobby Lord, star of a nationally syndicated TV show, will take his talent into the recording studio soon. Bobby signed with Decca six months ago, and has been searching for the right material with the label's country a&r chief, Owen Bradley, ever since.

Yesteryear's Country Hits

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

**COUNTRY SINGLES—
5 Years Ago
February 17, 1962**

1. Walk on By, Leroy Van Dyke, Mercury
2. Losing Your Love, Jim Reeves, RCA Victor
3. That's My Pa, Sheb Wooley, MGM
4. Crazy, Patsy Cline, Decca
5. Misery Loves Company, Porter Wagoner, RCA Victor
6. A Little Bitty Tear, Burl Ives, Decca
7. Lonesome Number One, Don Gibson, RCA Victor
8. Soft Rain, Ray Price, Columbia
9. A Wound Time Can't Erase, Stonewall Jackson, Columbia
10. Big Bad John, Jimmy Dean, Columbia

**COUNTRY SINGLES—
10 Years Ago
February 9, 1957**

1. Singing the Blues, Marty Robbins, Columbia
2. Young Love, Sonny James, Capitol
3. There You Go, Johnny Cash, Sun
4. I Walk the Live, Johnny Cash, Sun
5. I've Got a New Heartache/Wasted Words, Ray Price, Columbia
6. Crazy Arms, Ray Price, Columbia
7. I'm Tired/It's My Way, Webb Pierce, Decca
8. Knee Deep in the Blues/Same Two Lips, Marty Robbins, Columbia
9. Too Much, Elvis Presley, RCA Victor
10. Love Me Tender, Elvis Presley, RCA Victor



Gene Rockwell has a two sided hit with "Somewhere, Somehow, Someday" b/w "Girls Will Be (the Death of Me)" APT-TO Records 9560. Gene is already on Pop and Country charts, Dee Jays needing copies, direct mail to Apt-To Records, P. O. Box 284, Wyandotte, Mich. Movie Producers interested in Gene Rockwell contact Brite Star Promotions, Newbury, Ohio. See Brite Star's ad in Billboard's Classified Mart today. (Advertisement)

Music Center Is Sold by Snow

NASHVILLE—Hank Snow, RCA Victor recording artist, is selling out the stock of his Hank Snow Music Center here. Snow's heavy personal appearance schedule and other business interests make it impossible for the singer to devote enough time to maintain the retail music outlet.

The total value of the stock, instruments, sheet music, amplifiers and other music accessories is approximately \$60,000.



Ernest Tubb and Loretta Lynn team up for Decca in a novel arrangement of a new hit by Nat Stuckey, "Sweet Thang" (Decca 32091). The flip side is "Beautiful Unhappy Home." They both provide a delightful showcase for the talents of Tubb and Lynn and should add another hit for each of them. One of the key ingredients in their many top recordings is Epiphone guitars—the companion of successful singers. (Advertisement)

EPIC

**Expecting
Twins
In
Two
Weeks.**

EPIC MARCA REG. T.M. PRINTED IN U.S.A.

*The Valentine
Heart -- Chart
Breaker*



**"HEART, WE
DID ALL THAT
WE COULD"**

CAPITOL 5822



JEAN SHEPARD

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PUBLISHED BY CENTRAL SONGS

COUNTRY MUSIC

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 2/18/67

★ 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
5		WHERE DOES THE GOOD TIMES GO Buck Owens, Capitol 5811 (Bluebook, BMI)	6	39	27	WHERE COULD I GO (But to Her) David Houston, Epic 10102 (Gallico, BMI)	11
2	1	DON'T COME HOME A DRINKIN' Loretta Lynn, Decca 32034 (Sure Fire, BMI)	15	53	FUEL TO THE FLAME Skeeter Davis, RCA Victor 9058 (Combine, BMI)	4	
3	3	I'M A LONESOME FUGITIVE Merle Haggard, Capitol 5803 (4 Star, BMI)	10	59	ALL OF ME BELONGS TO YOU Dick Curless, Tower 306 (Bluebook, BMI)	3	
4	2	THERE GOES MY EVERYTHING Jack Greene, Decca 32023 (Blue Crest-Husky, BMI)	18	68	NO TEARS IN LADY Marty Robbins, Columbia 43845 (Mojaev/Noma, BMI)	3	
5	4	ONCE Ferlin Husky, Capitol 5775 (Harbot, SESAC)	12	43	MR. SHORTY Marty Robbins, Columbia 43770 (Mariposa, BMI)	14	
8		LOSER'S CATHEDRAL David Houston, Epic 10102 (Gallico, BMI)	9	44	DROPPING OUT OF SIGHT Jimmy Newman, Decca 32067 (Newkeys, BMI)	6	
13		HAPPY TRACES Kenny Price, Boone 1051 (Pamper, BMI)	9	45	I CAN'T TAKE IT NO LONGER Hank Williams Jr., MGM (Ly-Rann, BMI)	9	
8	6	HURT HER ONCE FOR ME Wilburn Brothers, Decca 32038 (Sure Fire, BMI)	15	60	HEART WE'D SAY WE COULD Jean Shepard, Capitol 5822 (Central Songs, BMI)	4	
9	9	I NEVER HAD THE ONE I WANTED Claude Gray, Decca 32039 (Vanjo, BMI)	13	47	DUMB BLONDE Dolly Parton, Monument 982 (Tree, BMI)	5	
12		JUST BETWEEN Country Charlie Pride, RCA Victor 9000 (Jack, BMI)	12	48	WHERE D'YA STAY LAST NIGHT Webb Pierce, Decca 32033 (Pamper, BMI)	5	
14		GREEN T Waylon Jennings, RCA Victor 9025 (Wilderness, BMI)	10	49	STAND BESIDE ME Jimmy Dean, RCA Victor 8971 (Glaser, BMI)	18	
12	11	MISTY BLUE Wilma Burgess, Decca 32027 (Talmont, BMI)	17	71	LOVE IS A Warner Mack, Decca 32082 (Page Boy, SESAC)	2	
13	7	BEAR WITH ME A LITTLE LONGER Billy Walker, Monument 980 (Hill & Range, BMI)	15	62	WE GOT A WAY WITH US Hank Thompson, Warner Bros. 5886 (Texoma, ASCAP)	3	
14	15	A WANDERIN' MAN Jeannie Seely, Monument 987 (Pamper, BMI)	10		WE'VE JUST THE FEELING Red Sovine, Starday 794 (Southtown, BMI)	1	
25		JUST COME IN WITH ME Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI)	5		SMILE MISERY Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	1	
29		GO NERVOUS ON THE ROAD Bill Anderson, Decca 32077 (Stallion, BMI)	6	54	LONELY AGAIN Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	1	
17	19	OH WOMAN Nat Stuckey, Paula 257 (Stuckey, BMI)	7	55	MAMA'S LITTLE JEWEL Johnny Wright, Decca 32061 (Moss-Rose, BMI)	8	
18	18	BURNING BRIDGES Glen Campbell, Capitol 5773 (Sage & Sand, SESAC)	11	56	47 RIDE, RIDE, RIDE Lynn Anderson, Chart 1375 (Yonah, BMI)	17	
22		WALK THROUGH THIS WORLD George Jones, Musicor 1226 (Glad, BMI)	5	57	57 DON'T PUT YOUR HANDS ON ME Lorene Mann, RCA Victor 9045 (Navavhaminjo, BMI)	7	
20	20	YOU BEAT ALL I EVER SAW Johnny Cash, Columbia 43921 (Southwind, BMI)	9	58	55 OFF AND ON Charlie Louvin, Capitol 5791 (Stallion, BMI)	9	
21	23	TEARS WILL BE A CHASER FOR YOUR WINE Wanda Jackson, Capitol 5789 (Tree, BMI)	10	59	65 YOU CAN HAVE HER Jim Edward Brown, RCA Victor 9077 (Harvard-Big Billy, BMI)	3	
56		STAMP OUT LONELINESS Stonewall Jackson, Columbia 43966 (4 Star, BMI)	3	60	63 THE TOWN THAT NEVER SLEEPS Charlie Walker, Epic 10118 (Tree, BMI)	4	
23	17	WHAT'S COME OVER MY BABY Dottie West, RCA Victor 9011 (Tree, BMI)	10	61	61 APOLOGIZE Buddy Cagel, Imperial 66218 (Metric, BMI)	6	
24	21	FUNNY, FAMILIAR, FORGOTTEN FEELINGS Don Gibson, RCA Victor 8975 (Acuff-Rose, BMI)	16	62	58 GALLANT MEN Senator Evereff M. Dirksen, Capitol 5805 (Chappell, ASCAP)	7	
42		COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor 9067 (Stallion, BMI)	4	74	I COME HOME A DRINKIN' Jack Webb, Decca 32087 (Sure Fire, BMI)	2	
26	24	HULA LOVE Hank Snow, RCA Victor 9012 (Nom, BMI)	11	64	64 WALKER'S WOODS Ed Bruce, RCA Victor 9044 (Combine, BMI)	6	
27	31	GONE ON THE OTHER HAND Tompall & the Glaser Brothers, MGM 13611 (Jack, BMI)	8	65	66 THE ONLY THING I WANT Cal Smith, Kapp 788 (Sure Fire, BMI)	4	
28	10	THE HURTIN'S ALL OVER Connie Smith, RCA Victor 8964 (Wilderness, BMI)	19	66	67 WALK ME TO THE STATION Stu Phillips, RCA Victor 9066 (Acuff-Rose, BMI)	3	
29	16	SOMEBODY LIKE ME Eddy Arnold, RCA Victor 8965 (Barton, BMI)	19	67	LOVE MAKES THE WORLD GO ROUND Kitty Wells, Decca 32088 (Wells, BMI)	1	
30	30	MABEL Skeets McDonald, Columbia 43946 (Central, BMI)	7	68	70 DON'T WIPE THE TEARS THAT YOU CRY FOR HIM Tommy Collins, Columbia 53972 (Seashell, BMI)	2	
31	32	COUNTRY BOY'S DREAM Carl Perkins, Dottie 505 (Cedarwood, BMI)	10	69	I DON'T WANT TO BE WITH YOU Conway Twitty, Decca 32081 (Wilderness, BMI)	1	
48		URGE FOR GOING George Hamilton IV, RCA Victor 9059 (Gandolf, BMI)	5	70	STOOD UP Floyd Cramer, RCA Victor 9065 (Blackwood, BMI)	1	
28		IF THE WHOLE WORLD STOPPED LOVIN' Roy Drusky, Mercury 72627 (Fingerlake, BMI)	14	71	HARDLY ANYMORE Bob Luman, Hickory 1430 (Acuff-Rose, BMI)	1	
34	34	SOMEONE TOLD MY STORY Merle Haggard, Capitol 5803 (Bluebook, BMI)	8	72	73 JUST TO BE WHERE YOU ARE Wilburn Brothers, Decca 32038 (Sure Fire, BMI)	2	
26		THE WIFE OF THE PARTY Liz Anderson, RCA Victor 8999 (Yonah, BMI)	12	73	75 LITTLE THINGS EVERY GIRL SHOULD KNOW Claude King, Columbia 43867 (King, BMI)	2	
37		THE REAL THING Billy Grammer, Epic 10103 (Newkeys, BMI)	8		LIFE TURNED HER THAT WAY Mel Tillis, Kapp 804 (Wilderness, BMI)	1	
33		THE KIND OF WOMAN I GOT Osborne Brothers, Decca 32052 (Sure-Fire, BMI)	10		INSTANT LOVE Mitchell Torok, Reprise 0541 (Smooth/Noma, BMI)	1	
49		WORDS I'M GONNA HAVE TO EAT Bill Phillips, Decca 32074 (4 Star, BMI)	5				

HOT COUNTRY ALBUMS

Billboard SPECIAL SURVEY for Week Ending 2/18/67

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	6
6		OPEN UP YOUR HEART Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	5
2		THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S)	12
10		NASHVILLE REBEL Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S)	7
3		SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	9
4		SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	17
16		TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	4
5		ALL'S FAIR IN LOVE 'N' WAR Stonewall Jackson, Columbia CL 2509 (M); CS 9309 (S)	15
9		WHERE IS THE CIRCUS Hank Thompson/Brazos Valley Boys, Warner Bros. W 1664 (M); WS 1664 (S)	14
7		YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	20
8		WE FOUND HEAVEN RIGHT HERE ON EARTH AT "4033" George Jones, Musicor MM 2106 (M); MS 3106 (S)	15
23		WITH A HEART AND A SOUL Dottie West, RCA Victor LPM 3693 (M); LSP 3693 (S)	3
13		NAT STUCKEY SINGS Paula LP 2192 (M); LPS 2192 (S)	18
15		BORN TO SING Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S)	17
20		IVY FOR THE SHOW Wilburn Brothers, Decca DL 4824 (M); DL 74824 (S)	3
12		HAPPINESS IS YOU Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	15
21		LEAVIN' TOWN Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	16
18		I'LL TAKE THE DOG Jean Shepard & Ray Pillow, Capitol T 2537 (M); ST 2537 (S)	12
19		BAD SEED Jan Howard, Decca DL 4832 (M); DL 74832 (S)	10
22		BIG BEN STRIKES AGAIN Ben Colder, MGM E 4421 (M); SE 4421 (S)	9
27		MY HEART'S IN THE COUNTRY Skeeter Davis, RCA Victor LPM 3667 (M); LSP 3667 (S)	5
26		LOOK INTO MY TEARDROPS Conway Twitty, Decca DL 4828 (M); DL 74828 (S)	8
37		COUNTRY GENTLEMAN Carl Smith, Columbia CL 2610 (M); CS 9410 (S)	2
11		YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); LSP 3709 (S)	11
24		FREE AND EASY Dave Dudley, Mercury MG 21098 (M); SR 61098 (S)	12
30		TEARDROP LANE Ned Miller, Capitol T 2586 (M); ST 2586 (S)	4
14		GREAT COUNTRY SONGS Don Gibson, RCA Victor LPM 3680 (M); LSP 3680 (S)	10
25		OUR KIND OF COUNTRY Browns, RCA Victor LPM 3668 (M); LSP 3668 (S)	6
35		THIS I BELIEVE Bobby Bare, RCA Victor LPM 3688 (M); LSP 3688 (S)	2
17		ANOTHER BRIDGE TO BURN Ray Price, Columbia CL 2528 (M); CS 9228 (S)	24
28		IF THE WHOLE WORLD STOPPED LOVIN' Roy Drusky, Mercury MG 21097 (M); SR 61097 (S)	12
32		THE SEELY STYLE Jeannie Seely, Monument MLP 8057 (M); SLP 18057 (S)	19
29		FROM NASHVILLE WITH LOVE Chet Atkins, RCA Victor LPM 3647 (M); LSP 3647 (S)	15
31		CARNEGIE HALL CONCERT WITH BUCK OWENS AND HIS BUCKAROOS Capitol T 2556 (M); ST 2556 (S)	30
38		COUNTRY CHARLIE PRIDE RCA Victor LPM 3645 (M); LSP 3645 (S)	16
		DON BOWAN RECORDED ALMOST LIVE Don Bowman, RCA Victor LPM 3646 (M); LSP 3646 (S)	1
36		ALMOST PERSUADED David Houston, Epic LN 24213 (M); BN 26213 (S)	25
		ALL OF ME BELONGS TO YOU Bonnie Owens & the Strangers, Capitol T 2660 (M); ST 2660 (S)	1
		THE DRIFTER Marty Robbins, Columbia CL 2527 (M); CS 9327 (S)	6
		HERE'S WHAT'S HAPPENING Floyd Cramer, RCA Victor LPM 3746 (M); LSP 3746 (S)	1

ANOTHER GREAT

#1 *For The
Southern
Gentleman*



**"NEED
YOU"**

**SONNY
JAMES**





A COMPLETE PORTABLE SOUND studio is the way Hohner, Inc., bills its new Echolette. The EK 40 features a combination echo unit, amplifier and built-in electronic mixer. Amplifier boxes have 80 watt of carrying capacity and the ES 14 microphone offers versatility for a moderate price.

Magna-Tech Develops a Unit For Home, Car Programming

OPELIKA, Ala. — Magna-Tech Corp. has developed a unique music system offering high fidelity programming for both home and auto.

Ron Matthews, electronic division manager, said the Mach II system is a combination 8-track recorder-player and record changer. Matthews claims it is "another first for the cartridge market from Magna-Tech."

The system, to be produced for original equipment manufacturers, will retail for approximately \$350, less speakers. The unit is designed for stereo or monaural sound in a compact package: 8 X 13 X 15 inches.

Matthews said the unit will permit the operator to play records or to record an 8-track cartridge tape with the unique ad-

vantage of playing the cartridge through the system in the home or utilizing the cartridge in cars.

The electronics division manager also claimed the Mach II is the first cartridge 8-track recorder-player that incorporates a record changer as an integral part of the unit. Matthews said the system employs an automatic cartridge stop, a fast forward control function that permits swift program selection, illuminated program indicator and external inputs providing for microphones, tape players or FM stereo. The power output of the unit is 40 watts.

The operator can record 80 minutes of stereo programming or 160 minutes of monaural sound with the Mach II.

Fixtures Sell Tape Players

BIRMINGHAM, Ala. — The type and location of fixtures on which tape recorders are displayed have a lot to do with sales success, says Leo Krell, head head of the camera department at Pizitz here.

Occupying leased space in one of Alabama's oldest department stores, Krell has been a national

leader in tape recorded sales for several years. He has simplified merchandising, makes no attempt to go after the "audiophile," puts emphasis on good, reliable tape recorders in the moderate price bracket. He moves about 500 tape recorders per year.

Krell's philosophy is to keep each machine out in the open where customers may "play with the controls" without aid from a salesperson. To that end he has designed fixtures which make manipulation of a recorder's controls impulsive. One such is a novel unit between two doors leading to another section of the store, through which most of the main-aisle traffic passes. The fixture has nine recorders on each side on shelving tilted forward at a 30-degree angle so that the customer can see every detail. Each machine is supplied with convenient electrical outlet so that each may be operated.

Krell trains every salesperson on the best way to handle each make of tape recorder and he uses elaborately detailed signs on each machine to tell the customer where the speakers are, how to operate controls, etc. It isn't unusual for a prospect to decide to buy a recorder on the strength of his own experience in trying out the machine.



NEW PRESIDENT OF Music Masters Instrument Co., Inc., is Jeanette Gordon. Miss Gordon is a popular vocalist and instrumentalist. Her firm handles the Gilberto and Hawk concert and folk guitar lines in the U. S. and several lines of guitar and autoharp cases.

Audio Devices Cap Contract

NEW YORK — Capitol Records has signed a contract with Audio Devices, Inc., for 8-track "Audiopak" stereo CARtridges.

Audio Devices is the only manufacturer of both continuous loop cartridges and the special tape they require. Columbia Records recently signed a contract for the 8-track Audiopak for its pop and classical catalogs.

