

Billboard

APRIL 22, 1967 • SEVENTY-THIRD YEAR • 75 CENTS

The International Music-Record Newsweekly

House OK's Revision — Senate Snarl Next?

By MILDRED HALL

WASHINGTON—Now that the House has passed the historic Copyright Revision bill H. R. 2512, including the first requirement for jukebox royalty since 1909—all eyes are on the Senate side.

The Senate Copyrights Subcommittee, which officially concluded its hearings last week, one day after the House acted on the revision, may come up with a first of its own: the highly controversial performance royalty for artists and/or manufacturers of the records played publicly for commercial profit on the air, in jukeboxes, and elsewhere. (See separate hearings story.)

If the Senate Judiciary Committee amends its bill (S. 597) to include this proviso, a wrangle of terrific proportions is expected. It could seriously delay what otherwise might be a fairly fast passage, possibly within this session.

Nevertheless, the Senate subcommittee under acting chairman Quentin Burdick (D., N. D.) has continued to explore the moral rights and

practical aspects of such a royalty, right into its last day of hearings. The House Copyright Subcommittee and the Copyright Office thought it better to leave the record royalty decision to "some future Congress," although they were not opposed in principle.

There still remain some issues in fairly warm dispute: *(Continued on page 10)*

Industry Sees Singles Sales Slump Dying; Peak LP Sales

By HANK FOX

NEW YORK — While singles sales took a sharp tumble during the year's first quarter, recordmen on all industry levels are expecting a change within the next few weeks. Album sales reached new highs.

Spinning off from a strong Christmas sales period, singles



began slipping early in the new year and have not since recovered. Of the dealers, rack jobbers, distributors and manufacturers interviewed, a few attributed the soft sales to purely a seasonal phenomenon, but most believed it to be more profound.

According to Billboard's Record Market Research (RMR) division, 45 rpm record sales in non-rack locations slumped 47.5 per cent under last year's total in the comparable first eight-week period—the nadir in RMR's eight-year charted sales history. (see graph.)

The singles slump has meant a \$5.4 million loss to the record dealer over the first two months of last year, but album strength has shifted his income from record sales to a profit of \$2.5 million for the same time span. LP sales continued

its upward climb, posting a 22.9 per cent gain over Jan.-Feb. 1966 figures.

(Continued on page 10)

Korvette Executive Urges Coding by Computerization

By ED DUBBS

NEW YORK — E. J. Korvette's top merchandising executive has called on the record industry to prepare for full entry into electronic data processing by retailers.

Abraham Jacobson, Korvette's senior vice-president and director of merchandising, said record producers, through some trade organization, should work toward a "standard numeral system" for cataloging records

so that one system could be fed into EDP computers.

Jacobson also urged manufacturers to begin letter-coding record jackets with the A, B, C, D and E price coding employed by many mass manufacturers. He said record manufacturers could accomplish this very easily by pre-coding the jackets at the same time they are printed. He added that the pre-coding would cost manufacturers very little and save retailers considerable costs.

(Continued on page 10)

E. Germany: W. Germany 'Verboten'

By OMER ANDERSON

BONN—East Germany has canceled all co-operation with West German record companies, with the Bayreuth music festival and with West German music generally.

East Germany is hinting strongly, too, that it may extend its ban on West German music contact to the appearance of American artists in the Communist area of Germany—the so-called "German Democratic Republic."

Concerning West German record companies, the East Ger- *(Continued on page 60)*



Pete Fountain was in his home town of New Orleans recently and received the Seeburg Music Trophy from John (Tac) Elms, who coincidentally was celebrating his 35th anniversary in the coin machine industry. Elms' Tac Amusement Co. operates hundreds of Seeburg coin phonographs in the New Orleans area and Fountain's Little LP albums are favorites on them. *(Advertisement)*

EMI Move Aids All-Stereo Cause

By GRAEME ANDREWS

LONDON — The long-awaited move to stereo-only album production in Britain received its biggest boost last Wednesday (12) with the announcement by EMI that, with its July classical releases, it is dropping mono classical production.

All future classical releases will be issued in stereo only. A decision on whether to switch to exclusive stereo production on pop album pressings will be made before year's end.

The announcement comes in the wake of a proposal by Jac Holzman, president of Elektra Records, that monaural production be discontinued, and all album prices be pegged at the stereo level (Billboard, April 8).

The contention of the U. S. executive is that the manufacturer can save an average of 10 cents a record in production costs with the elimination of two jackets and two inventories, and that the dealer, distributor, rack jobber and one-stop can effect similar economies through easier inventory control.

Hailed by Retailers

The EMI announcement has been welcomed by *(Continued on page 10)*



Sonny & Cher have another Top 10 smash with their new Atco single, "A Beautiful Story" (Atco 6480), out this week. Advance orders for "A Beautiful Story" indicate it will be the big hit of the summer. *(Advertisement)*

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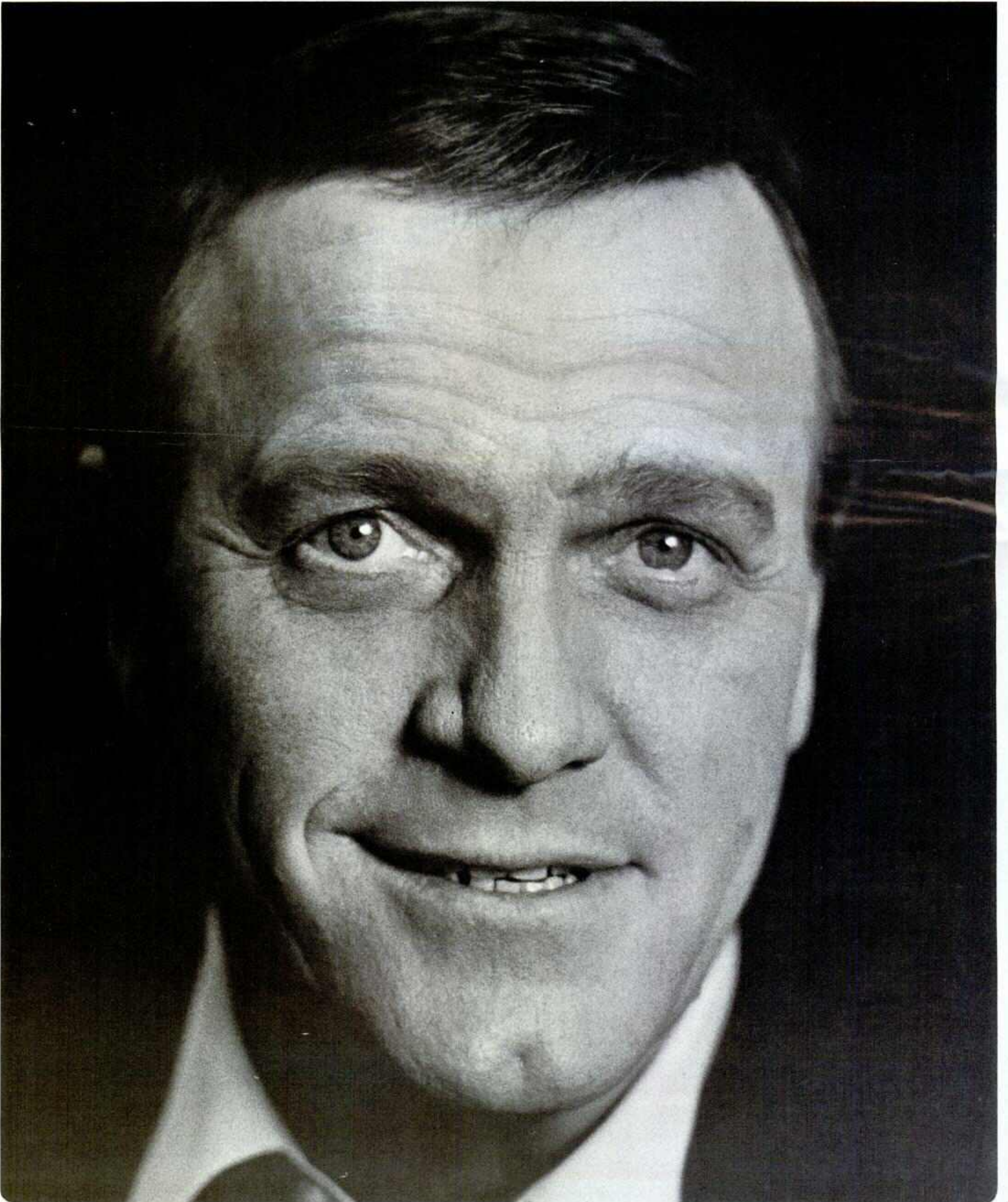
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Warner Bros. Buys Valiant

LOS ANGELES — Seven-year-old Valiant Records has been purchased by Warner Bros. Records for an undisclosed sum in a transaction which places the Association and Shelby Flint, the label's two top-selling acts, on the WB logo. The Valiant name will become "temporarily inactive."