Also, William T. Hack, Audio Devices, president, pointed out that International Tape Cartridge Corp. has also come in on the Audiopak. ITCC is using both 4 and 8-track, and the firm has duplication rights and sales in continuous-loop cartridges from the libraries of several large record companies.

Capitol Adds Four

HOLLYWOOD—Capitol has just released four new reel-to-reel stereo tapes which carry best-selling albums by Nancy Wilson, the Lettermen, Wayne Newton and David McCallum. Each tape is equivalent to two albums of music. "She Cried" and "Warm" are the titles of the Lettermen's albums, while the Nancy Wilson tape features "Hello, Young Lovers" and "Nancy — Naturally." Wayne Newton sings "Danke Schoen" and "It's Only the Good Times." David McCallum's albums are "Music: It's Happening Now!" and "Music: A Part of Me."

BASF Has Offer

WASHINGTON—BASF recording tape now comes packaged in durable, library style Perma-Store containers at no extra cost, the company announces. Introduction of the new packaging will take place at the High-Fidelity Music show here Feb. 10-12.

Designed to protect reels for a lifetime, the unit features a handy swing-out compartment for quick, easy access to tapes. A sturdy, re-usable "inner circle" plastic box guards the tape against dust and dirt. A tape index form is included for convenience.

A compact three-reel version of the Perma-Store is available for those who purchase three reels at a time.



THE MOBILE YOUNG in mind, Motorola offers this new mono portable (MP102C) at a suggested \$44.95. It has solid-state amplifier, automatic changer, separate tone and volume controls, lid-mounted speaker—all packaged in high-impact polystyrene.



TALENT SEARCH has been started by American International Pictures and Vox guitars and amplifiers. The combined quest, to be handled by dealers who will dig up tapes for judging in Hollywood, is for guitar-playing groups that have movie potential. Officially launching the drive here are Milton Moritz, left, vice-president, American International Pictures; Joe Benaron, president, Thomas Organ Co. (Vox parent firm) and starlet Salli Sachse.

Price Biggest '67 Issue, Says Indie Disk Dealer

CHICAGO—The new year brings with it the same old problems for independent record dealers, said Henry Elsnic, Vitak-Elsnic, Chicago. The major problem for the indie dealer, said Elsnic, is price.

"We detest the devious means of distribution in which different retailers get different prices. The big department store down the street (Goldblatts) sells singles for 66 cents; I know they must buy for 58 cents."

Vitak-Elsnic is well regarded among record distribution people in Chicago. Most promotion men call it "an excellent South Side sales barometer." The store has existed for 20 years.

"Yes," said Elsnic, "we've been in business for over 20 years but that doesn't mean we've been making money. Today the independent record dealer is deemed successful if, by the skin of his teeth, he manages to stay in business."

"Sure, the record companies say they're counting on us to provide certain sales functions, but they seem little interested in whether or not we make money while providing these functions."

Elsnic feels that pricing problems would be an excellent item for discussion at the special record retailing meeting planned during the National Association of Music Merchants convention here in June. But he frowns on formal speeches and panel discussions. "Us dealers would like to get together with record company executives for intimate talks. We're not interested in sitting and listening to a man who has come out from New York to speak his little piece and then sit down with a sigh of relief and say to himself, 'I'm glad that's over.'"

Elsnic, like other indies, is turning to what are commonly called "small goods" for added

revenue. This includes guitar strings, straps, violin strings, needles, microphones, leads, etc. And he's constantly looking for other new lines.

Scanning The News

Audio Devices, Inc., has been awarded a contract by the Lockheed Aircraft Corp. to supply its installations throughout the country with magnetic computer tape. William T. Hack, president, announced. . . . Rose Park Music Center celebrated its grand opening this month in Salt Lake City.

. . . 3M Co. has formed a new international sales subsidiary in the Republic of Panama—Minnesota (3M) de Centroamerica. John B. Peters, vice-president of the company's Latin America area, said the subsidiary marks 3M's first direct entrance into Central America. . . . Harold G. Kronwetter, manager of the Advertising Production & Distribution Center of Sylvania Electric Products, Inc., for 18 years, recently died after a long illness. . . . PERSONNEL MOVEMENT: GE announces three appointments—William R. Webber to manager of marketing and planning for the Electronics Sales Operation; K. Don Beke-meier to the new post of special markets sales representative for the Radio Receiver Department, and Wesley A. Estabrook to general manager of the Personal Television Department, a newly created department within the Consumer Electronics Division. . . . C. D. Fuller moves up to district sales development management for Philco-Ford's Distribution Division. . . . Robert W. Parson has been appointed to the newly created position of sales manager-northwestern district for Norelco radios. . . . Entertainment Products Corp., a subsidiary of Sylvania Electric Products, Inc., has named George I. Heffernan to the new position of vice-president of merchandising.

JERIANNE ROGINSKI

CLASSIFIED MART



THE BLUES MAGOOS MEET DEALERS. Above they visit Pittsburgh's National Record Mart in East Hills Shopping Center. Below they greet Mark Olson, Mike Mowers and Jerry Glassman of Third Street Radio Doctors in Milwaukee. These were just two stops on the Mercury group's jet tour of 20 cities.

Muntz Files Suit Vs. Tape Town

LOS ANGELES—A suit to recover \$8,637.67 has been filed by Muntz Stereo-Pak against one of its franchised dealers, Tape Town in Santa Ana.

A Superior Court action charges that Tape Town bought stereo players, accessories and music from Muntz amounting to \$8,637.67 and has not paid any of this sum, despite repeated requests. Plaintiff also asks for 7 per cent interest on the sum starting from December 1966. Also named as a defendant is J. B. Tenney.



TIME AND MUSIC are featured in this new clock-radio by General Electric. One of five new models, the C2500 has a wake-to-music alarm, Snooz-Alarm and slumber switch, and lighted slide rule dial and clock face for a suggested retail price of \$44.95.

in all-purpose, triple recording, low print, low noise and lubricated formulations. A reference chart shows recording times for various tape lengths and speeds. Type and code numbers are included.

Aud'tape Catalog

NEW YORK—Audio Devices, Inc., has just issued its 1967 Audiotape catalog containing information on the company's full line of sound recording tape and accessories. Five different tape formulations are outlined in the 12-page booklet. Bases, lengths and reel sizes available for each type are listed. Audiotape comes



THE LOST ONES, a rock group gaining in popularity in the Butler-Pittsburgh region of western Pennsylvania, is typical of the teen groups now buying ton upon ton of amplified instruments and equipment. This group uses three Magnatone Starstream guitars, a Magnatone Custom M-20 amp with remote, king-sized speakers, a custom bass amp, an Estey organ and Gretsch drum set.

BUSINESS OPPORTUNITIES

ATTENTION, INDEPENDENT RECORD COMPANIES. Overseas distributor needs rhythm and blues recording for foreign release. Write: Buhl, Box 34, Princeton, Florida.

MASTERS PRODUCED FOR SALE OR LEASE. Rock 'n' Roll, Soft Rock. Suwanee Productions, A St. & Broadway, Lenox City, Tenn. 37771.

EMPLOYMENT SECTION

HELP WANTED

RELIABLE CONTACT MAN WANTED in Nashville area by folk, country and western publisher, Quincy Music Publications, 131 Farrington St., Wollaston 70, Massachusetts.

SEEKING SALES REPRESENTATIVES— for 24-track compatible car stereo players that fits 4 different type cartridges. Most territory opened except Calif. & Texas. Write: Associated Importers, 34 Dore St., San Francisco, for sales appointment.

WANTED: MANAGER, AGENT OR PROMOTER. We have an unusual act, one of a kind, but no money or connections. Need someone who knows the business. Will send pictures, etc. Roscoe Smith, 411 Patt. Hiawatha, Kan. 66434. Phone: (913) 742-2264.

PROMOTIONAL SERVICES

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★ DISTRIBUTION ARRANGED
★ MAJOR RECORD LABEL CONTACTS
★ NATIONAL RADIO & T.V. COVERAGE
★ BOOKING AGENT CONTACTS
★ NASHVILLE NEWSPAPER PUBLICITY
★ RECORD PRESSING

General Office:
209 Stahlman Bldg., Nashville, Tenn.
Mailing Address:
14881 Overlook Dr., Newbury, Ohio
Send All Records for Review to:
Brite-Star, 14881 Overlook,
Newbury, Ohio
CALL: Cleveland (216) JO 4-2211

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All questions answered about Recording, Distribution, Printing, Shipping, Music Publishing, etc.

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No job too small

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1650 Broadway
N.Y., N.Y. 10019
CI 7-2159

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ATTENTION, RECORD OUTLETS: We have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 4007 9th Ave., Brooklyn, N. Y.

LARGE SELECTION OF OLDIES BUT GOODIES, late Hits, Rare Oldies, etc., available from 20¢ each up, wholesale & retail. Write for large lists. Thunder Enterprises, Box 271, Jenkintown, Pa. 19046.

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in Billboard**

MISCELLANEOUS

COMEDIANS, MC's, DISC JOCKS, Writers, Spkrs., Joke Lovers! World's great collection of adult humor. Over 10,000 gags, jokes, cartoons, all red hot and blue, all gems, delivered for \$10 complete. If not more than pleased, return for full refund! Showbiz Research Institute, Box 8711, Fort Worth, Tex. 76112.

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READ "SONGWRITER'S REVIEW" magazine, 1697-B Broadway, N.Y.C. 10019. \$3 year; 35¢ sample. Guiding Light to Tin Pan Alley. Est. 1946.

TOP C/W ARTISTS, KENNY ROBERTS and Kathy Dee setting summer show-fair dates. B-W Management, Box 337, Wooster, Ohio 44691.

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GIGANTIC RECORDING STUDIOS Special introductory offer for a limited time only! 2 songs mastered; one-step processing; two-hour maximum of studio time; 2-color record labels; 200 records (45 RPM). The finest recording facilities available! Ampex, Scully, RCA, Newman, Telefunken; complete multi-track equipment; two natural echo chambers; perfect sound studios; top-notch technicians and A&R's. All this for only \$229! Gigantic Recording Studios, a division of Evansville Music International, 113 Garfield Ave., Evansville, Ind. 47710. Phone (812) 425-8195.

WANTED TO BUY

WILL PURCHASE NEW OR USED EDITION American Ballads and Songs by Louise Pound. Any reasonable amount. Zachary Quill, c/o Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Tel.: 273-1555.

INTERNATIONAL EXCHANGE

ENGLAND

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.

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. Heonar Record Center, Derbyshire, England.

"BETWEEN THE BUTTONS" STONES' latest English album of 12 brand new cuts. "Oldies But Goodies" Beatles' 16 hits album or any other British album, mono or stereo, \$6 air mailed. Stones' "Poison Ivy" E.P., \$2.20. Pop catalog, \$2. Record Centre Ltd., Nuneaton, England.

GERMANY

GOOD STAMPS, GERMANY & WORLD, 200 for \$2. 33 orig. Russian LP's, \$3 each; EP, \$2. Send at once! W. Ramonet, 224 Helde, Rektor-Marten 17, Germany.

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5¢ each
\$5 per hundred—\$50 per thousand
FOREIGN ORDERS INVITED
Send check with order for prepaid postage.

HANNA RECORDS

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

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International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.

REGULAR CLASSIFIED AD: \$1 per line. Minimum: 4 lines per insertion.
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SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

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BILLBOARD MAGAZINE
188 West Randolph Street
Chicago, Illinois 60601

Please run the classified ad copy shown below (or enclosed separately) in _____ issue(s):

PLEASE TYPE OR PRINT YOUR AD COPY IN THE ABOVE SPACE. FULL PAYMENT MUST ACCOMPANY YOUR CLASSIFIED AD ORDER.

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ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

AUTHORIZED BY _____ AMOUNT ENCLOSED _____

Type of classified ad desired—check one
 REGULAR CLASSIFIED DISPLAY CLASSIFIED
HEADING DESIRED: _____

The Movement of Machines

By RAY BRACK
and EARL PAIGE

"I woke up one morning and realized I was in the moving business," said an operator. Indeed, he is in the moving business.

An estimated 23,000 coin machines are plucked from location every day in the U. S. for cycling, servicing or other reasons. Every week 132,000 coin machines move out location doorways, up the lift gates and onto trucks. This means that nearly 7 million machines are moved yearly by coin machine operators.

Most of the moving machines are games, dependent upon scientific cycling for utmost income. But the typical jukebox is uprooted at least once every 17 months. And ferrying of heavy games, jukeboxes and vending machines has brought about the lift-gate age. It is fair to say that the perfection of power lift gates for trucks has made possible the industry's machine cycling revolution. It has certainly helped relieve the manpower shortage.

The following is a report on the scope of the transportation problem in the business today, with emphasis on the paraphernalia involved. A paraphernalia directory is included.

Cycling

The science of machine cycling for maximum profit is widely applied in the business. Small operators—200 pieces and under—move an average of 9 machines per week; medium-sized operators—200 to 800 pieces—move 20 machines per week on the average; massive operators—more than 800 machines—move an average of 35 machines weekly.

The cycling patterns, based on national averages, are as follows:

JUKEBOXES are moved once every 17 months.

FLIPPER GAMES are moved once every 4 months.

BOWLERS are moved once every 10 months.

SHUFFLE BOWLERS are moved once every 8.5 months.

GUN GAMES are moved once every 5 months.

CIGARET MACHINES are moved once every 2 years.

POOL TABLES are moved once every 3.2 years.

CANDY VENDERS are moved once every 2.6 years.

COFFEE VENDERS are moved once every 2.8 years.

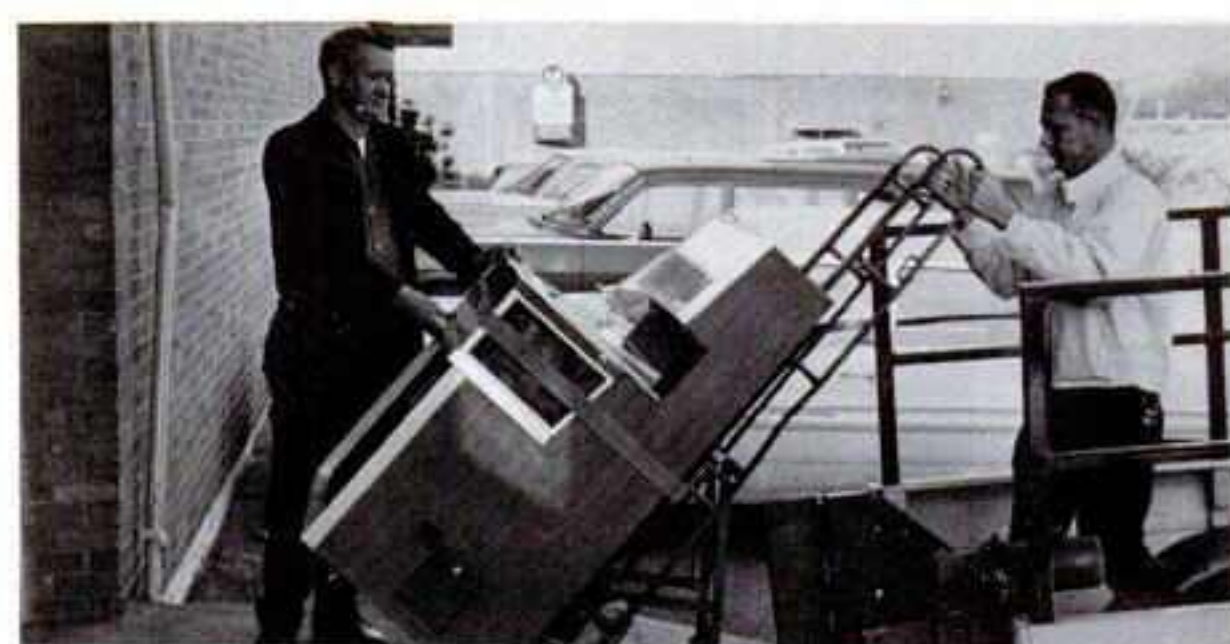
COLD DRINK VENDERS are moved once every 3.1 years.

Note: POOL TABLES are moved much less frequently now that techniques for on-location covering have been perfected. A table may be covered on location in two hours or less.

Lift Gates

A survey of operators conducted by Billboard early in 1967 indicates that 65 per cent of all coin machine businessmen utilize lift-gate-equipped trucks for machine transportation. Most operators report that the use of the lift-gate vehicle means you need one less man on the

(Continued on page 96)



THE BIG LIFT! Ever more in the moving business, the coin machine industry is making use of many mechanical devices to facilitate equipment handling. In top view, Bird Music's Floyd Evers mans lift as president A. L. Ptacek (on truck) and Floyd Tawney get ready to help. Center view shows one of the many popular tail gate lifts—this, the Tommy Gate manufactured in Woodbine, Iowa. Bottom view shows Star Music Co.'s Ray Cordell helping Joe Jackson (on truck) load a new Seeburg at South Atlantic Distributing Co.'s new Atlanta headquarters as they put a hand truck device to good use.

MOA Starts Campaign for More One-Stop Members

CHICAGO—Music Operators of America has announced a campaign to enlist more one-stops as full-fledged members.

A special communication went out last week to all one-stop subdistributors known to MOA. In it, MOA President James Tolisano said: "We would like to see one-stops play a greater part in association activities, but in order to do this we need

a large membership of one-stops."

Although the coin machine operators association has always encouraged one-stop membership, a number of subdistributors have expressed the feeling they were unwanted. Others have been under the impression that affiliation with State-level associations gave them MOA representation.

Said Tolisano: "MOA represents the industry on a national scale—to the business community, to the press and before a Congress. Everyone associated with the coin-operated music industry should take pride in knowing that he has a national trade association and in knowing, too, that he is helping to support it by his membership."

Any question on the part of

one-stop owners as to benefits from joining the national organization that is aggressively fighting for the best interests of its members in Washington and on other fronts was answered by the communication from Tolisano and MOA's executive vice-president, Fred Granger.

"There are also important benefits from belonging to MOA," they said. "Members

may avail themselves of the excellent MOA Group Insurance Program and the MOA Variable Pension Plan. Members are kept current on taxation and other matters which affect them. A monthly newsletter keeps members informed of everything in the association."

Tolisano said that the annual MOA convention at which some *(Continued on page 104)*

Nebraska Operators Seek Exemption If Law Passes

LINCOLN, Neb. — The State of Nebraska will apparently celebrate its centennial year by passing its first sales tax.

The State's coin machine operators, represented by their association, Coin Operated Industries of Nebraska, recognize that the passage of the sales tax measure is likely and are working concertedly for a clause exempting amusement machine grosses because of the inherent impossibility of collecting the tax from the consumer on automatic purchases of music or game enjoyment. Sales taxes, by definition, are levied upon the consumer, COIN contends.