As part of the purchase, WB acquires two publishing firms, Sherman DeVorzon Music and Barbil Music. The first company is a BMI firm, which places Warner Bros. in the BMI fraternity for the first time. Its own Music Publishers Holding Co. is ASCAP, and the company has previously denied it would form a BMI wing.

Valiant had been distributed by Warner Bros. almost from its inception in 1960. This tie was broken in February 1965, when Budd Dolinger was hired as national sales manager by

the then owners, Four Star Television.

Negotiated Release

Dolinger, with Billy Sherman and Barry DeVorzon (the label's founders), had negotiated a release from Four Star TV in February 1966, after an unsuccessful 18 months with the TV film series producer.

Under the plan, Sherman moves to the Burbank lot to handle the publishing firms, with DeVorzon and Dolinger exiting the company. DeVorzon is heading to Europe for a holiday and will study composition overseas. Dolinger will seek a new affiliation. He has associated previously with Cadence Records in New York and Record Merchandising, a local distributor. He had been a shareholder in Valiant and set up the label's domestic distribution, which will be absorbed within the next two months by WB, on both do-

mestic and international levels.

Publishing wing writers Bodie Chandler, Don and Dick Adrissi and Raul Abeyta, continue under contract, with Chandler a five-year associate, being given a&r responsibilities.

Due to the success of the Association (four singles hitting more than 2 million sales, and two LP's, 750,000 sales) and Shelby Flint's "Cast Your Fate to the Wind" success last year, Valiant reported 1966 grosses of more than \$1 million.

As part of the purchase, WB obtained all released and unreleased masters plus artist contracts on Charles Boyer, the Collectors, Lee Mallory, Six the Hard Way, the Johnnys, and Moore and Moore. The Association will continue as an independently produced act.

Warners president Mike Maitland called the purchase "but one in a series of expansion moves."

Ampex Enters Cassettes Derby —Key Titles Out Within 2 Mos.

By RAY BRACK

CHICAGO — Ampex Stereo Tapes will announce within 60 days that a number of key titles from its catalog will be produced and marketed in musiccassettes.

AST general manager Donald V. Hall said last week, "Recent statements from authoritative sources in the music world have endorsed the cassette concept. We believe the addition of some of our labels will go a long way to enhance the cassette concept." He said

more major-label music is needed for the concept, however.

The Ampex entry, coupled with the General Recorded Tape cassette commitment (Billboard April 15), triples the potential catalog for the form. Only Mercury Record Corporation, with 100 cassette titles on the market, has made a major manufacturing and distribution commitment to cassette.

Tom Bonetti, developer of Mercury's cassette program, will move to the West Coast to handle GRT's entry into the market.

The Ampex open-reel catalog contains 1,600 selections from 48 labels, MGM-Verve, A&M, Kama Sutra, Vanguard, Elektra, Monument and London product included. Ampex is actively negotiating for rights to additional catalogs.

AST now has 100-plus selections available in 4- and 8-track endless loop cartridges and is the only duplicator-distributor to offer a library in all popular tape configurations.

Ampex claims to be the world's largest producer and marketer of pre-recorded stereo tapes.

Gates Rubber Gains Control Of Lear Jet Industries

DENVER—Control of Lear Jet Industries was acquired last week by Gates Rubber Co. with the purchase of 1,200,000 shares or approximately 60 per cent of Bill Lear's stock in the firm he founded six years ago. Gates, the 55-year-old Denver-based closely held corporation, is the nation's sixth largest rubber products manufacturer and the largest manufacturer of V-belts. Its sales grossed \$259 million in 1966.