Institution of a sales tax was a major plank in the platform of Republican Governor Treman, elected last November. Observers close to Nebraska's single-house Legislature say that pas-

sage is relatively certain, despite the fact that Cornhusker voters vetoed a sales tax in a referendum just two years ago.

Public hearings on the issue began here last Tuesday (6). COIN was represented by its legislative committee chairman, Edward Zorinsky, of H. Z. Vending Sales, Omaha.

COIN members, who represent most of the machines in the State, have been meeting with their State senators to acquaint them with coin machine tax collection problems. The association advocates a complete exemption of amusement machine gross collections from the provisions of the new law.

The association members will be brought up to date on the legislative session at a meeting April 1-2 at the Holiday Inn Motel, Grand Island.

Operator Poll By Wurlitzer

NORTH TONAWANDA, N. Y.—The Wurlitzer Co. has mailed out a fact-finding questionnaire to the nation's operators to gain information that will be used to help convince members of Congress that the industry would suffer serious economic injury if exposed to unlimited royalty demands by performance rights societies.

In a letter accompanying the questionnaire, Wurlitzer sales manager Robert H. Bear said that a similar body of industry fact was used successfully in 1959 to educate the U. S. Congress about the music business.

In the poll, operators are being asked how many jukeboxes they operate, what their share of 1966 collections was after commission, what their 1966 expenses were, what the value of *(Continued on page 102)*

Trade School Amid Topics At N. C. Association Meet

FAYETTEVILLE, N. C. — Members of the North Carolina Coin Operators Association will hear an address by a member of the State legislature, approve a new slate of officers and discuss a trade school at a meeting here Feb. 19 in Horne's Motor Lodge on Eastern Boulevard. A Dutch-Buffer luncheon will kick off the afternoon's program at 12:30 p.m.

Sneed L. High will address the group on current legislative matters. He is well-known North Carolina attorney, was formerly Commissioner of Revenue in the State and now serves as a member of the House of Representatives.

President David C. Smith will report on the work of the nominating committee headed up by C. C. Bishop, Raleigh, and A. M. Fleishman, Fayetteville, and

ask the members to approve the new line-up of officials. Current officers are Smith, president; Fleishman, first vice-president; Raymond A. Haire, Charlotte, second vice-president; J. F. Wallace, Asheville, third vice-president; Julius Nelson, Fayetteville, secretary-treasurer. Officers serve for one year.

Trade School

Smith indicated that the association will discuss the possibilities of having a coin machine servicemen's school set up in North Carolina. The discussion will apparently be thrown wide open with all aspects viewed.

The subject of servicemen training schools has been discussed at meetings of both the Virginia and South Carolina associations in recent months with much interest expressed in estab- *(Continued on page 102)*

Sound never looked so good.

With movement, music, light and color the Seeburg Stereo Showcase is one of a kind. Just what any location needs to chase away the gray and make the fun shine.

It's a music vender. Decorating a room with full-presence stereophonic sound from twin three-speaker hi-fi systems. The beautiful, simple lines of the Showcase tune in with any decor: Soft lights, glowing colors and gay

silhouettes on wrap-around glass panels. Jet black, rugged, anodized aluminum speaker grill work. Panels in an exclusive teak-like finish. Every surface chosen for durability, fast cleaning, and ease of maintenance. The Showcase features intriguing movement with a revolving panel. Displays up to 15 different popular Little LP album covers to tempt patrons at every turn.

The Seeburg Stereo Showcase is a real crowd pleaser. Location customers agree that sound never looked so good. You'll agree that sound never sold so well.

SEEBURG — Growth through continuous innovation
The Seeburg Sales Corporation • International Headquarters, Chicago 60622.



The Movement of Machines

• Continued from page 94

route. Frequently, a single man, using a lift-gate vehicle, is capable of making a music or vending installation all by himself.

Our survey indicated that the type of lift gate finding most favor with operators is hydraulic. Electric and mechanical gates are said to lack sufficient power for the larger jukeboxes and vending machines. However, combinations which utilize hydraulic force for hoisting and either electrical or mechanical means of lowering are in satisfactory use.

Some brands in national distribution that are quite popular with operators are Anthony, Marion,

Venco, Tommy Gate, Tuck-Away and Maxon. There are scores of other excellent makes. And many small, local firms manufacture excellent equipment—some of it custom-made.

"I wouldn't think of operating without a lift-gate vehicle," says Jerome Jacomet, Red's Novelty, West Allis, Wis. He has just purchased a pickup truck equipped with a Venco hydraulic life gate.

But there are dissenters. For example, Bob Walker, Capital Music & Vending, Helena, Mont., says, "I have two men generally available to move equipment and I don't need a lift gate. I use a pickup that has a side-drop ramp. I feel this is ideal."

Machine Moving Equipment

Lift Gates

EAST

Adam Black & Sons, Inc.
276-300 Tonelle Ave.
Jersey City, N. J.
WO 2-0193

Perfection Spring & Equip. Co.
1172 Commonwealth Ave.
Boston (Anthony)
566-5912

Costello Ray Body Co.
15 Greenbrier Dr.
Pittsburgh, Pa.
343-3667

U. S. Truck Body Co.
37-21 24th St.
L. I. City, N. Y.
ST 6-1261

Theurer Truck Bodies
601 W. 56 St.
New York City
CO 5-5869

Truck Body & Equip. Co.
17 Massachusetts Ave.
648-2204

B&J Spring & Equip. Co., Inc.
183 10th Ave.
New York City (Anthony)
WA 9-8800

A&S Truck Trailer Co., Inc.
Wabash & Wonder Sts.
Pittsburgh, Pa. (Maxon)
921-3324

Lanman Truck Equip. Co.
3510 Wilkens Ave.
Baltimore (Venco)
MI 4-9000

Mitchell Dan & Sons, Inc.
127 Corona
New York City
HI 6-8516

Jannel & Son Body Co.
Woonsocket, R. I.
762-6363

Brooker Truck Equip. Co.
1067 Memorial Dr., S.E.
Atlanta, Ga.
525-7600

Cecil & Bruce Truck Equip. Co.
3495 W. Okachobee Rd.
Miami, Fla.
821-3190

Tom Wood Equipment Corp.
1091 N.W. 22 St.
Miami, Fla.
373-8702

NORTH CENTRAL

Eric Vehicle Co.
60 E. 51st St.
Chicago
KE 6-6300

Omaha Standard
2401 W. Broadway
Council Bluffs, Iowa
341-1510

Fleet Services, Inc.
13017 California Ave.
Chicago
388-6995

General Body Mfg. Co.
713 Pennway
Kansas City, Mo.
HA 1-1380 (Marion)

Schmidt & Markworth Co.
101 Mill St.
Cleveland, Ohio
WO 7-4153 (Marion)

Kranz Automotive Body Co.
3030 Gravois
St. Louis, Mo.
PR 6-3787 (Anthony, Maxon)

McHenry Metal Products Co.
3838 Cotebrilliant
St. Louis, Mo.
JE 3-0800 (Venco)

Badger Body & Truck Equip.
6336 Grover
Omaha, Neb.
558-5300

Plan, Inc.
8100 S. Hoyne
Chicago
HU 3-5500

Com-Pak Engineering
130 Ford Lane
St. Louis, Mo.
PE 1-0463

Klein Body Co.
3280 W. 25th St.
Cleveland, Ohio
FL 1-3615 (Venco)

Western Equip., Inc.
109 Kansas Ave.
Kansas City, Mo.
DR 1-5580

L-Z. Mfg. Co., Inc.
1881 Rice
St. Paul, Minn.
488-2571 (Anthony)

LaHass Truck Equipment
3575 Highway
St. Paul, Minn.
698-0851

SOUTH CENTRAL

Bolton Truck Center
750 S. Jefferson Drive
New Orleans
488-1318

Jefferson Truck Equipment Co.
Airline Highway
New Orleans
721-3421

Scruggs Equip. Co.
1940 Channel Ave.
Memphis
942-9311

Dealer Truck Equipment Co.
5655 Adams Ave.
Baton Rouge
355-6668

Dealers Trucksteil Sales, Inc.
653 Beale
Memphis
525-7812

Transportation Equip. Co.
105 Guiffria
New Orleans
833-2811

WEST

Winter-Weiss Co.
2201 Blake
Denver
623-6231

(Continued on page 102)

Pool Tables at the Pier



IRVING DRAKE and comely assistant showed off the Kaye home line to buyers at the 38th annual National Sporting Goods Association show at Chicago's Navy Pier last week.



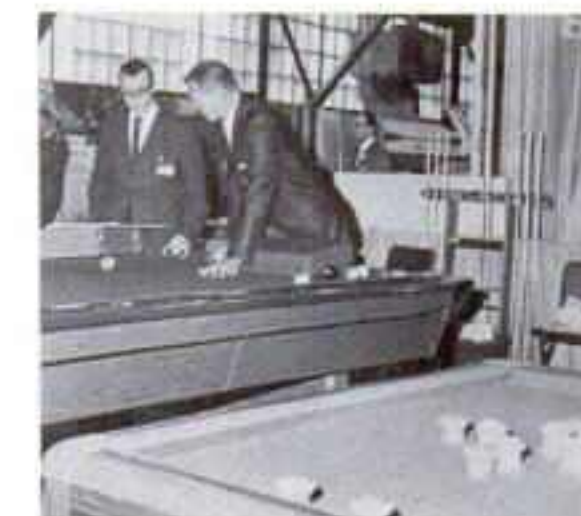
ALL IS BUSINESS at the St. Croix Navy Pier booth.



U. S. BILLIARDS Leonard Schneller, right, is in table talk with buyer at Navy Pier. Company's new coin-op copier is at right.



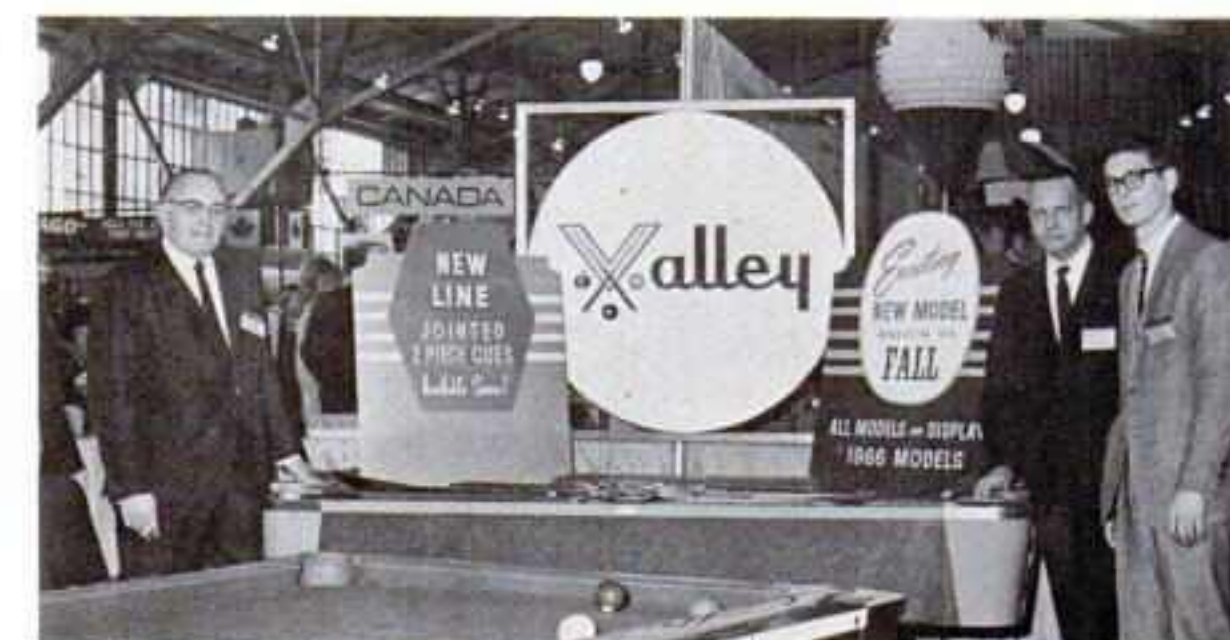
DENNIS RUBER of D&R Industries, Chicago, rests on a table in the new home line shown by a new division of D&R for the first time to NSGA buyers at Navy Pier, Chicago, last week.



MARVIN MERTES, of Fischer Manufacturing Co., bends to make a point with an interested buyer at the recent NSGA show in Chicago. Fischer displayed three home models.



NATIONAL SHUFFLEBOARD sales manager Mel Platt, center, and assistant Art Rose, right, address an interested Navy Pier buyer.



JOHN RYAN, left, of Valley Manufacturing Co., beams at the company's Navy Pier booth with the firm's Gene Hollister and Dick Shelton, right.

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Every issue is packed with profit-making ideas for operators of juke boxes, amusement games, audio-video machines, pool tables, cigarette and other vending machines, background music equipment, kiddie rides, etc.; plus comprehensive coverage of the record industry.

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N. H. Coinman Dies In Crash

MANCHESTER, N. H. — Ernest Saykaly, owner of Recreation Vending Co., Inc., here, was killed in an automobile accident Feb. 1 in Milford. Saykaly, 53, had owned the local firm for the past 20 years. The native of Manchester was a member of St. George Orthodox Church and active in social and fraternal organizations. He is survived by his widow, Arilda (Bienvenue) Saykaly, his mother, two brothers, a sister and four sons.



HANGING UP HIS SIGN at NSGA Show in Chicago last week was H. Sol Keever, supplier of billiard accessories to the industry.



ANNUAL COIN MACHINE DIRECTORY

Coming MAY 6

Billboard's 5th Annual Coin Machine Directory

Advertising Deadlines

DOMESTIC — APRIL 4th

The most informative reference source published for the world-wide coin machine industry. The 1967 directory has been undated and expanded with extra reader features giving you a sharper picture of this vast, growing industry.

Manufacturers, distributors, suppliers and coin machine associations will all find items of pertinent business interest in this issue.

EASY TO USE . . .

Convenient 8½" x 11" bookshelf size. Good quality paper, offset printed, ideal for office or briefcase travel. Type size page: 7" x 10".

Some 9,000 copies of this Coin Directory will be distributed to a select audience having direct business association with the national and international industry of coin-operated equipment.

INTERNATIONAL — MARCH 24th

Here's proof that your advertising gets continued exposure, week after week and month after month.

A comprehensive questionnaire was mailed to recipients of the 1966 Coin Machine Directory. Following results were tabulated.

- 85.7% said the directory was very useful.
- 86.0% said they refer to the directory at least once per month.
- 29.0% refer to the directory weekly.
- 28.5% refer to the directory two or three times per month.
- 28.5% refer to the directory at least once per month.
- 86.0% least once per month.

REGULAR FEATURES

- Jukebox Record Popularity Poll
- Coin Machine Industry Survey
- Who's Who in the Coin World
- U.S. Manufacturer Directory
- U.S. Distributor Directory
- U.S. Trade Association Directory

- International Manufacturer Directory
- International Distributor Directory
- U.S. Record One-Stop Directory Bulk Vending
(Manufacturer-Distributor Directory, Industry Survey, Who's Who)

EXPANDED FEATURES

- Industry Survey:** More statistics on record programming, vending.
- Equipment Actively Traded:**
 - Deletion of all product photos in favor of
 - (a) New equipment of the year.
 - (b) Equipment actively traded. Each model will carry a brief description.
- U.S. Trade Associations:** Addition of brief organizational history to trade association directory listings.

NEW FEATURES

- Operator of the Year:** The editors will select one businessman for this award from 25 finalists nominated by BILLBOARD'S coin machine industry readers.
- Trends Section:** A chronicle of events during the year that the editors believe had great bearing on the business.
- Coin Machines International:** BILLBOARD'S first inventory listing of foreign-made coin machines.

Place your product message where it will be seen and read. Reserve your ad space in the 1967 International Coin Machine Directory today. Contact the BILLBOARD office nearest you for ad rates and specification page.

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188 W. Randolph
(312) CE 6-9818

NASHVILLE, TENN. 37219
226 Capitol Blvd.
(615) 244-1836

LOS ANGELES, CALIF. 90069
9000 Sunset Blvd.
(213) 273-1555

INTERNATIONAL BILLBOARD OFFICES

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22 Tichester Rd.
Apt. 107
Toronto 10

ENGLAND
7 Welbeck St.
London W1
486-5971

ITALY
Via Padova 154
Miliano
282-23-80

JAPAN
Trade Service, Ltd.
2-1-408, 3 Chome Otsuka
Bunkyo-Ku, Tokyo

Billboard

 PRICE \$1.00 • MAY 6, 1967

ANNUAL COIN MACHINE SURVEY BULK VENDING DIRECTORY WHO'S WHO IN THE COIN MACHINE WORLD COIN MACHINE BUYERS' GUIDE

Reagan Keeps Word, Calls for 8-Cent Cigaret Tax

By BRUCE WEBER

LOS ANGELES — California Gov. Ronald Reagan kept his word to the coin and vending machine industry Tuesday (31) by not bothering the former and

asking for a State cigarette tax from the latter.

Governor Reagan called for higher taxes on cigarettes, tobacco products, liquor and other "luxuries" by April 1 as he submitted a \$4.6 billion State budget message to the Legislature.

Finance Director Gordon P. Smith said a hike in the 3-cent-a-pack State cigarette tax to 8 cents would provide \$85 million more annually for the State, plus \$35 million for local governments.

Earlier, Governor Reagan promised the coin machine in-

dustry freedom from the administration's "cut costs and increase taxes" program. He had promised, however, a "confrontation with the vending and tobacco industries over a hike in the cigarette tax."

Coin machine operators along with cigarette machine vending operators now face a State cigarette tax on top of an already imposed Los Angeles city cigarette and tobacco tax enacted in 1966.

Blame Brown

A Reagan spokesman pointed out that State tax legislation on cigarettes and tobacco had been initially suggested during Gov. Edmund G. Brown's administration, not Reagan's. The Reagan spokesman noted the coin and vend industry was affected by a Los Angeles business license tax hike of 25 per cent last year, but expressed no thoughts on future business license increases.

Reagan plans no future hike in the business license tax, although he is still searching for ways

to pull the State's budget out of the red.

Several executives in the vending industry, concerned that an additional tax would hamper business growth, vowed to send representatives to Sacramento to fight Reagan's proposal. "We have enough business problems on a national scale without getting into any dogfights with the State," a vending executive said.

Stunned

A survey taken only a day after Reagan's proposal was announced, showed vending operators were too stunned by the 8-cent tax proposal to react. Most refused to discuss vending machine cigarette hikes to the consumer, but hinted that if the Legislature enacted Reagan's 8-cent-a-pack levy that they would be forced to up the price of cigarettes purchased by the machine consumer.

Prices in vending machines vary from a low of 35 cents in suburban areas of the State to

a high of 40 cents a pack in Los Angeles. Vending operators refused to speculate on just how high the price of machine cigarettes could go, but 50 cents would not be out of line with an 8-cent-a-pack levy.

John D. Kelly, executive director of the California Association of Candy and Tobacco Vending Distributors, said the operators face a "tremendous economic pinch" if the Legislature passes Reagan's tax proposal.

Bootlegging

"Retailers in California will lose millions of dollars in sales if the State imposes additional taxes on tobacco products," Kelly said. "The biggest loser will be the vending machine operator who has operations throughout the State."

"The tobacco industry must work hand-in-hand with the coin machine industry to service. Vending operators will face a 'bootlegging' problem from neighboring States," he said.

The vending industry represents 16 per cent of the total cigarette market.

Goods & Services



A NEW RECORD? Mobile Vending Co. has what could be a unique installation at Gaylords Self Service Department Store in Mobile, Ala., where it has placed 21 bulk venter machines on a single stand. The idea, as demonstrated here, is to attract children at the bottom row of 11 units and appeal to adults on the top tier.

Vending News Digest

Speakers Named for NAMA Meets

CHICAGO—The program and speakers for seven regional management conferences sponsored by the National Automatic Merchandising Association have been announced. The sessions in each case will open on Friday with registration at 1:30 p.m. followed by a period in which members may have conferences with Dr. Benjamin Werne, NAMA Labor Relations counsel. He will deliver an opening lecture at each meeting entitled, "Benefits of Putting Your Management House In Order."

Two speakers will lecture on "Building Effective Company Policies." They are H. A. Feldmann, management consultant from Belvidere, Ill., and E. M. Ryan, vice-president, Management Information Center, Inc., Deerfield, Ill. An alternate speaker for this lecture period is C. M. Weld, president of the Deerfield Co.

Dr. Werne will deliver another address during the meetings on "Union Organization Activity and Plans in 1967." Two evening open discussions conducted by Dr. Werne will center on "Communicating With Employees" and "Labor Relations: Union and Non-Union."

Robert E. Shaeffer, vice-president, Jewell, Shultz & Shaeffer, Inc., New York, will deliver a speech at each Saturday meeting entitled, "Recruiting in a Tight Labor Market."

James T. McGuire, NAMA president, will deliver the Saturday luncheon addresses. His topic: "You Can't Take Pot Luck With People." An hour-long workshop will follow devoted to vending supervision problems. Speakers are Earl Brooks, professor of administration, Graduate School of Business, Cornell University; James H. Healey, president, Management & Business Services, Inc., Columbus, Ohio, or William Kaven, assistant professor, School of Commerce, University of Virginia.

A vending supervision panel will be conducted at the Saturday meetings and a hospitality reception will follow. Dates and locations of the regional conferences are

March 3-4—Ambassador Hotel, Chicago.

March 10-11—Monteleone Hotel, New Orleans.

March 17-18—Terrace Hilton Hotel, Cincinnati.

March 31-April 1—Claridge Hotel, Atlantic City.

April 7-8—Charleston Inn, Charleston, S. C.

April 14-15—Sheraton Plaza Hotel, Boston.

Sept. 22-23—Western Management Conference location to be announced.

ARA Reports Record Earnings

PHILADELPHIA—The growth of Automatic Retailers of America, Inc., is reflected in a report on the quarter ending the year 1966 in which service revenues rose to \$88,485,000, an increase of 19 per cent from 1965's figures. Chairman Davre J. Davidson said the increase reflects "both contracts previously signed by ARA's marketing groups as well as the opening of a new academic year for many of ARA's new school and college clients."

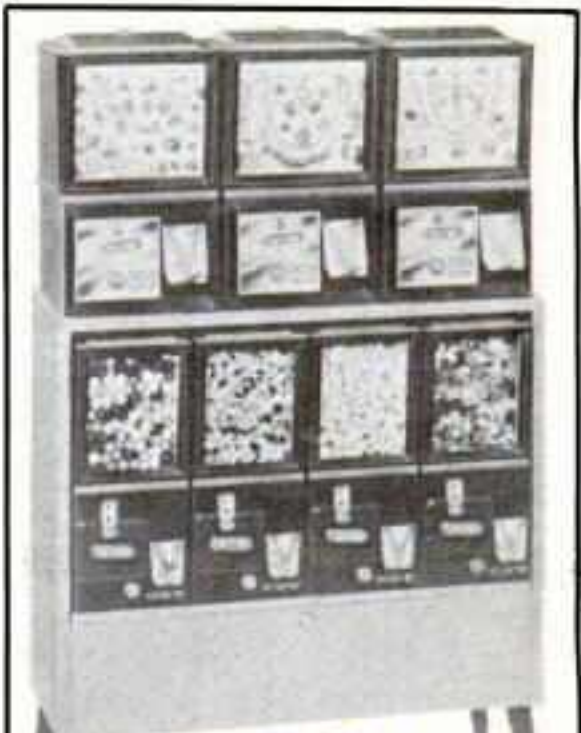
Indiana Cigaret Tax Hike Asked

INDIANAPOLIS—A measure to increase the tax on cigarettes from 6 to 7 cents per pack was introduced in the Indiana House of Representatives last week by Rep. Ben Lesniak Jr., East Chicago. If adopted, the measure would still leave Indiana below the national average of 7.2 cents per pack.

Vendo Sales Hit New Record

KANSAS CITY, Mo.—Increased use of data processing equipment to control production was cited as an important factor in the record sales by Vendo during 1966, according to board chairman T. F. Pierson. Net sales rose 17 per cent from \$77,425,405 to \$90,577,197. Net earnings were up from \$1.91 per share to \$2.43, with 1965's figure of \$5,101,481 comparing with \$6,460,142 last year. Reorganization at the newly acquired Canfield, Ohio, plant is expected to improve the profit picture at this facility. The company

(Continued on page 100)



VICTOR'S '77' & '88'

WITH DELUXE CONSOLE STAND

This new deluxe unit has been designed to get maximum sales at the location level, together with minimum servicing for the operator. Displays the merchandise as no other venter has in the past.

AVAILABLE FOR IMMEDIATE DELIVERY.

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Manufacturers Representative
Acorn - Amco Distributor

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Mini-Books \$9.50
(3 per capsule)
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Finger Puppets 8.00
Asst. Charms 8.00

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Bugs & Reptiles 5.00
Rings 5.00
Assortments \$4.25 to \$5.00

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Everything for the operator.
One-third deposit with order,
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Pat and Lyn

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HAVE YOU TRIED "WOWIES"?
(Candy-Coated Chocolate Peanuts)

WOWIES are called WOWIES—'cause when you taste one you'll say "WOWIE, that's good." . . . and when you see how fast your machines empty you'll say—"WOWIE—THAT'S BUSINESS!!!"

Pat and Lyn

CANDIES

DELIVERED TO YOU BY THE WORLD'S LARGEST
BULK VENDING CANDY MANUFACTURER!

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1028 44th AVE. OAKLAND, CALIF. 94601
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YOU COUNT MORE WITH OAK



OAK TREE

The Oak Tree makes an ideal stand for Vista Model Cabinet Machines. This multiple vending unit makes your merchandise really stand out. There is no need to disassemble the upper row of machines to service the bottom machines. The wheel-mounted base is 13" x 16"; the overall height is 50 inches. Shipping weight is 19½ lbs. It is available in either baked red epoxy enamel or automotive chrome finish.

Time payments available on OAK Machines through all distributors.

oak MANUFACTURING CO., INC.
650 SOUTH AVENUE 21, LOS ANGELES, CALIFORNIA 90031

Third Annual Bulk Vending Industry Survey, Cont.

Here is part three of Billboard's annual report on the state of the bulk vending industry.

CHICAGO—What's the bulk vending operator's biggest gripe: Commission payment practices.

Billboard's third annual survey of the bulk vending industry revealed that 72 per cent of all operators are concerned about the commission upward spiral.

More than half the operators responding to last year's polls complained about high commission rates. (As reported last week, the average commission payment during 1966 was 27 per cent. The 1965 average was just under 25 per cent.)

The second biggest 1966 complaint had to do with merchandise. Some 48 per cent of operators polled, said

they needed better, more imaginative merchandise of one kind or another.

Vandalism

The third most-frequent gripe was about vandalism, theft and slugs. Forty-five per cent of all respondents had problems in this area during 1966.

Taxes and licenses plagued 36 per cent of all operators polled for 1966. Other problems mentioned had to do with "blue sky" operators, direct selling to locations, location-jumping, the labor shortage and the winter-month slump.

Here's what several operators have to say about the commission problem:

Profit Squeeze

"Large operators are giving too large commissions."
"Too many operators are increasing location commissions above reasonable amounts."

"The profit squeeze is becoming unbearable. This is brought about to a large degree by operators that are afraid (or don't know how) to sell. So they pay high commissions, thus increasing the cost of operation for all of us who wish to remain competitive."

And here are some merchandise comments:

"We are desperately in need of sources of new merchandise that appeals to teen-agers."

"There has never been a greater need for new charms."

"The quality of novelty merchandise must be improved."

"The introduction of dime fad capsule items that are 'hot' is far too infrequent."

We will report on other complaints next week.



RECENT ROWE SALES SESSION as Chicago's Flying Carpet Motel. From left, Gordon Winfield (Rowe), Jim Jackson, Jerry Becker, Harry Silverberg (W. B. Music), Kenny Glenn (K. C. Sales & Service), Joe Kleiman, Dan Karolzak, Jerry Grall (Pioneer Sales & Service, Inc.), Chuck Harper (Atlas Music Co.), Phil Glover (Rowe), Bob Fabien (Atlas), Bob Martin (Rowe), Eddie Ginsberg (Atlas), Paul Huebsch (Rowe), Art Frey (Everpure), Sam Gersh, Bill Phillips (Atlas), Hank Schaffer, Elmer Jansen (Advance Distributing Co.)

Trimount Has Menu School For Vendors

By CAMERON DEWAR

BOSTON—Nearly 150 food vending operators and commissary chefs attended a menu school at the Trimount Automatic Sales Corp. plant here recently.

Trimount is distributor for the Litton Industries Mico-Wave

Oven, which is capable of serving hot pastries in 10 seconds and casseroles and other hot dishes in 30 seconds. The food is stored in the Rowe all-purpose refrigerator, transferred to the Litton Oven and is made available to the customer in short order.

Conducting the school was Al Heathfield, executive of the Litton Industries. This was in no way a service school, but one which dealt with the preparation of the food and the various ways in which it can be served in various menus for breakfast, luncheon and dinner. Trimount has sold these machines in great quantities. Brown said, since the mechanism was reduced from a price of \$1,500 to \$700.

Brown explained that the serving of this type of food had

Bulk Banter

ST. LOUIS—Sam Phillips is another pioneer in bulk vending who never seems to lose his enthusiasm. Sam and his Girl Friday, Helen Weindel, have been kept very busy over the past few months which found the final touches being added to the remodeling of the Samuel J. Phillips Co. headquarters on Washington here. "We are hoping to hold an open house," said Sam, "but it won't be until after the April convention in New Orleans."

Sam, who started in bulk vending in 1941, recently moved into a new house at 7950 Delmar after residing in Clayton for 18 years. He's now in suburban University City. Mrs. Phillips, says Sam, loves the new house.

Best item currently for Sam's customers is Super Balls, which are being vended as a 10-cent item.

The dean of bulk vending in the Missouri regions also reports the good news that Mrs. Thelma Chapman, wife of veteran bulk operator George Chapman, of suburban Granite City, Ill., is recovering well after recent surgery. George himself has had a rough siege since nearly losing a leg as a result of a fall some time ago in his truck, which subsequently caught fire after George had equipped it with a hand-operated clutch.

Central Distributing Co.'s Earl Veatch is preparing for the Feb. 18 Northwestern Sales meeting at Chicago's Conrad Hilton and in somewhat of a dilemma because the date also happens to be the birthday of his lovely wife, Kaaren. He's planning to fete the wife with a big party with relatives in Indiana after the trip.

Other vendors visiting at Central lately for supplies and equipment include Gordon Kirtlink, Mexico, Mo.; Don and Lew Block, who operate in suburban St. Louis as well as the city itself; Joe Hoedel, St. Louis, and Lou Burnett, Kennett, Mo., operator, from the Bootheel region. EARL PAIGE

previously been the big vacuum in the vending business since, because of the difficulty of keeping the food hot. Now, he said, with the Litton Microwave Oven the process is almost instantaneous, thus creating for the food vending operator a source of profit where formerly there existed only a profitless obligation for the operator.

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢ \$14.50
N.W. Deluxe, 1¢ or 5¢ Comb. 12.00
N.W. 10-Col. 1¢ Tab Gum Mech. 18.00
Atlas 1¢ & 5¢ 100 Ct. Ball Gum: 12.00
Acorn 8 lb. Globe 10.50

MERCHANDISE & SUPPLIES

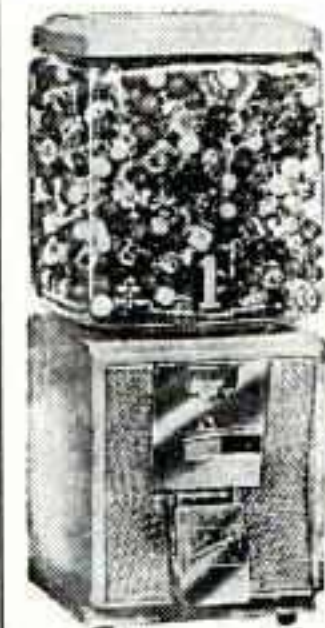
Pistachio Nuts, Jumbo Queen, Red \$.87
Pistachio Nuts, Jumbo Queen, White82
Afgan Crown Red Lip Pistachio Nuts58
Afgan Prince Red Lip Pistachio Nuts52
Indian Nuts, 5 lb. bag, per lb. 1.25
Cashew, Whole80
Cashew, Butts72
Peanuts, Jumbo45
Spanish32
Mixed Nuts60
Baby Chicks35
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct.48
Munchies, 16-lb. carton, per lb. .39
Hershey-ets47

Wrapped Gum—Fleets, Topps, Bazooka & Pal, 4M pcs. \$14.00
Rain-Bo Ball Gum, 1800 per ctn. 6.25
Rain-Bo Ball Gum, 1800 printed per carton 6.40
Rain-Bo Ball Gum, \$250 per ctn. 8.35
Rain-Bo Ball Gum, 4250 per ctn. 8.35
Rain-Bo Ball Gum, 3500 per ctn. 8.35
Maltettes, 2400 per carton 8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Bo 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 on the New Northwestern GOLDEN 60



This "all product" vendor is truly the most versatile on the market. Handles ball gum, charms, capsules, all nuts and any small bulk products without breaking or crushing. Gold decorative front panel. Mammoth capacity.

Available with 1c, 5c, 10c or 25c Mechanisms

Stamp Folders, Lowest Prices, Write

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ON LOCATION THE SUPER 60 EARNS MORE



A super-sized version of Northwestern's Model 60, the SUPER 60 EARNS even more profit. That's because of the Super 60's greater capacity for capsule, 100 count gum or gum and charms, bring you bigger profits per service. Available in 1c, 5c, 10c, 25c, penny/nickel, and 3 for 5c play. Just a quick change of the wheel and brush housing and you are in Super 60 business. Wire, write or phone for complete details.

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10c 5c

Las Vegas Jewelry
Beautiful Jewelry Tricks, Gags & Jokes
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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.

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World's Largest Selection of Capsules and Charms
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SWEETHEART VALUES

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Everything You Want From

A to Z

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Beat The Clock	175.00
Big Daddy	150.00
Big Deal	160.00
Broncho	195.00
Bongo	175.00
Coquette	150.00
Coral	125.00
Cover Girl	125.00
Cross Country	125.00
Double Barrel	125.00
El Toro	150.00
Flying Chariots	225.00
Fire Crackers	195.00
Fiesta	95.00
Flying Circus	135.00
Fashion Show	165.00
Gold Rush	350.00
Gauche	225.00
Heat Wave	225.00
Jumping Jack	150.00
King Pin	125.00
Lancer	115.00
Liberty Bell	195.00
Mystery Score	250.00
Mardi Gras	195.00
Mamselle	95.00
Miss Anabelle	85.00
Metro	135.00
Mustang	225.00
Mad World	225.00
Olympic	125.00
Oh Boy	225.00
Preview	165.00
Par Golf	225.00
Royal Flash	195.00
Rack a Ball	150.00
Reserve	125.00
River Boat	245.00
Soccer	195.00
San Francisco	275.00
Skill Pool	150.00
Slick Chick	150.00
Sweetheart	150.00
Showboat	125.00
Sunshine	95.00
Sunset	165.00
South Pacific	265.00
Swing Along	175.00
Shipmate	275.00
Sun Valley	175.00
Sea Shore	295.00
Stop And Go	295.00
Speed Ways	225.00
Star Jets	195.00
Trio	325.00
Three Coins	125.00
Tom Toms	165.00
Ten Spots	125.00
Trade Winds	135.00
Time Trials	250.00
Valiant	150.00
World Fair	195.00
Zig Zag	250.00

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Vending News Digest

• Continued from page 98

spent \$1 million in modernization at its Fresno, Calif., Aurora, Ill., and Kansas City facilities and anticipates more plant openings and growth in Vendo International as well.

Philip Morris Revenues Up in '66

NEW YORK—Consolidated operating revenues at Philip Morris, Inc., in 1966 were up 9.6 per cent, or \$771,975,000 as compared with \$704,544,000 in 1965. Consolidated net earnings rose 28.9 per cent. Philip Morris Domestic manufactures Marlboro, Alpine, Parliament, Philip Morris and Benson & Hedges cigars.

Canteen Names New Treasurer

CHICAGO—Cornelius M. Ryan has been elected treasurer of Canteen Corp., according to president Patrick L. O'Malley. Ryan joined the company as assistant controller in 1963 and has served as assistant treasurer since 1965. Donald V. Maxfield, current financial vice-president, held the treasurer's post until Ryan's election.

FTC Cites Vending Firm

ST. LOUIS—Archway Industries, Inc., of suburban Richmond Heights here has been forbidden by the Federal Trade Commission from using exaggerated earnings claims and misrepresentations in the promotion of cigar vending machines. According to the FTC consent order, which was not an admission of a law violation, Archway had told purchasers they could expect to pay off \$3,500 investments in a year or less with net profits of \$800 per month.

Automatique Expansion Continues

KANSAS CITY, Mo.—Reports for the six months ended Nov. 25, 1966, show an increase of 6.5 per cent for Automatique, Inc., here, a supplier of food service in plants and through vending machines in various major markets. Sales for the period were \$10,091,174 as compared with \$9,472,567 for the similar period in 1965. The company acquired an affiliate in Denver, occupied a new facility in New Orleans and completed a 30,000-square-foot consolidation of its New York-New Jersey facility last year. New expansion is planned in Dallas.