The Gates acquisition includes the complete Lear Jet operation embracing the company's three major divisions: avionics, aircraft and stereo. The stereo division was unveiled five years ago (April 13). At that time, Lear's entry into the stereo cartridge field in con-

junction with RCA Victor, Motorola and the Ford Motor Co., helped kick off 8-track cartridge configuration. It was this development of 8-track which launched the cartridge method of playing back pre-recorded music on a nationwide basis.

Bill Lear on Board

A Gates spokesman said that Lear remains on the Lear Industries' board and "Bill Lear will remain active with the organization, devoting his creative energies in the fields of advanced engineering and new product development."

In addition to its top position in the rubber industry, Gates', diversified interests include ownership of IML Freight, the

(Continued on page 8)

New Liberty Guitar Plan

LOS ANGELES — Liberty has launched its second annual guitar products program, running through May 31 under the banner, "This Is Guitar Country." New product by the 50 Guitars and the Ventures, sparks the campaign. Last year, Liberty reported sales of some \$2 million on guitar packages in the promotion. This year, general manager Bud Dain estimates the program should shoot past that mark by 25 per cent.

New program items include "More 50 Guitars In Love" and the Ventures "Super Psychedelics" and "Play Guitar With The Ventures" volume seven, both double jacket LP's.

Dain bases his estimate on the reported 2 million new guitars sold in the U. S. last year and the over-all total of some 10 million string pluckers active in this country.

In a shot for airplay, Liberty has culled two singles from the LP's: "Theme For Someone In Love" by Tommy Garrett and the 50 Guitars and "Strawberry Fields Forever" by the Ventures.

R. O. Price on List

NEW YORK — R. O. Price was inadvertently omitted from the list of executives reporting to Harry E. Jenkins, newly appointed division vice-president operation at RCA Victor, in last week's Billboard. Price is manager of manufacturing and recording.

Deluxe Packaging Hikes LP Prices

By MIKE GROSS

NEW YORK—De luxe packaging is raising the price of albums. Record manufacturers are now beginning to add photographs, paintings, souvenir booklets and brochures to their LP packaging which then goes out into the market at a suggested list price of a \$1 or more than the usual list.

Decca Records has already set up a new series for de luxe packages, and now Columbia is moving in with what it calls "bonus" packaging.

Columbia's "bonus" packaging is being launched with LP's by Bob Dylan and Paul Revere and the Raiders. The Dylan package includes a poster of the singer designed by Milton Glazer. The Raiders' package includes an eight-page, full-color 12 by 12 souvenir booklet

with many photos of the group. The list price on the albums is \$4.79 for monaural and \$5.79 for stereo.

More Being Planned

A Columbia spokesman said that similar "bonus" packaging projects were being planned but would not reveal which artists were under consideration.

Decca's new "1500 Deluxe Album" series was launched recently with the soundtracks of "Thoroughly Modern Millie" and "A Countess From Hong Kong." Souvenir booklets are included in the albums. The suggested list price for the Decca de luxe is \$5.79 for monaural and \$6.79 for stereo.

Decca plans to include in its de luxe series albums that fall into the soundtrack, original Broadway cast, and special project categories.

EDITORIAL

New Era at Hand

The passage by the House of the Copyright Revision Bill is a milestone of historic proportions (See separate story). If no delays occur in the Senate (as could conceivably take place over the proposed royalty for artists and manufacturers accruing from performances on disks) then a new era is at hand. It is an era which will provide greater protection and remuneration for the creators. It is an era which will finally obviate references to the "outmoded copyright Act of 1909."

Granted, the Copyright Revision Bill does not satisfy all parties. This was not in the cards—for different segments of the music industry are concerned with protecting individual interests. Nevertheless the bill, as is pointed out in stories in this issue, goes a long way towards bringing U. S. copyright practice in line with philosophies accepted throughout the Western world.

Many are to be commended for this progress, notably Robert W. Kastenmeier, Copyrights Subcommittee chairman, and Abraham Kaminstein, Register of Copyrights.

What is at stake is the value of intellectual property, which in the final analysis is the base upon which the music industry rests.

Artists Make Pitch For Performance \$\$

WASHINGTON — At last week's Senate Copyrights Subcommittee hearing on the rights of performing artists in record performance royalty, the Senators were sympathetic toward the "moral right" of record talent. But they did not indicate whether they were convinced that this right should go into the copyright revision law until some feasible and workable scheme of collection was presented to them—and some indication of what the amount would be.

Mitch Miller for the National Committee for the Recording Artists, and AFM president Herman Kenin carried the ball for performers' right to royalty on records played in public for profit. Mitch brought along a coterie of artists from all segments of the music world to reinforce the plea. These included country song artists Red Foley and Bonnie Guitar; Stan Kenton for bandsman Guy Lombardo; jazz artist Bobby Troup; song stylist Julie London, and a spokesman for the Boston Symphony Orchestra.

Within a few hours of their testimony, the House passed its Copyright Revision bill (H.R. 2512), which requires performance royalty from jukeboxes for the copyright owners, but makes no provision for royalty to rec-

ord talent for radio, jukebox, and other play of records. It does include the limited protection for the records against duplication. (See separate story.)

McClellan Listens

Sen. John L. McClellan (D., Ark.), chairman of the Copyrights Subcommittee, listened attentively as acting chairman Sen. Quentin Burdick (D., N. D.) asked both Mitch Miller and the musicians' union president Kenin how they would propose to pay this royalty, if it were put into the copyright law.

AFM president Kenin said he saw no problems, in a computer era, with examples of performance logging and collection and distribution in music licensing organizations. Senator Burdick said he doubted if the administration and collection and counting of performances, et al. could be done so easily. Testimony of jukebox operators about a House proviso requiring performance royalty would have swamped them in record-keeping, Senator Burdick pointed out.

Kenin said the law should establish the moral right of the performer to royalty on records first—then worry about the collection details. He objected to the proposed William (D., N. J.) amendment that would give

(Continued on page 8)



Charles C. Gates Jr. (left) president, Gates Rubber Co., Denver, and William P. Lear Sr., chairman and president, Lear Jet Industries, Inc.

Executive Turntable

Nathan DuRoff has been promoted to executive vice-president of Jubilee Industries, Inc. DuRoff co-founded the Monarch pressing plant in Los Angeles. When Monarch was acquired by Jubilee in 1961, DuRoff continued as Monarch's operating head. . . . **Marvin Helfer** has been named national promotion director at Dunhill Records. He was formerly an independent promotion man in Cleveland, with previous sales positions with King and Roulette in that city.

Dennis Minogue has been moved to an a&r representative at ABC Records. He will report to **Bob Thiele**, ABC's a&r chief. . . . **Joe Senkiewicz** has been named promotion manager for Merrec Distributors, New York branch for the Philips, Smash and Fontana lines. He replaces **Norman Rubin**, who left the company. Senkiewicz entered the record business with Beta Distributors in the early 1960's.

Harry C. Bell has quit as director of sales for the Gotham Recording Co. to become special media consultant to the director of public information for the Department of Health, Education & Welfare. **Richard M. Stone** takes over at Gotham.

Dick Kline has joined the Atlantic Records promotion staff in Miami. Together with **Leroy Little**, based in Memphis, Kline will cover the Southeast. Kline had been Southern regional manager for London Records for five years, concentrating on singles. Before that he was with Disneyland and King records. . . . **Carleton Knox** has been named Western station relations representative for ASCAP. He will make his headquarters in San Francisco.

Ken Joffe has been appointed director in charge of special projects for Aurora Productions. Joffe will concentrate on development of new products and expansion of territories. He also

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ACU Stages 'Protest' Conference

By CHARLES BARRETT

PHILADELPHIA — The music industry once again came under fire at the 44th Annual Conference of the Association of College Unions, held at the Benjamin Franklin Hotel here, last Sunday through Wednesday (9-12).

Complaints from college delegates during a panel discussion ranged from artists showing up late for appearance dates to licensing operations of Broadcast Music, Inc. and ASCAP. Eight hundred delegates representing some 500 schools throughout the U. S. and its possessions attended.

The panel discussion Tuesday (11) night was headed by chairman of the ASU's committee on relations with artist representatives, Edmond Safraty, who is director of Student Center, City College of New York. Also on the panel was C. Shaw Smith, Director of Student Union, Davidson College, Davidson, N. C., who prompted the meeting to take action aimed at watch-dogging college negotiations with artists' managers and bookers and the \$40 million spent annually he said by colleges for talent appearances. One member of the audience at this point said that the ACU appeared to him as being "poorly organized in the area of entertainment negotiations." He suggested they hire a lawyer to act as watchdog over the "great amounts of money being lost."