Warn Florida of Bootleg

TALLAHASSEE, Fla.—The Florida State Budget Commission has been warned that Florida is a likely target for cigaret bootleggers working out of North Carolina. Beverage Department director Meiklejohn said that bootleggers are finding New York less appealing and "it is believed they are now eyeing Florida as the next big target for organized cigaret bootlegging." North Carolina levies no tax on cigarets. Florida collects and an 8-cent-per-pack cigaret tax plus a penny-a-pack sales tax.

Ohio Discusses Cigaret Tax

COLUMBUS, Ohio—A bonus to Ohio veterans of the Vietnam conflict might be paid for from bonds retired by additional tax on cigarets. Attorney General William B. Saxbe has denied his office has considered such a proposal but he admitted that discussions have been going on. Currently, Ohio's tax on cigarets is 5 cents per pack.

ARA Aids Culinary School

PHILADELPHIA—Automatic Retailers of America donated a complete vending machine installation, including instruction programs, to the Culinary Institute of America at its New Haven, Conn., campus recently. The Vend-Teria includes a microwave oven, two cold food machines and venders dispensing coffee, pastry, candy, soda and cigarets. James F. Hutton, ARA executive vice-president, was the first of seven company representatives to give instruction lectures.

Cup Disposal Unit Developed

WOLVERHAMPTON, England—Temple Instruments, Ltd., here is manufacturing receptacles for receiving empty paper cups used in vending machines. The long, square-shaped tube may be located near vending machines. It compresses used cups into neatly stacked quantities to eliminate messy collection of empties. The firm is interested in American companies manufacturing the device under license.

Blood from Red Cross Saves Lives



help us help

New Equipment



Bally—Four-Player Flipper Game

New engineering features combined with the design wizardry of artist Jerry Kelley, have been incorporated into Capersville, newest four-player pinball game entry from Bally Manufacturing Co. The company's movable flipper innovation, called "Flipper Zipper," is present here, allowing players to close the opening to the outsole while still manipulating the moved-together flipper levers. Other features abound. One interesting detail is the pair of kick-out holes at the top of the playfield which trap balls that can be released through the player's skill, often resulting in three balls rolling about the playfield at one time. Balls remaining trapped can become free balls to the next player. Other features—a four-step free ball exit; kickback free ball gate; code-match bonus scoring, and bonus computers in the backglass.

Brenda Lee, Ferrante & Teicher on Seeburg LP's

CHICAGO—Continuing at a three-per-week clip, the Seeburg Corp. has released six Little LP's in co-operation with five labels for the weeks of Feb. 6 and 13.

National promotion manager Stanley Jarocki announced that artists featured are Lenny Dee, Ferrante and Teicher, Brenda Lee, Jack McDuff, Wes Montgomery and King Curtis.

Feb. 6 releases are "You Asked for It" by Ferrante and Teicher on United Artists ("Strangers in the Night," "The Shadow of Your Smile," "The Work Song," "You Don't Have to Say You Love Me," "Mame," "The Ballad of the Green Berets," "He," "Lara's Theme," "The More I See You," "Kartoum"), UALP 9-6526/Seeburg Pt. No. 1067; "Coming On Strong" by Brenda Lee on Decca ("What Now My Love," "You Don't Have to Say You Love Me," "You've Got Your Troubles," "Up Tight," "Strangers in the Night," "Call Me"), Decca DL 74825/Seeburg Pt. No. 1098; "A Change Is Gonna Come" by Brother Jack McDuff on Atlantic ("Hotcha," "Gonna Hang Me Up a Sign," "Down in the Valley," "What'd I Say?" "A Change Is Gonna Come"), At-

lantic SD71463/Seeburg Pt. No. 1087.

For the week of Feb. 13, the following seven-inch stereo albums were released: "In the Mood" by Lenny Dee on Decca ("The More I See You," "Happiness Is," "Somewhere My Love," "Call Me," "Spanish Eyes"), Decca DL 74818/Seeburg Pt. No. 1096; "That Lovin' Feeling" by King Curtis on Atco (Spanish Harlem," "I Left My Heart in San Francisco," "Cryin' Time," "You've Lost That Lovin' Feeling," "And I Love Her," "Make the World Go Away), Atco SD370189/Seeburg Pt. No. 1083; "Tequila" by Wes Montgomery on Verve ("Tequila," "The Big Hurt, How Insensitive," "The Thumb"), Verve SLV8653/Seeburg Pt. No. 1093.

Rosen Label

PHILADELPHIA — David Rosen, large coin machine and record distributor here, has formed a new disk label called DRinc Records. It is a subsidiary of Rosen's DRinc Music Co. Disk distribution chief Harry Rosen heads the new label. As an independent, Rosen distributes about 40 lines.



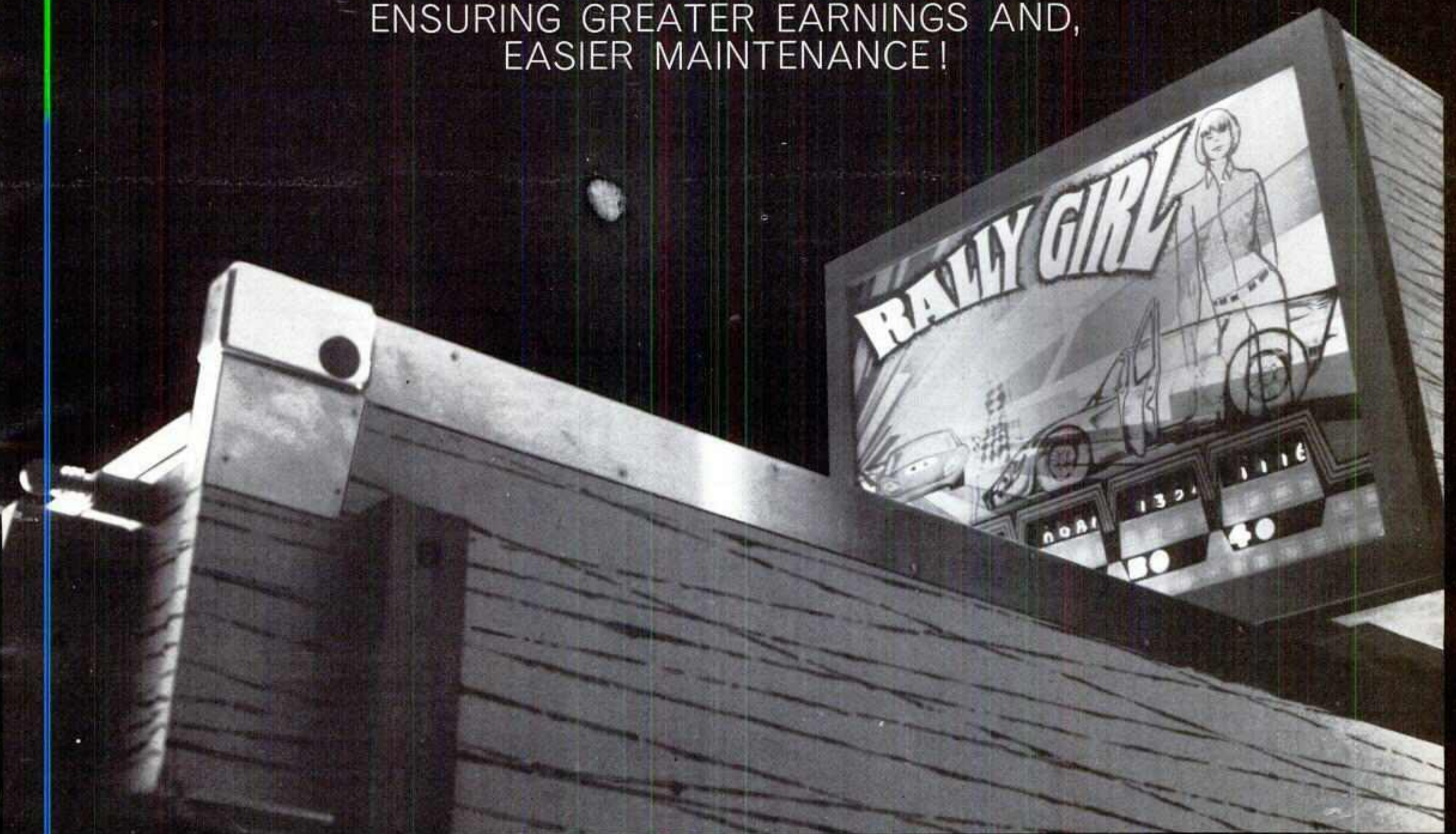
PRODUCT PRIDE is exhibited by Rock-Ola's Executive Vice-President Ed Doris as he shows off the firm's new Concerto jukebox to a Billboard photographer in the new Rock-Ola display salon at Chicago.

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NEW STYLING WITH

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BRILLIANT AND LIVELY,
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DATING ALL EARLIER TYPES,
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EASIER MAINTENANCE!



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Liveliness: Exciting designs of bumpers and kickers (1). Monoblok elements - high speed contacts (2-3), improved blackflash lighting (4). No more ball raising: ball-plunger automatically loaded (5). Larger playing field area

Easy maintenance: Cash box and coin rejector are independant with separate locks (6). Blackflash opens back and front, flash screen in hinged frame. Playing field glass in hinged frame and supported by movable supports enabling quick access to all mechanisms (7-8). New high speed contacts avoid adjustments (2).

... This is Flipper REVOLUTION. Its means: outstanding features combining the advantages of electronics and electromechanical techniques. Its aim: highest earnings. Its result: higher profits. This is the real meaning of RALLY "FLIP-TRONICS"

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Machine Moving Equipment

• Continued from page 96

ALL MACHINES READY FOR LOCATION

CC Corvette	\$895.00
CC Pro Shuffle	165.00
CC Playland	195.00
CC Shoot the Clown	75.00
CC TV Baseball	395.00
Bally Champion Horse	345.00
Bally Spinner	35.00
Gott. Captain Kidd	75.00
Gott. Gigi	125.00
Gott. World's Fair	185.00
State Fair Gun	95.00
United Capri	295.00
United Savoy	95.00
United 7 Star	225.00
Wms. Batting Champ	225.00
Wms. Pinch Hitter	145.00
AMI Continental II 100 Sel.	245.00
AMI JEL 200 Sel.	295.00
AMI J 120	155.00
Rock-Ola 1458	155.00
Rock-Ola 1468	195.00
Seeburg D5 100	495.00
Seeburg Q	325.00
AMI WQ 120 & 200 Wall Box	35.00
Seeburg 3W1 Wall Box (As Is), but Complete	5.00
Seeburg E1 Cigaret Machine	45.00
Seeburg E2 Cigaret Machine	75.00
Eastern 22 Col.	35.00

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Commercial Truck Bodies

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Seattle
MU 2-6520
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Denver
355-2366
Kerr Equip. Co.
4801 Vine
Denver
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MA 4-3266
Gar-Wood Richmond Div.
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San Francisco
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Mac's Lift Gate
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Bellflower, Calif.
867-8517

Paramount Truck Body & Equip. Co.
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ME 4-2010
Heil Equipment Co.
999 16th St.
San Francisco
552-3040
Nelson Truck Equipment
128 Westlake N.
Seattle
MA 2-4044
C&C Trailer & Body Co.
300 San Leandro Blvd.
San Leandro, Calif.
562-4331
Cal-Lift, Inc.
6403 E. Stauson
Los Angeles
685-7100

Truck Trailer Sales Co.
2535 Airport Way
Seattle
MA 4-3500

SOUTHWEST

Ace Distributing Co.
3901 Sherman
Houston
CA 2-2368
Garwood-Houston Truck Equip. Co.
920 Harbor
Houston
DR 4-4214
Child's Truck Equip., Inc.
3125 Navigation
Houston
CA 8-9853
Flut Equip. Co.
10605 Harry Hines
Dallas
FL 7-1749

Custom Truck Bodies

EAST

AAA Complete Truck Body Builders
254 E. 141st St.
Bronx, N. Y.
WY 3-1170
Rousseau & Petit
Route 118 at 44
Boston, Mass.
252-3302
Bariti Brothers, Inc.
1621 Saw Mill Run Blvd.
Pittsburgh, Pa.
882-4825
Born Herman & Sons Inc.
North Point at Bayview
Baltimore, Md.
AT 8-0500
Faulhaber Body Co., Inc.
307 E. 92 St.
New York City
AT 9-7450
Pritchard-King, Inc.
125 N. Kresson
Baltimore, Md.
732-4446
Mayer Body Corp.
1100 Rico Rd.
Monroeville, Pa.
661-6600
W. F. Lacey & Sons Co.
50 Mystic Ave.
Medford, Mass.
396-2880
Colonial Auto Body Co., Inc.
37-35 Vernon Blvd.
Long Island City, N. Y.
ST 4-3866
George Hern Co.
409-425 Troutman St.
Brooklyn, N. Y.
EV 6-4480

SOUTHEAST

Chris Truck Bodies
7405 N. W. 41st.
Miami, Fla.
888-1488
DeBoliac Truck Bodies
444 N. W. 29th St.
Miami, Fla.
633-9851
Posey & Linn, Inc.
245 University Ave. S. W.
Atlanta, Ga.
524-1967
Strecker Body Builders, Inc.
724 N. W. 21st St.
Miami, Fla.
371-4163

NORTH CENTRAL

Blitz Body Corp.
4525 W. 26th St.
Chicago
462-7600
Omaha Standard
2401 W. Broadway
Council Bluffs, Iowa
341-1510
Omaha Body & Equipment Co.
4400 N. 30th
Omaha, Neb.
453-2800
Truck Utilities & Mfg. Co.
2370 English
St. Paul, Minn.
484-3305

SOUTH CENTRAL

Launer Voss Spring & Body Co.
816 Montgomery
St. Louis, Mo.
CE 1-5885
General Body Mfg. Co.
713 Pennway
Kansas City, Mo.
HA 1-1380
Klein Body Co.
3280 W. 25 St.
Cleveland, Ohio
FL 1-3615
General Body Co.
5838 N. Pulaski Rd.
Chicago, Ill.
463-6700
E. Hoiby Body Co.
2010 Washington Ave. N.
Minneapolis, Minn.
521-4703
Southwest Truck Body Co., Inc.
200 Sidney St.
St. Louis, Mo.
PR 6-3784
Cansco, Inc.
6417 Railroad
Kansas City, Mo.
FL 6-3966
Dealer Truck Equipment Co., Inc.
5655 Adams Ave.
Baton Rouge
355-6668
Arrow Equip. Co., Inc.
1095 Harbor Ave.
Memphis
948-1611
Scruggs Equip. Co.
1940 Channel Ave.
Memphis
942-9311
Dorsey Truck Bodies
224 Jefferson Highway
New Orleans
835-4276
B&K Body Co.
241 E. Triggs Ave.
Memphis
948-3338
Jefferson Truck Equipment Co.
Airline Highway
New Orleans
721-3421
Dealers Trucksteil Sales, Inc.
653 Beale
Memphis
525-7812
Transportation Equip. Co.
105 Giuffria Ave.
New Orleans
833-2811
Tri-State Body Works
122 W. Carolina Ave.
Memphis
527-8774

WEST

Affa-Tati Co.
1485 Bielec Lane
Industry, Calif.
330-8877
Heiser Custom Bodies
1300 S. Dearborn
Seattle
EA 4-7337
Karl Koeford Body Mfg. Co.
104 S. Linden Ave.
San Francisco
761-0668
Truck-Weld Equipment Co.
739 9th N.
Seattle
AT 4-1172
Gar-Wood Richmond Div.
4th & Wright Ave.
San Francisco
526-7223
Woeber Auto Body & Mfg. Co.
4950 Jackson St.
Denver
355-2366
Sound Truck Equip.
3626 Airport Way
Seattle
MA 4-3266
Nelson Truck Equipment Co.
128 Westlake N.
Seattle
MA 2-4044
Timpte, Inc.
5990 Washington
Denver
244-8671
Paramount Truck Body & Equip. Co.
14014 Garfield
Paramount, Calif.
ME 4-2010
San Jose Truck Body Works
1036 N. 17th St.
San Jose, Calif.
295-7750
Kerr Equipment Co.
4801 Vine
Denver
825-6381

Films Crack Class Spots

PHILADELPHIA — David Rosen, president of David Rosen, Inc., distributor here, reports that the Cinejukebox, coin-operated jukebox-film-projector combination, has opened up the following class locations to coin-operated entertainment.

The Hofbrau in the Willow Grove Lanes, adjoining the Willow Grove Amusement Park; the George Washington Motor Lodge in suburban Valley Forge, Pa., and the George Washington Motor Lodge at Langhorne, Pa.

Rosen said the machines' projection of stereoptic slides impressed the location owners. Rosen has Western Hemisphere distribution rights to the Italian-made machine, premiered at last year's Music Operators of America convention in Chicago.

Trade School

• Continued from page 94

lishing a mechanic's school in Atlanta under the leadership of Denver's Jack Moran.

Florida association members were interested, too, and Moran, who pioneered the Denver school two years ago, was in the Southeast on two recent occasions attempting to establish the facility but without success (Billboard, Feb. 11).

Members of the North Carolina group could well be considering the possibilities of various State associations adopting a stronger role in establishing a school in the Southeast.

A number of NCCOA members plan to arrive here Saturday. Brady Distributors, Roanoke Vending, Southeastern Vending Distributors and Le-Sturgeon Distributors have arranged to have a hospitality suite in which operators can informally hold discussions prior to the Sunday meeting.

Wurlitzer Poll

• Continued from page 94

all the equipment used in their business is and how many records they purchased during 1966.

Price Waterhouse & Co., which is not an auditor for any phonograph manufacturer, has been retained to handle the poll.

"In tabulating the results of the questionnaire," said Bear, "extreme care will be used to preclude disclosure of data concerning a single operator." After tabulation, all individual questionnaires will be destroyed by Price Waterhouse.

Commercial Truck Bodies
1436 Cowles
Long Beach, Calif.
775-1038

C&C Trailer & Body Co.
300 San Leandro Blvd.
San Leandro, Calif.
562-4331

Power Motive Corp.
4901 Vasquez Blvd.
Denver
292-3790

Transport Equipment Co.
3400 6th S.
Seattle
HU 2-2225

Allied Body Works
3922 7th S.
Seattle
MU 2-6520

SOUTHWEST

A-1 Truck Parts & Equip. Co.
710 McCarty
Houston
DR 5-0991

American Body & Equip. Co.
233 S.E. 28th St.
Dallas
AN 2-1578

Alton Body & Trailer, Inc.
1220 W. Commerce
Dallas
RI 2-6796

Dodson Truck Repair & Service
1605 1st St.
Houston
DR 2-7131

(Continued on page 103)

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help
support your Red Cross

HERE'S THE NEW 1968 GAME (A Year Ahead of Its Time!)

CHICAGO COIN'S

Park Lane

6-PLAYER PUCK BOWLER



Length 8' 10"

PROFIT-PROVEN FEATURES

• KEEP STRIKING FEATURE

If Player Makes a Strike, He Keeps Shooting Until He Misses. Strike Values Vary Each Frame.