Artists Assailed

The discussion period also touched upon the artists. Complaints were leveled against such groups as the Association, Jay and the Americans, the Critters, Simon and Garfunkel and Bo Diddley. Common allegations were that these acts appeared late for dates or took too long a break at intermission time. Another complaint had to do with deposit fees asked by bookers. Safraty said, "I would urge any school staff not to give any booker a deposit fee for talent to appear on any given date." Fred Dale of Perenchio Artists, Los Angeles, said in answer to this. "Any reputable booker will never require a deposit fee when it is dealing with the college staff. However," emphasized the booker, "often it is necessary when dealing with strictly the students."

BMI and ASCAP's licensing proposals with colleges and universities also was blasted. The meeting discouraged any school from entering into licensing contracts with either society.

The ACU plans to advise its membership to watch their step in dealings with artists and managers. Also, a talent evaluation program in the form of a newsletter, is planned. Safraty said a rider, which will act as an addendum to a contract, will hopefully be adopted by the fall semester. The rider, to be used by ACU members, could call for a designated amount of time by the artist for an appearance; artists providing publicity materials; artists reimbursing schools for losses due to their not showing up for a date; the schools not being responsible for royalty or union fees; and schools not being responsible for damages incurred by artists or their representatives during an appearance.

Also, the rider would specify that schools not be responsible for rules, regulations or policies of any organization mentioned in a contract which are not stated in the contract or its rider; schools seeing a contract as an agreement between the artist and the institution and any other parties involved must be stated; and schools have the right to void a contract if not properly signed and returned to the institution within 15 days after the school has inked the agreement.

Prototype Rider

These points from the rider were drawn up by the State University of New York at Cobleskill, and several of them could serve to help comprise a prototype rider that could be amended according to any specific school's needs, according to Safraty. This rider will serve to clarify any misunderstanding between a school and the artist and his manager, he added.

Secondly, a newsletter will be published monthly going out to the 15 region ACU membership. Plans call for the letter to include a synopsis on an artist, from the various schools stating whether the responses were good or bad. It may also include, according to Safraty, agencies who have complaints about their negotiations with any school or schools. The ACU has a card file system on various artists appearing on campuses and the reaction to these appearances. Safraty said that many of the ACU schools do not use this. He added that non-ACU schools are also entitled to this information, and could also receive information from the proposed newsletter.

Agencies participating in the convention were Ashley-Famous, Associated Booking, General Artists Corp., Perenchio Artists, William Morris Agency

and the Gerard Purcell Associates. Each set up a booth in the mezzanine of the hotel, with literature offered and a representative to answer questions.

Billboard

Published Weekly by

The Billboard Publishing Company
2160 Patterson St., Cincinnati, O. 45214
Tel.: Area Code 513, 381-6450

Publisher

Hal B. Cook New York Office

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165 W. 46th St., New York, N. Y. 10036
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Subscription rates payable in advance. One year, \$20 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$45 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N. Y., and at additional mailing offices. Copyright 1967 by The Billboard Publishing Company. The company also publishes Record Retailer, Vend, Amusement Business, High Fidelity, American Artist, Modern Photography, Merchandising Week. Postmaster, please send Form 3579 to Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.



Vol. 79 No. 16

APRIL 22, 1967, BILLBOARD

'Multiple' Companies Make Sales Multiply

LOS ANGELES — Multiple label-multiple distribution deals have given participating companies dominant positions on the national sales charts.

The Warner-Reprise combine last week, for example, had 16 albums on Billboard's LP survey, with Columbia represented with 17 titles through its own Epic and Date efforts.

Joel Friedman, Warner's marketing vice-president, says solo labels are being generally overshadowed on the charts by companies which own or distribute other labels.

Multiple labels offer the distributing company depth, additional radio airplay and profit potential. Liberty, for example,

is represented on the LP chart with the parent logo, Imperial, Pacific Jazz, World-Pacific and Dolton, as are Atlantic, Atco and Stax.

Atlantic Family

In singles, the Atlantic family of labels, including the parent, Atco, Stax, Band, Dial and Volt, are major chart representatives.