• CALL STRIKE FEATURE

Player Pressing Call Strike Button Before Shot, Scores Double If Strike Is Made. Missed Call Strike Gives No Score.

- REGULATION
- STEP-UP
- FLASH-O-MATIC
- DUAL-FLASH

FASTER PLAY

No Waiting to Shoot Second Shot! Average Game Time Is Less Than 1 Minute!

2 PLAYS 25¢

Adjustable for 10¢ Play

- Wide Walnut Formica Hand Rails.
- Extra Protection—With All Steel Double Door... Pillar Proof Cash Box.
- New Brilliantly Lit Scoring Drums and Pins.

Mfrs. of PROVEN PROFIT MAKERS Since 1931

GOING STRONG!

SUPER-SCOPE • FLAIR • FESTIVAL

CHICAGO COIN MACHINE DIV.

CHICAGO DYNAMIC INDUSTRIES, INC.

1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

Coming Events

Feb. 15—Arkansas Music Operators Association, board of directors meeting, Albert Pike Hotel, Little Rock.

Feb. 26-28—Western Convention & Candy Show, yearly meeting, Century Plaza Hotel, Los Angeles.

Mar. 3-4—National Automatic Merchandising Association, spring regional meeting, Ambassador Hotel, Chicago.

Mar. 3-4—California Automatic Vendors Council, annual meeting, Holiday Inn Riviera Hotel, Palm Springs.

Mar. 10-11—National Automatic Merchandising Association, spring regional meeting, Monteleone Hotel, New Orleans.

Mar. 11-12—California Automatic Vendors Council, annual meeting, Holiday Inn Riviera Hotel, Palm Springs.

Mar. 17-18—Georgia Automatic Merchandising Council, annual meeting, Callaway Gardens, Pine Mountain.

Mar. 17-18—National Automatic Merchandising Association, spring regional meeting, Terrace Hilton Hotel, Cincinnati.

Mar. 23—Amalgamated Music Operators Association of Miami, regular meeting, site to be announced.

Mar. 31-Apr. 1—National Automatic Merchandising Association, spring regional meeting, Claridge Hotel, Atlantic City.

Apr. 1-2—Coin-Operated Industries of Nebraska, regular meeting, Holiday Inn, Grand Island.

Apr. 5-8—National Vendors Association, annual convention & trade show, Monteleone Hotel, New Orleans.

Apr. 7-8—National Automatic Merchandising Association, spring regional meeting, Charleston Inn, Charleston, S. C.

Apr. 8—Wisconsin Automatic Merchandising Council, annual meeting, Biggar's Motel, Appleton.

Apr. 8-12—National Association of Tobacco Distributors, annual trade show and convention, New York City.

Apr. 14-15—National Automatic Merchandising Association, spring regional meeting, Sheraton Plaza Hotel, Boston.

Apr. 21-22—Illinois Automatic Merchandising Council, meeting, Lake Lawn Lodge, Delavan, Wis.

Apr. 29—Montana Music Operators Association, regular meeting, Lewiston.

Apr. 29—Northwest Automatic Retailers Council, annual meeting, Sheraton-Motor Inn, Portland, Ore.

May 5-7—Pennsylvania Automatic Merchandising Council, meeting, Host Farm, Lancaster, Pa.

May 19-21—North Carolina Vending Association-South Carolina Automatic Merchandising Association, annual meeting, Myrtle Beach, South Carolina, site to be announced.

May 20-21—Kansas Tobacco-Candy Distributors & Vendors, yearly convention, Lassen Hotel, Wichita, Kan.

May 27-31—National Confectioners Association, 84th Annual Convention, Chicago.

June 16-18—Minnesota Automatic Merchandising Council, meeting, Izzatys Lodge, Mille Lac Lake, Wis.

July 29-Aug. 1—National Candy Wholesalers Association, national convention and trade show, Washington Hilton Hotel, Washington, D. C.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, site to be announced.

Oct. 19-21—Ohio Association of Tobacco Distributors, annual convention and trade show, the Neil House, Columbus, Ohio.

Oct. 25-26—Music Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.

Oct. 28-31—National Automatic Merchandising Association, 22d annual convention and trade exposition, International Amphitheater, Chicago.

Nov. 30-Dec. 2—Music Oper-

Machine Moving Equipment Hand Trucks & Dollies

• Continued from page 102

EAST

Truck & Wheel Barrow Co., Inc.
22 Leonard St.
New York City
WA 5-5561

Material Handling Specialties
2210 Penn. Ave.
Pittsburgh, Pa.
471-6520

Elkay Products Co., Inc.
35 Brown Ave.
Springfield, N. J.
376-7550

Barry Hyman & Co., Inc.
144 Old Colony Ave.
South Boston, Mass.
268-3634

Ironbound Material Handling
Old Town Bank Building
Baltimore, Md.
LE 9-3712

American Materials Handling
226 LaFayette St.
New York City
WO 6-2442

McKee Steward Equipment Co.
166 Curry Hollow Rd.
Pleasant Hills, Pa.
892-2662

The Fairbanks Co.
4200 West Side Ave.
North Bergen, N. J.
SP 7-8800

Langley Handling Equip. Co.
926 Cambridge St.
Cambridge, Mass.
868-6600

Yankee Engineering Co., Inc.
3500 Washington Blvd.
Baltimore, Md.
247-0070

SOUTHEAST

Lewis-Shepard Industries Trucks
4141 N.E. 2 Ave.
Miami, Fla.
759-6644

Power Lift Equipment Co.
186 Roger St., N.E.
Atlanta, Ga.
378-2351

W. E. Johnson Equipment Co.
300 E. 10 Ct.
Hialeah, Fla.
885-2711

Industrial Trucks, Inc.
1113 Spring, N.W.
Atlanta, Ga.
876-5856

NORTH CENTRAL

Atlas Equipment Co.
229 S. W. Blvd.
Kansas City, Mo.
VI 2-9188

The Colson Corp.
20525 Center Ridge
Cleveland, Ohio
333-4044

A. J. Gates Co.
1741 E. 25th St.
Cleveland, Ohio
CH 1-1164

Consolidated Truck & Caster Co.
3900 Laclede
St. Louis, Mo.
JE 3-3580

White Industrial
3905 S. Ashland Ave.
Chicago, Ill.
376-8500

Skarnes, Inc.
2907 Franklin Ave. E.
Minneapolis, Minn.
339-9141

Washington Kinney Co.
4040 W. Lake St.
Chicago, Illinois
638-6133

The Wico Corp.
2913 N. Pulaski Ave.
Chicago, Ill.
P&D Co.
4150 Olive St.
St. Louis, Mo.
JE 1-4714

Lewis-Shepard Industrial Trucks
1714 Wyandot
Kansas City, Mo.
HA 1-5844

Cassidy Bros.
2295 University Ave.
St. Paul, Minn.
644-3515

Industrial Handling Equip. Co.
1225-35 W. Monroe St.
Chicago, Ill.
MI 6-8554

Applied Handling Co., Inc.
2927 N. 84th
Omaha, Neb.
393-7610

N.H. Tax Talk

CONCORD, N. H.—State lawmakers here are reportedly interested in levying a tax on vending machines to meet \$17 million in new spending, resulting from Gov. John W. King's budget proposal. Taxes on liquor, soft drinks, tobacco and rooms and meals are also being considered.

ators of Virginia, 9th annual convention and trade show, John Marshall Hotel, Richmond.

Jan. 16-18, 1968—Amusement Trade's Association annual exhibition; Alexandra Palace, London.

D&R Industries
3223 Foster Ave.
Chicago, Ill.
Christy Equipment Co., Inc.
4435 N. 20th
Omaha, Neb.
453-4700
Modern Equipment Co., Inc.
2011 Cumming
Omaha, Neb.
341-4939

SOUTH CENTRAL

Jim McCabe Co
2936 Cont.
New Orleans
821-0861
Equipment Engineering Co.
2889 Walnut Grove Rd.
Memphis
324-4446

Reynick Co.
4018 Thalia
New Orleans
822-2180

Delta, Inc.
103 N. Nesbitt
Jonesboro, Ark.
(501) WE 5-3711

Motion, Inc.
2198 Dunn Rd.
Memphis
743-9454

B&G Equip. Co.
632 Tchauptulas
New Orleans
529-7447

Burns Troy Co.
Summer Ave.
Memphis
458-4478

Wurzberg Bros., Inc.
710 S. 4th
Memphis
525-1441

Hyster Sales & Service, Inc.
697 E. H. Crump Blvd. E.
Memphis
526-3261

SOUTHWEST

American Pully Co.
300 S. 67th
Houston
WA 8-3361
Commercial Industrial
Supply Co.
9034 Diplomacy
Dallas
ME 1-5600

Hogan Equip. Co.
7001 Halsburg
Houston
WA 1-2141
C. H. Collier Co.
154 Payne St.
Dallas
RI 1-3351

WEST

Wiley Parts & Equip. Corp.
12324 Center St.
Hollydale, Calif.
636-9711

Kelley Fox Co.
3839 Jackson
Denver
399-2462

Walters Specialty Equip. Co.
18104 102nd Ave. NE
Seattle
HU 6-1222

Ceco Supply
1400 Pass
Los Angeles
849-2622

King & East Machinery Corp.
2050 Bryant
Denver
433-6413

Material Handling Associates, Inc.
1004 116th NE
Seattle
GL 4-5095

Peninsula Fork Lift Co.
850 So. Bayshore Blvd.
San Mateo, Calif.
342-6085

Pomona Valley Fork Lift
1129 W. 2nd St.
Pomona, Calif.
624-9418

R. A. Brown Co.
502 1st St. S.
Seattle
MA 4-3100

Applied Handling, Inc.
770 Wyndt
Denver
266-3421

Cal Lift, Inc.
6403 E. Slauson
Los Angeles
685-7100

Air Mac, Inc.
3838 4th St. S.
Seattle
MU 2-3388

Yale & Towne, Inc.
777 N. 1st St.
San Jose, Calif.
292-1979

Perin Co., Inc.
128 Starlite
San Francisco
583-3672

(Continued on page 104)

"NO"
LOCATIONS
BECOME
"GO"
LOCATIONS



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NEW
CORONADO
Model 431
100 selection
music maker!

ROCK-OLA

... the dependable line of
money makin' music makers.

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Corporation
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Chicago, Illinois 60651

Williams® Arctic GUN

REGULAR OR NOVELTY MODELS

- 25 Shots Minimum — 35 Shots Maximum.
- Swinging Star Target That Spins When Hit.
- Traveling Bear Turns Around When Hit.
- 5 Disappearing Animal Targets.
- Black Light With Glowing Targets & Scenery In Depth.
- Time Feature — Adjustable.
- Beat This Score Feature.
- Standard Chute — 10c
- Kiddie Platform — Optional Extra

SIZE
24½" Wide
35½" Deep
69" High
318 lbs. Crated Wt.

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CABLE ADDRESS WILCOIN CHICAGO
AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR

Machine Moving Equipment Tarpaulins & Pads

SOUTH CENTRAL

Continued from page 103

EAST

Alexander Zeitlin
New York, N. Y.
WA 4-4765 (Tarps)

Baltimore Canvas Products
2861 W. Franklin
Baltimore, Md.
947-7890 (Tarps)

The Wico Corp.
Chicago, Ill. (Pads)
(Through Coin Distribs)

Robert T. Goldberg, Inc.
2 W. 45th St.
New York City
867-5070 (Tarps)

Musick Canvas Products
1212 Madison Ave.
Pittsburgh, Pa.
231-1936 (Tarps)

General Wiping Cloth Co.
2100 Aliceana
Baltimore, Md.
DI 2-3500 (pads)

C&S Canvas Products Corp.
4912 3rd Ave.
Brooklyn, N. Y.
GE 9-8577 (Tarps)

F. W. Haxel & Co.
200 N. Pearl
Baltimore, Md.
LE 9-5579

D&R Industries
Chicago, Ill. (Pads)
(Through Coin Distribs)

Harry Miller Co., Inc.
540 E. St.
Boston, Mass.
423-0300 (Tarps)

W. E. Palmer Co., Inc.
69 Long Wharf
Boston, Mass.
482-1223 (Tarps)
Revere Plastics, Inc.
16 Industrial Ave.
Little Ferry, N. J.
489-9777 (Tarps)

SOUTHEAST

Peach State Dist.
1040 Boulevard, S. E.
Atlanta, Ga. (Pads)
American Canvas Products Corp.
450 N. W. North River Dr.
Miami, Fla.
377-2026 (Tarps)

Capitol Awning & Tarpaulin Co.
1402 Willingham Dr.
Atlanta, Ga.
761-8431 (Tarps)

Idea Co. of Atlanta, Inc.
375 Grant Circle, S. E.
Atlanta, Ga.
622-1555 (Tarps)

The Wico Corp.
Chicago, Ill. (pads)
(Through Coin Distribs)
Seminole Awning Co.
2550 N. W. 2 Ave.
Miami, Fla.
635-6433 (Tarps)
Georgia Tent & Awning Co.
228 Margaret, S. E.
Atlanta, Ga.
523-7551 (Tarps)

NORTH CENTRAL

The Wico Corp.
Chicago, Ill. (Pads)
(Through Coin Distribs)
Barnett Awning Co.
2307 Troost

Kansas City, Mo.
HA 1-4166
The American Tarpaulin & Padding Co.
1621 St. Clair
Cleveland, Ohio
TO 1-3515

Allstar Canvas Co.
2837 W. Armitage
Chicago, Ill.
HU 6-1537 (Tarps)

Dadson's
2103 Cedar Ave.
336-4712
Minneapolis, Minn. (Tarps)

Hoiggard's
355 S. Highway 100
Minneapolis, Minn.
929-1351 (Tarps)

Zamzow Mfg. Co., Inc.
1956 N. Broadway
St. Louis, Mo.
CE 1-5034 (Tarps)

D&R Industries
Chicago, Ill. (Pads)
(Through Coin Distribs)
Industrial Tarp & Canvas Co.
1331 St. Clair
Cleveland, Ohio
SU 1-0878

Capco
622 Prospect
Kansas City, Mo.
CH 1-5533 (Tarps)

Canvas Products Co.
2115 Locust
St. Louis, Mo.
CH 1-1252

Midwest Canvas Co.
5315 W. Lake St.
Chicago, Ill.
AU 7-5976

Zalkin, Inc.
501 Pacific
Omaha, Neb. (Pads)
346-4894

Iskiwitz & Co.
604 Marble Ave.
Memphis
526-8944 (Pads and Tarps)

Brook Tarpaulin Co.
429 Celeste
New Orleans
525-4160

Memphis-Delta Tent & Awning
296 East
Memphis
275-1259 (Tarps)

Fauria Awning & Shade Co.
1216 Royal
New Orleans
522-1777 (Tarps)

Norrell, Inc.
921 Scott
Memphis
327-7391 (Tarps)

Cornell Tarpaulin Co.
350 N. 2nd
Memphis
526-4347

Roland's
520 N. Rampart
New Orleans
524-8248 (Tarps)

Foster Co., Inc.
430 Notre Dame
New Orleans
525-1321 (Tarps)

WEST

Tollefson's
742 N. Labrea
Inglewood, Calif.
672-4078 (Pads)

Colorado Sanitary Wiping Co.
1401 Zuni
Denver
825-0661 (Pads)

Fulton-Denver Co.
3500 Wynkp.
Denver
255-0327 (Pads)

Central Bag & Burlap Co.
2715 Blake
Denver
222-2879 (Pads)

SOUTHWEST

Pillow Mfg. Co.
710 N. Drennon
Houston
FA 3-5108 (Pads)

New Haven Quilt & Pad Co. of Texas
2903 St. Louis
Dallas
RI 7-1700 (Pads)

Southwest Quilt & Pad, Inc.
617 N. 7
Midlothian, Texas
GR 5-3421 (Pads)

Artex-Lane Co.
2614 Andjon
Dallas
FL 7-9416

Alexander Shade & Awning Co.
119 Gray
Houston
FA 3-6334 (Tarps)

Capp Tent & Awning Co.
1104 Rock Island
Dallas
RI 7-5652 (Tarps)

American Canvas Products Co.
4520 Telephone
Houston
MI 5-6921 (Tarps)

Childress Canvas Products
10414 Harry Hines
Dallas
FL 2-8349 (Tarps)

MOA Kicks Off Drive for More 1-Stop Members

Continued from page 94

one-stops have exhibited is a vital, ideal link to record manufacturers.

"The annual convention provides a meeting place and a forum for all segments of the industry," Tolisano said. "Our exhibitors are the top record companies and phonograph manufacturers."

Most convention delegates recall sessions devoted to record programming the past few years. These open discussions between panel members and operators from the floor have been scenes of heated and enlightening communication.

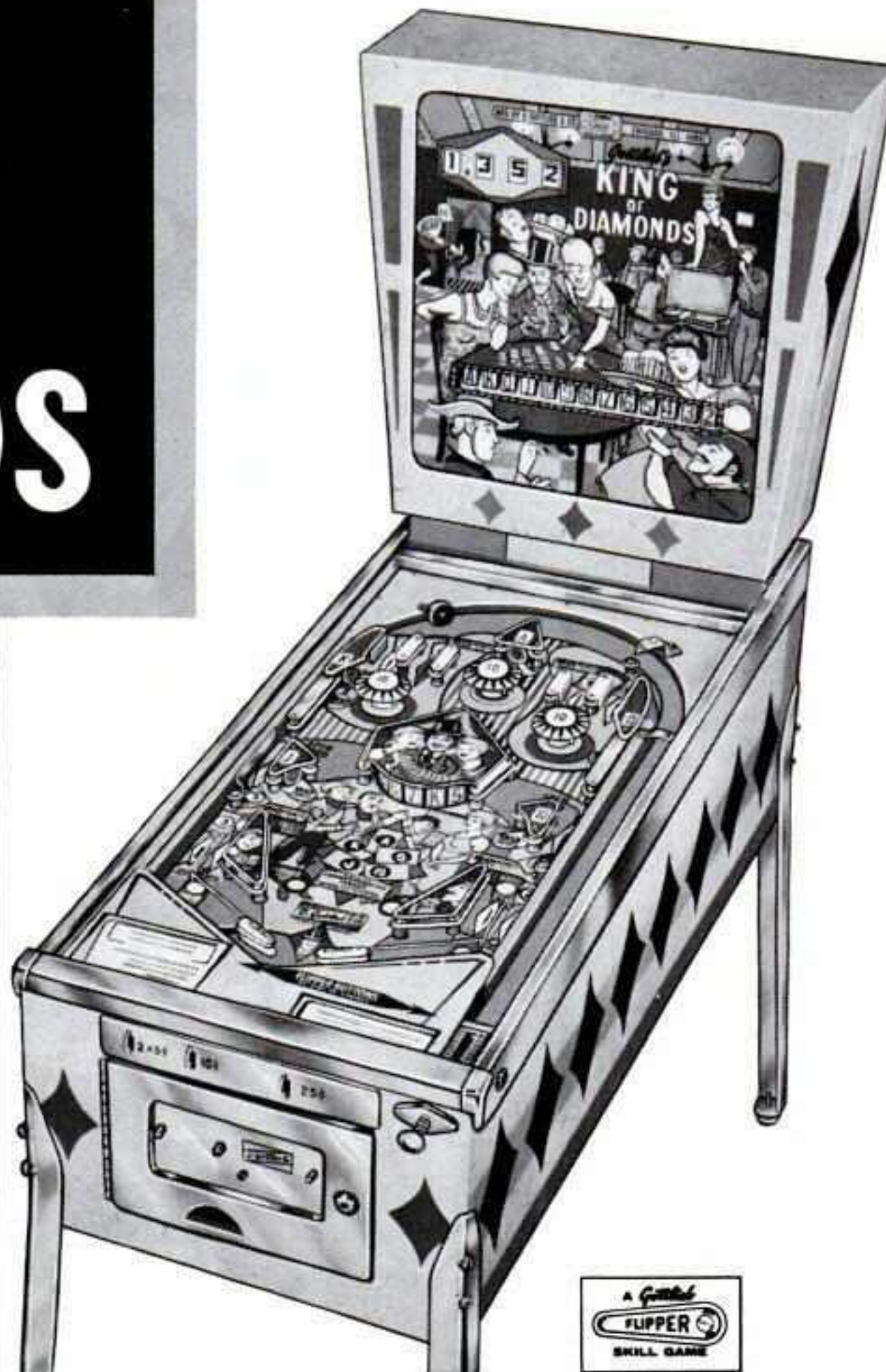
Most operators believe that because they see only the sub-distributor, that is, the one-stop, the one-stop is the vital link between music operator and the record manufacturer. Therefore, the one-stop should be at the convention, operators say. The new MOA drive for one-stop members is aimed at filling this void. One-stop dues are \$100 annually.