Friedman feels that the era of the lone label gaining a strong spread of chart positions has declined; however, A&M had LP's on the survey last week as the major exception to this philosophy.

Because of hot product from both labels, WB is running 30

(Continued on page 10)

You can
feel the power of
The Glories.



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

**I STAND
ACCUSED**

(Of Loving You)

2-1553
Produced by Bob Yorey

A great **date** to remember.

This One



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WORKS ON ALL LEVELS

Wax's Museum Filled With Live Action Promo Pieces

NEW YORK — The traditional function of the independent promotion man — to take his client's record to the disk jockey and convince the deejay that it's worthy of airplay — is still his most important duty.

But today's promotion man, unlike the hysteres of a decade ago, doesn't rely solely on his persuasive powers, and station visits are only part of the independent promotion man's chores.

For example, while public relations firms generally keep editors supplied with filler material, deejays are generally overlooked. Promotion man Morty Wax provides deejays with trivia which can be used at the appropriate moment.

Wax handles promotion for a Broadway musical which won more than its share of Tony nominations. Before the awards, he mailed deejays a list of all the Tony nominees, thus enabling them to discuss music from the Broadway scene with a degree of conviction.

Works With Firm's Man

Wax works closely with local promotion men when he does promotion for an artist. He'll send the regional promotion men mailing pieces which they can distribute locally, and he'll work with local distributors and regional promotion men to set up television shows and press interviews.

Another wing of the Wax operation is a public relations

agency, which Wax operates as a separate entity. Between the two, Wax grossed \$55,000 for the six-month period which ended March 31.

Wax, who represents recording artists, Broadway shows, record companies and publishing firms on the promotional level, keeps up a constant mailing barrage aimed at disk jockeys. And while much of the material is a direct plug for the client, a good deal of it is information calculated to assist the disk jockey with his between-records patter.

Wax does promotion for the New Christy Minstrels, April/Blackwood Music, Al Caiola, Barbra Streisand, Peter Nero, Your Father's Mustache (a New York club), Gloria Lynne, Milton DeLugg, "The Apple Tree," Ed Ames, the George Pincus Music Group, Vanguard Records, Go Go Records, Enzo Stuarti, Neil Sedaka and Jose Feliciano.

Publicity Clients

His publicity clients include Peer-Southern, MusicMusicMusic, the Schwartz - Greenberg Music Group, Phil Gernhard productions, Scandore & Shayne Management, Paul Tannen Productions, Fredana Management and Vincent Youmans Music.

His staff includes Allan Rinde, manager of record promotion; Barbara Kent, TV, radio and press interviews, and Hollis Meltzer, Girl Friday.



ALLAN RINDE works the mimeograph for a "Your Father's Mustache" promotion, with Hollis Meltzer assisting, while Barbara Kent is busy on the telephone setting up interviews for Al Caiola.

Japanese Revision Bill Runs Into Delay on Final Drafting

TOKYO—Despite all the recent talk about a complete revision of the Copyright Law, the Ministry of Education announced postponement of submitting a bill to the present session of the Diet. This is due to the delay in drawing up a final draft which the Ministry has been working on. To save the copyrighted works whose protection term will expire this year, the Ministry, instead, has submitted a partial amendment of the present law whereby the current copyright term of life of an author plus 35 years after his death will be extended by two years.

The over-all revision of the Copyright Law is well under way by the Ministry, and a bill will be promoted in the next session of the Diet. However, the Ministry expects the new law to go into effect as of June 1969, or January 1970 (not January 1968 as previously reported). Some industries, including record, film and broadcasting firms, have a strong interest in the expected change, and they requested that the government wait for about a year after approval of a new bill by the Diet. The industries claim they need this amount of time as preparation.

MGM Slates Sales Meets

NEW YORK — MGM Records launches its first series of regional sales meetings of the year this week, with 10 executives introducing May product to distributors in three different meetings. Sessions will be held in Washington April 17, New Orleans April 18, and Seattle April 20. Attending from MGM will be Mort Nasatir, president; Lenny Scheer, director of marketing; Art Danish, Verve LP sales manager; Sol Greenberg, MGM LP sales manager; Jack Mahr, advertising manager; Frank Mancini, director of artist relations; Phil Picone, budget line manager; Mel Price, tape products manager; Dave Seidman, in charge of branch activities; and Dave Greene, manager of engineering.