Discussion of a greater role for one-stops in MOA will undoubtedly occupy much time at the Washington board meeting March 5-7.

Another matter to be taken up will be the association's approach to the proposed change in the copyright law which could vitally affect jukebox operators. MOA committees will be overhauled, procedures for nominating and electing officers will be examined. Also on the agenda are plans to review policies for the annual convention and the annual MOA awards program for record companies.

A K Q J 10 7 6 5 2

Gottlieb's KING OF DIAMONDS



Colorful DROP-CARDS in lightbox indicate when cards are scored.

8 rollovers 5 bull-eye targets and carousel targets score cards Ace through Deuce.

Dropping cards 2 through 9 lights rollover for special.

All cards down score special and relight one of 5 bulls-eye targets for special.

Electric AUTO-BALL LIFT speeds play.

New ultra-efficient "DECAGON" scoring units.

New ALL STAINLESS steel front molding.

New ILLUMINATED score-card holder contains new ball-in-play and game over indicators.

Available with TRIPLE coin chute combinations.

3 or 5 ball play option.

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Thou Shalt Not Program Sacred Sides—Except . . .

LOS ANGELES—David J. Solish, executive at Coin Machine Service Co., is abusing one of his cardinal rules on jukebox programming. But he's enjoying doing it.

Solish, who adheres to the philosophy of "thou shalt not program religious or holiday music on jukeboxes," is willing to make an exception to the rule after seeing the results of Barbra Streisand's "Silent Night," a Columbia single release for the holiday season.

"More than a month after the Christmas season," Solish said, "I still have 'Silent Night' playing on about 25 jukeboxes in a variety of locations."

Even more alarming to Solish is that in many of his locations the Streisand holiday record today is doing better than many of the "accepted jukebox selections." "I first decided to put the tune on the jukebox playlist simply because I enjoy Streisand," he said, "Now, here it is January and I'm still getting substantial play on 'Silent Night,' more than a month after the Christmas season."

Although he always places Bing Crosby's "White Christmas" on the jukebox, Solish admits its more of a tradition rather than a profitable business practice.

"Religious and holiday programming generate few plays on the jukebox," Solish believes.

Control Bars, Not Jukebox

LOS ANGELES—An ordinance revision to add new controls to topless bars and teen dance halls was approved by the Los Angeles County Board of Supervisors Tuesday (31), but they refused to consider controls on jukeboxes.

The 64-page law, proposed by the County Delinquency and Crime Commission, gives the coin machines freedom to be played without restriction in topless bars, Go Go establishments and teen dance halls.

Robert L. Curry, commission chairman, said the revisions were urgent in "view of a vacuum in teen entertainment throughout the whole country." Curry feels phonographs can help fill an entertainment void for teen-agers.

Also exempted from the licensing requirements are establishments employing only "instrument music alone" or jukeboxes. All entertainment, except jukeboxes, is banned between the hours of 2 a.m. and 6 p.m. except under special permits.



BERT DAVIDSON, like many Chicago-based coinmen, was stranded by the recent blizzard as he made the rounds of his 14-State territory for Wurlitzer. He is seen here at the Cincinnati railroad station prior to a 12-hour snail-pace trip back into the city.

Coinmen In The News

MILWAUKEE

The demand for good used jukeboxes, games and pool tables for recreation room use continues strong, according to Clarence Smith, Milwaukee Amusement Co. . . . Traffic in distributor showrooms fell off noticeably during the Christmas-New Year period, noted Russ Townsend, United, Inc., Wurlitzer distrib. Stop-ins did, however, include these regulars: Les Reder, L. R. Distributors,

Milwaukee; Nate Robinson, Madison Coin Machine Co., Madison; Mrs. Ethylene Radloff, Radloff Music Co., Madison, and Stan Williams, Bailey's Harbor. . . . Casey Karpinski, Kewpie Novelty Co., reports that he sold part of his routes recently, but plans to stay on in the business. This year, Casey adds, is his 26th year in the coin-machine industry. . . . Disk distributor John O'Brien has moved his one-stopper operation to a new location at 5825 North 96th Street.

"Finally got a place with carpet on the floor," says John. . . . Jerome (Red) Jacomet, Red's Novelty Co., West Allis, reports continued growth for his Auto-Photo Co. distributorship. "We're locating a lot of photo machines in national discount department stores these days." . . . Biggest selling singles to music operators, according to Mike Geppert, buyer at Downtown Radio Doctors, include these post-holiday favorites: "I'm a Believer," by the Monkees; Perry Como's "Here Comes My Baby," and "Tiny Bubbles," by Don Ho, on Reprise. **BENN OLLMAN**

COLOR-SONICS GIVES YOU MORE THAN JUST A SONG AND DANCE

We let Nancy Sinatra, Julie London, Lainie Kazan, Connie Francis and Fran Jeffries give you a big song and dance on Color-Sonics. Plus a host of other top performers that make up the selections on our 2600 audio-visual theater. And Theater it is. Every performance is produced by professional film makers—top directors, cameramen and choreographers. Our library of current films is over one hundred. And more are being added every month.

But inside where it counts, Color-Sonics is a Made-in-U.S.A. instrument. That means smooth operation and reliability with off-the-shelf components for trouble free servicing. No expensive downtime. Each selection is on a separate, continuous loop cartridge exclusive with Color-Sonics. No complex rewinding. The cartridge drops in as easily as a record. And the superb Color-Sonics projection system is produced by the Fairchild Company.

Come next spring, Color-Sonics will start delivery on the Combi-150. This combines the unique features of the 2600 Color-Sonics theater with those of a 128 selection jukebox. Because of initial limited production, the first deliveries will be to current dealers.

And here is what some of these dealers have to say—



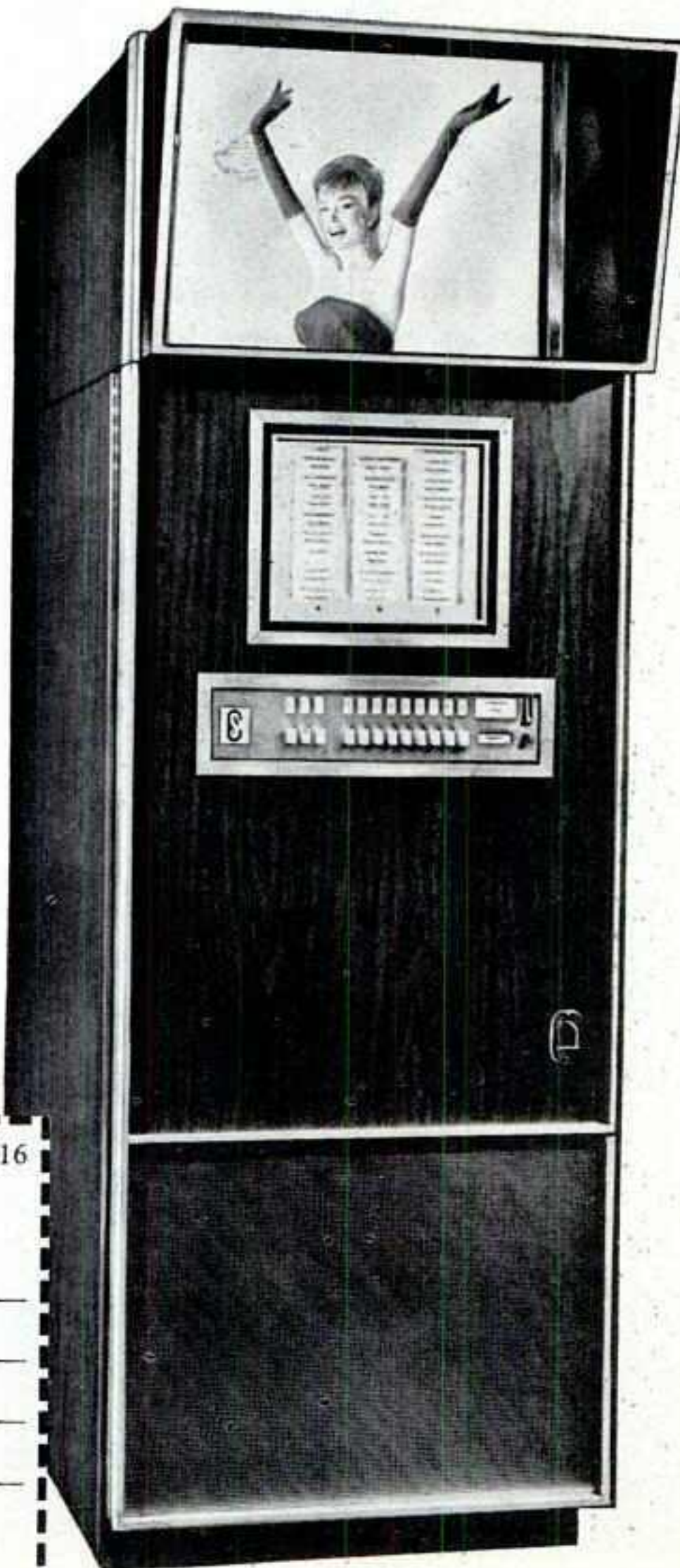
Henry Leyser "... Color-Sonics is starting to achieve an operating record of reliability." Associated Coin Amusement Co. Inc. Color-Sonics distributor for California



Ed Alexander "... Color-Sonics is a quality made machine, trouble-free and reliable." Color-Sonics of Missouri



Kaghan Brothers "... Melody music, one of our operators, reports in the past six weeks he has had one service call... with no downtime because of the automatic reject". Color-Sonics of Illinois



Color-Sonics Inc., 99 Park Avenue, New York, N. Y. 10016

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YOUR BIG MONEY MAKER IN '67.

Write or call for details of new games for 1967.

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Say You Saw It in Billboard
Billboard

Model Parts Department Hub of New Atlanta Firm

ATLANTA—Operators from all parts of Georgia and some from adjoining States were introduced to a model distributorship here last weekend during a two-day open house at South Atlantic Distributing Co.'s spacious 20,000-square-foot headquarters on Talbert Avenue.

The operation is stocking over 800,000 parts using a Kardex perpetual inventory system, posted daily, showing the exact movement of every item. Additionally, Joe Fitzpatrick, a Seeburg vice-president heading up the new operation here, intends to have the most complete stock of Little LP's ever

carried by any distributor. A modern, fully equipped service shop is also nearly complete as is a special vending machine workshop which includes steam-cleaning facilities.

On hand to welcome guests were sales manager Ralph Gabrielson, office manager Charles T. Cooper, sales staffers Jack McLoughlin and Jack Lovelady, parts sales manager Charlie Black and service manager Davey Corley.

Top executives here from Seeburg included E. Claffey, vice-president phonograph sales department; Robert Breither, vending division manager; national promotion manager Stanley Jarocki, field service engineer Norm Haas and vending field service engineer Ed Husky.

Foosball

Additionally, L. T. Patterson, president of Patterson International, importer of Foosball Match and other coin-operated equipment, and regional sales manager Eugene J. Deutsch, attended. South Atlantic Distributing Co. is now handling the Patterson International line.

The new facility here is located only minutes away from two large one-stops and 10 minutes from downtown Atlanta, via the freeway. Parts sales manager, Charlie Black, who was at Rich's Department store many years and is long-experienced in inventory-control problems, explained that South Atlantic was only 40 minutes from the airport and often utilizes air freight to guarantee operators overnight delivery on hard-to-get items.

At the heart of the elaborate

Addressograph Solution To Title Strip Problem

PHOENIX, Ariz.—Producing as many as 500 title strips in 30 minutes or so is the purpose of an efficient pair of Addressograph machines, recently installed in the programming department of Garrison Sales Co. here.

Before the two machines were installed, Bud Burgess, who handles the programming load for five routes, had to use the conventional typewriter. As routes grew, however, as did the frequency of record changes, it became obvious that nothing less than a full-time typist would be able to keep up with the workload.

The result was the installation of one machine which can quickly cut Addressograph stencil plates, and a hand-operated series machine, which prints one record label per stroke of a handle at the top, moving the title strip up one notch, as each stroke is administered.

Automatic Operation

"When we want to program the same record on many locations simultaneously, we simply make the plate, insert it into the machine, and then feed a continuous strip of title strips

into the bottom, which come out at the top, ready printed for use," Burgess said. "It takes less than one-tenth the time which would be required for typing by the fastest typist we could find."

Burgess, in fact, has been so impressed with the efficiency of this method of rapid duplication of single titles that he urged a Phoenix one-stop from which most of the route records are bought, to install similar equipment.

As each of the plates is used, it is filed in a metal cabinet, alongside the imprinting table, with a dozen drawers alphabetically indexed from A to Z. File drawers are sectioned off by artist, so that the plate which identifies, for example, a new Monkees' ditty, will be easily found in the section reserved for the Monkees under the "M." The plates are kept active, divided into their artists' groups, until a record is deemed "exhausted" or a "dud."

Location owners and their customers alike appreciate the neatness and high legibility of the block letters which Burgess specified in buying the Addressograph equipment. Chosen to match the type on the typewriter used in the same office, the Addressograph plates mean neat, evenly spaced letter appearance for every jukebox on location.



Reconditioned SPECIALS Guaranteed

PIN BALLS — BOWLERS — ARCADE	
BALLY	
SHEBA, 2-PI.	\$275
BIG DAY, 4-PI.	325
2-IN-1, 2-PI.	265
MAD WORLD, 2-PI.	250
BONGO, 2-PI.	205
THREE IN LINE, 4-PI.	210
WILLIAMS	
BIG INNING	\$215
DOUBLE PLAY	325
CHICAGO COIN ARCADE	
ALL STAR BASEBALL	\$225
BIG LEAGUE BASEBALL	350
CHAMPION RIFLE RANGE.	265

SPECIAL!
MIDWAY MYSTERY SCORE
\$275

Write for complete 1967 Catalog of
Phonographs, Vending and Games.
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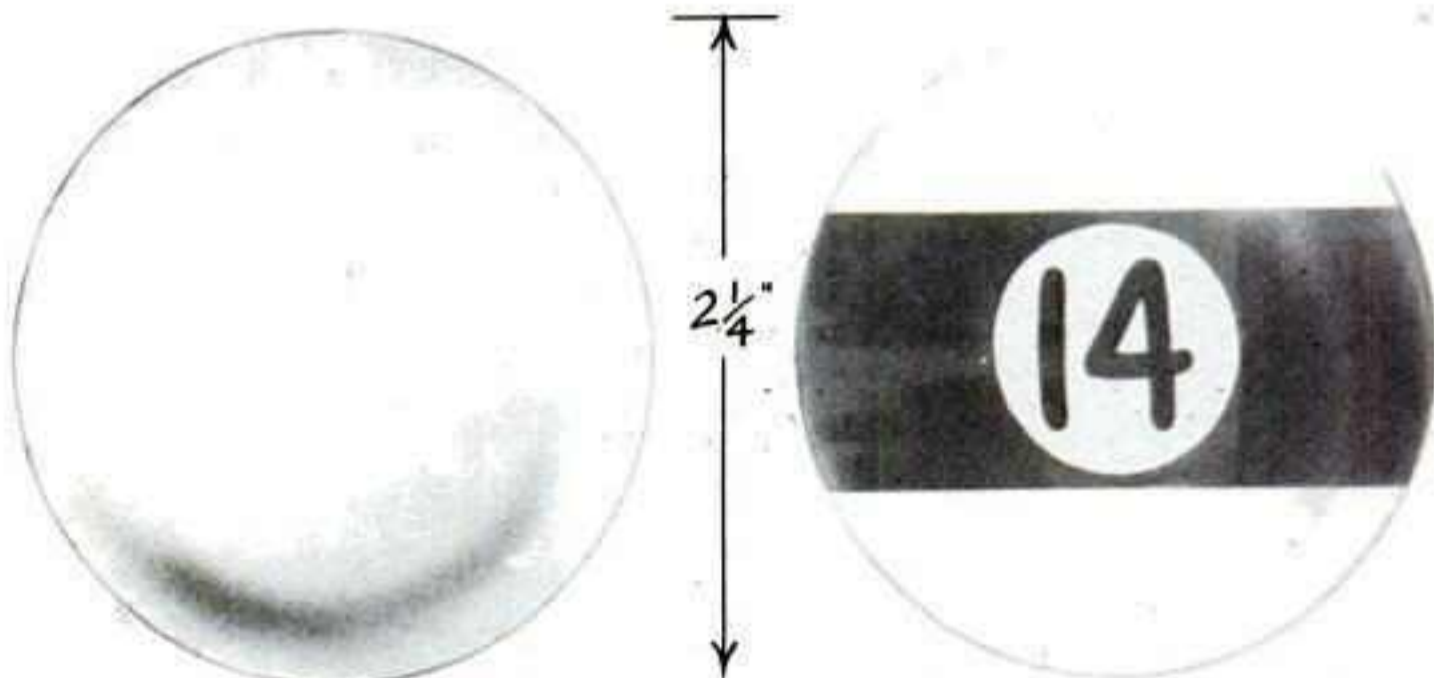
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only **Valley** has the regulation

MAGNETIC CUE BALL patent pending

the ball that always measures $2\frac{1}{4}$ " , not $2\frac{3}{8}$ " , not $2\frac{9}{16}$ " not $2\frac{5}{16}$ "
NOW ALL 16 BALLS ARE THE SAME SIZE AND WEIGHT



Valley Magnetic Cue Ball (shown at left) is always $2\frac{1}{4}$ " . . . the same size as the regulation cue ball (shown on right).

Seven (7) years of research and field testing were devoted in the development of the $2\frac{1}{4}$ " Magnetic Cue Ball which is the same size and weight used for home and professional pool.

ADVANTAGES OF VALLEY'S MAGNETIC CUE BALL which affords New Game Interest, Attracts New Players and brings Greater Profits.

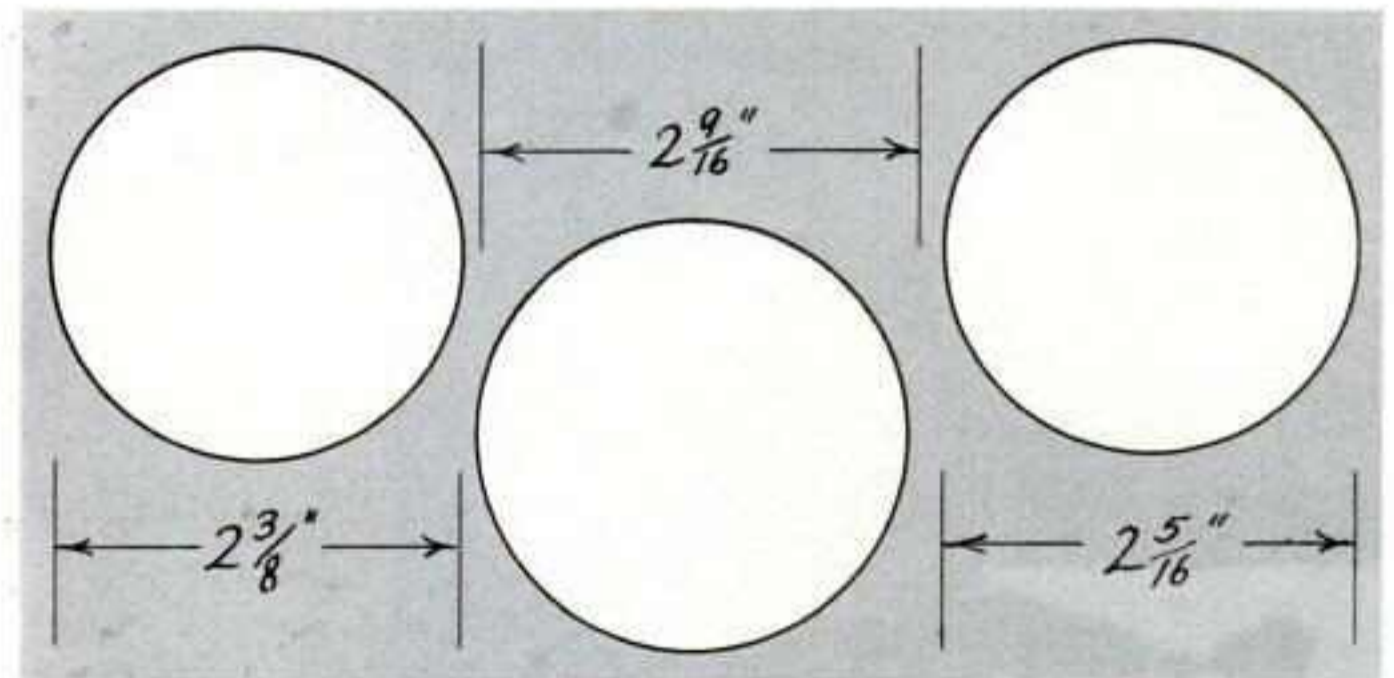
Home and professional players can now play coin-operated pool without the larger size cue ball affecting game.

Magnetic Cue Ball will not become trapped as it separates itself from other balls.

Magnetic Cue Ball is trapped after all numbered balls are played.

Regulation size and weight assures player more accuracy.

Player realizes more "english" and "draw" on the ball.



Other brands of cue balls measure $2\frac{3}{8}$ " , $2\frac{9}{16}$ " , $2\frac{5}{16}$ "

PIN POINT ACCURACY

Magnetic Cue Ball hits ball "dead center" instead of above or below center.

Hits cushions at proper height for greater accuracy.

Table can use $2\frac{3}{8}$ " cue ball, no adjustment or change necessary.

Valley

manufacturing & sales company

333 Morton Street • Bay City, Michigan • Area Code 517 892-4536

For information on Valley's $2\frac{1}{4}$ " Magnetic Cue Ball . . . the innovation that's revolutionizing the coin-operated billiard industry, write or call.

SOUND REASONING

Any way you listen to it, the reason for the better money a Wurlitzer AMERICANA takes in is the better music it puts out. Drop into your Wurlitzer Distributor and let your own ears do some sound reasoning.

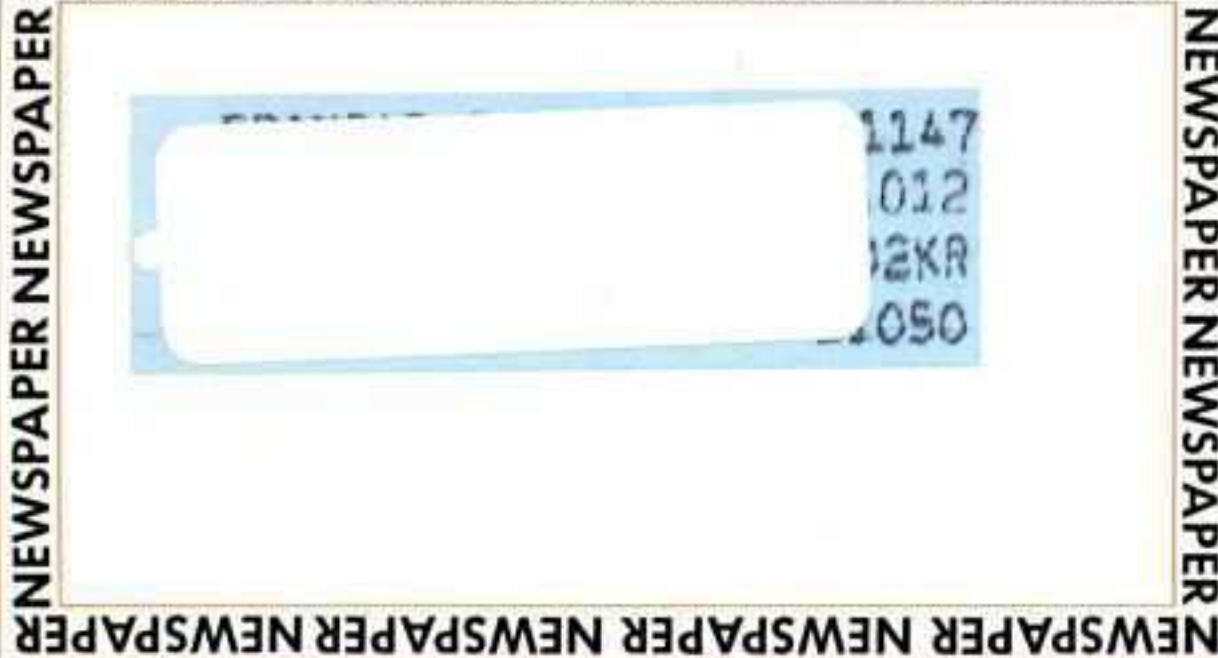


WURLITZER

AMERICANA

THE WURLITZER COMPANY

• NORTH TONAWANDA, NEW YORK



POP SPOTLIGHT
THE BEST OF THE LOVIN' SPOONFUL
 Kama Sutra KLP 8056 (M);
 KLPS 8056 (S)

The creative group has enjoyed great success with their previous singles and album releases, and this group of their best performances should top them all. "Daydream," "Jug Band Music" and "Summer in the City" are just three of the big ones included. Four beautiful pictures are enclosed.



POP SPOTLIGHT
THERE'S A KIND OF HUSH ALL OVER THE WORLD
 Herman's Hermits. MGM E 4438 (M); SE 4438 (S)

With their current hit single leading off this highly commercial package, the talented group is bound to be riding at the top of the LP chart very shortly. Previous winners "East-West" and "Dandy" are included along with "No Milk Today," and new numbers "Gaslight Street" and "Rattler."



POP SPOTLIGHT
SAYIN' SOMETHIN'
 Righteous Brothers. Verve V 5010 (M); V6-5010 (S)

The soul brothers have a hot commercial offering that gives their talents a perfect showcase. From their current single "Along Came Jones" to "Hold On, I'm Comin'" and "On the Other Side of Goodbye," their performances are filled with excitement. Highlight is their exceptional interpretation of "Will You Love Me Tomorrow."



POP SPOTLIGHT
SOLID GOLDSBORO—BOBBY GOLDBORO'S GREATEST HITS
 United Artists UAL 3561 (M);
 UAS 6561 (S)

Hot package filled with the very best of the Goldsboro hits is a sure bet for the top of the LP charts. Included are "See the Funny Little Clown," "Little Things," "I Know You Better Than That" and his most recent winner, "Blue Autumn."



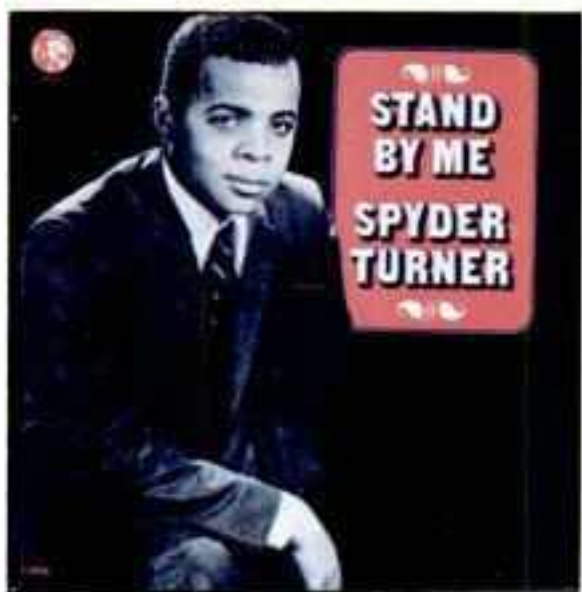
POP SPOTLIGHT
ERIC IS HERE
 Eric Burdon & the Animals. MGM E 4433 (M); SE 4433 (S)

Eric Burdon is in the solo spotlight in this powerful package with the group adding strong support. "It's Been a Long Time Coming" and "In the Night" get the soulful Burdon treatment, along with the hit "Help Me, Girl." Exceptional Tom Wilson production headed straight for the charts.



POP SPOTLIGHT
NEON
 The Cyrkle. Columbia CL 2632 (M); CS 9432 (S)

The "Red Rubber Ball" group scored on the charts with their first album, and this well-balanced program should do equally well. "Please Don't Ever Leave Me," "I'm Happy Just to Dance With You" and their current hit "I Wish You Could Be Here" are enhanced by their smooth vocal blend and top arrangements.



POP SPOTLIGHT
STAND BY ME
 Spyder Turner. MGM E 4450 (M); SE 4450 (S)

Hot on the heels of his smash hit single "Stand By Me," comes this powerful album debut for the talented newcomer. With pop and r&b markets going out on this one, it's bound to be a big item. He performs well on "Dream Lover," "Your Precious Love" and "Hold On, I'm Coming," with the uncut version of his hit a highlight.



POP SPOTLIGHT
BULLFIGHT!
 Roger Laredo. London SP 44082 (S)

You're in the ring surrounded by cheering crowds with the band playing "La Macarenas," and it's all here on this superb stereo recording under the direction of Roger Laredo. Faithfully captured and stunningly produced by Tony D'Amato, this is destined to be a big sales item.



COUNTRY SPOTLIGHT
DON'T COME HOME A DRINKIN'
 Loretta Lynn. Decca DL 4842 (M); DL 74842 (S)

Top country stylist has assembled a winning program of good country tunes, old and new, and delivers them in her own distinctive style. Her touching performance of "Three Goes My Everything," is contrasted by the rhythm arrangements of "The Devil Gave His Dues" and "I Got Caught." Bound to be a sales giant.

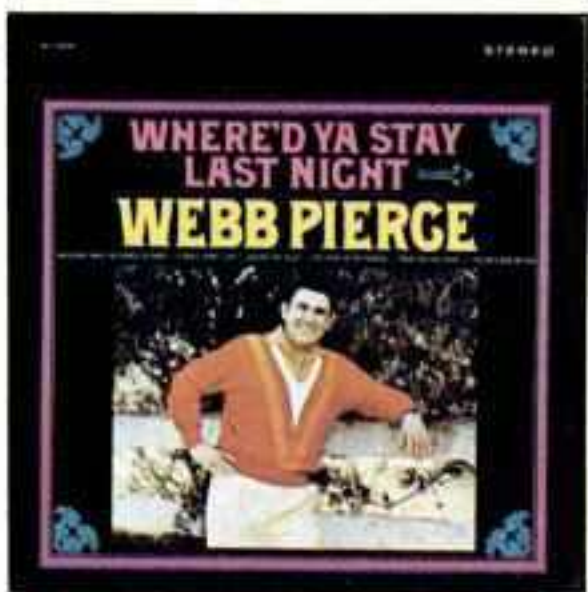
COUNTRY SPOTLIGHT
THE GAME OF TRIANGLES
 Bobby Bare, Norma Jean, Liz Anderson. RCA Victor LPM 3764 (M); LSP 3764 (S)

With a roundup of talent like this, the album can't miss. Individually and together, performances are exceptional. Included are Bare's "Homesick," Norma Jean's "Don't Let That Doorknob Hit You" and Anderson's "Wife of the Party," along with their big single "The Game of Triangles."



COUNTRY SPOTLIGHT
WHERE'D YA STAY LAST NIGHT
 Webb Pierce. Decca DL 4844 (M); DL 74844 (S)

A program of exceptional country tunes given the Pierce treatment is bound to be a top sales winner. He turns in outstanding performances of "Make the World Go Away," "The Wild Side of Life" and "A White Sport Coat," among others. His current singles hit, leading off the album, adds immediate appeal.



COUNTRY SPOTLIGHT
ALL OF ME BELONGS TO YOU
 Bonnie Owens & the Strangers. Capitol T 2660 (M); ST 2660 (S)

Emotion-packed country ballads are handled to perfection by Bonnie Owens in this highly commercial package. Her big hit "Consider the Children" leads off the program, and her treatments of "All of Me Belongs to You" and "What's It Gonna Cost Me" are standouts.



CLASSICAL SPOTLIGHT
MOZART: PIANO CONCERTOS, VOL. III
 Lili Kraus / Vienna Festival Orch. (Simon). Epic 6061 (M); BSC 161 (S)

At last comes Vol. III in this distinguished cycle by the world's foremost interpreter of Mozart piano concertos. And here, as in previous sets, is the same precision, the unbelievable taste and the impeccable style. Another welcome and totally magnificent addition.



CLASSICAL SPOTLIGHT
MAHLER: DAS LIED VON DER ERDE
 Chaokasian / Lewis, Philadelphia Orch. (Ormandy). Columbia ML 6346 (M); MS 6946 (S)

Another fine pressing in the "Das Lied" sweepstakes. Richard Lewis is in strong voice as he stylishly sings his three songs, all with verve. This cycle provides some of Miss Chaokasian's most impressive singing to date. Ormandy and the Philadelphia, as usual, are excellent.



CLASSICAL SPOTLIGHT
BRUCKNER: SYMPHONY NO. 4/5 MOTETTEN
 Berlin Philharmoniker (Jochum). DGG 139 134/35 (S); 39 134/35 (M)

Bruckner's most popular symphony, the 4th, gets a radiant treatment, filled with character and exacting detail, by Jochum. The five choral pieces are sung with simplicity and ecclesiastical color behind Jochum's inspiring baton. A highly recommended two LP set.



CLASSICAL SPOTLIGHT
STOKOWSKI/WAGNER
 London Symphony (Stokowski). London SPC 21016 (S)

Stokowski and Wagner are an ideal combination as this dynamic, vibrant Phase 4 disk demonstrates. Five "Ring" instrumental excerpts are performed brilliantly by the London Symphony. "The Ride of the Valkyries" and the "Entrance of the Gods into Valhalla" are among the most spectacular. Siegfried's funeral music also is memorable.



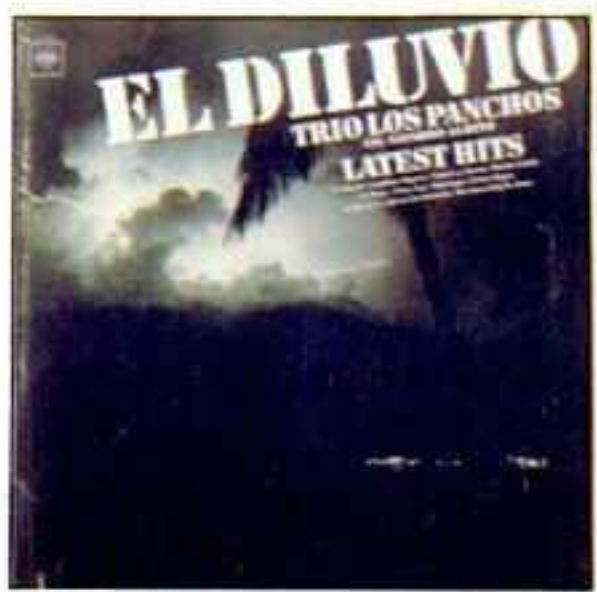
R&B SPOTLIGHT
TRAMP
 Lowell Fulson. Kent KLP 5020 (M)

A wailing blues package by better Fulson should follow his single hit up to the top of the charts. His rockin' rendition of "Get Your Game Up Tight" and a groovin' "Black Nights" are highlights. Watch this one in pop and r&b markets.



GOSPEL SPOTLIGHT
MY FAITH
 Mahalia Jackson. Columbia CL 2605 (M); CS 9504 (S)

Mahalia Jackson creates a magical mood with a gospel repertoire. She delivers with an emotional impact that takes hold and even a show song like "Lost in the Stars" takes on a reverent note in her handling.



INTERNATIONAL SPOTLIGHT
EL DILUVIO
 Trio Los Panchos. Columbia EX 5184 (M)

They keep on doing it—producing world hit after world hit. For instance, this LP featuring mariachi versions of "Black Orpheus," "Me Hace Falta Tu Amor" (I Need Your Love) and "Angelitos Negros" (Black Angels).