Otis Returns From Europe; Deals in Hand

NEW YORK — Clyde Otis has returned from Europe, where he completed several sub-publishing agreements on behalf of his Eden Music. Eden Music, Ltd. will be managed by Essex Music, Ltd. in England. Deals also were completed with Gerard Tournier Editions et Productions Musicales France, Ediciones Music de Espana for Spain, Duomo Edizioni Musicali for Italy, Editions Intro for Germany, and Sonet Music A. B. for Scandinavia.

Otis also arranged for Victor Publishing Co. to handle the Eden catalog in Japan and with Produckiaj Gramofonskih for Yugoslavia. Negotiations currently are being conducted with publishing firms in Australia, Mexico and other Latin American countries.

C&W DISK TOPS UK CHART; 54 ON HOT 100

NEW YORK — "Release Me," the noted country standard, is at the top of the British chart via a recording by Engelbert Humperdinck on the British Decca label. The disk is also on the Hot 100 this week, in 54th place. Last week it was 71. The disk has also hit the top of the Eire chart and is very high in Singapore and other world markets.

"Release Me" is British Decca's second giant hit with a country copyright in the last couple of months. The recent Tom Jones disk of "The Green, Green Grass of Home", Tree Music copyright, sold over one million in the United Kingdom alone. "Release Me" is a Four Star copyright.

In the United States, in the pop and c&w fields have had big recordings of "Release Me," including Kitty Wells, Ray Price, Esther Philips, Patti Page, Lefty Frizzell, Everly Brothers, Billy Vaughn, Buck Owens, Pat Boone, Wilburn Brothers and many others.



STAGE AND SCREEN STAR SHIRLEY JONES and actor-husband Jack Cassidy (center) greet Columbia Records' Andy Williams at a cocktail party at the Holiday Inn Downtown, Cincinnati, April 7, hosted by Cincy Columbia and RCA Victor folk to honor the Williams-Henry Mancini unit now on tour of one-nighters. The party followed an engagement at Cincinnati Gardens the same night, where the Williams-Mancini aggregation played to 8,500 people, with ducats scaled at \$5.50 and \$6.50. Miss Jones and Cassidy were in Cincinnati with the "Wait Until Dark" legit show.

Dot's Garrett Gives Top Billing to Song

By MIKE GROSS

NEW YORK — Snuff Garrett, vice-president and head of artists and repertoire at Dot Records, was in town last week scouting for new material and made it clear that the song's the thing as far as he's concerned. "They talk about a West Coast sound and an East Coast sound," he said, "but I could get a so-called West Coast sound here if I wanted to. Just give me the engineer and the studio. But no matter how you dress it, East or West, it's not going to go anywhere if it doesn't have the song to make it go."

Garrett said it's getting tougher all the time to find hit songs. "So many groups are writing their own songs, and setting up their own publishing companies, that the major publishers, with whom I deal regularly, just aren't able to offer the product that they were able to just a couple of years ago."

"The way recording is set up today," he added, "with eight and even 12-track dubbing, any group of unknowns, with just a

minimum of musical talent, can come up with a hit record, given the proper song and engineering. It makes it a lot easier if a good song is done by a group with a proved track record, though, because you're lucky to get four or five new records played a week on a station out of the 250 or so released, and the station is more likely to play a new record by the Byrds or the Beatles than an unknown.

Garrett, whose latest projects include a "Somethin' Stupid" LP by the Lennon Sisters, an as yet untitled LP by the Billy Vaughn Singers and a third LP for the Midnight Strings on the Viva label, which he heads, says New York is still where an a&r man must get the preponderance of his material. "There are more publishers in Los Angeles than ever before, and things could be changing soon, but right now I've got to come to New York every so often if I want to keep putting out albums and singles that sell."

Garrett was named vice-president of Dot a month ago, after nearly seven years with Liberty Records. His Viva label is distributed by Dot.

'Casino Royale' Gets RCA's Royal Promotional Sendoff

NEW YORK—RCA Victor has lined up a hefty merchandising, advertising, promotion and publicity campaign for the soundtrack album of "Casino Royale" on the Colgems label. RCA Victor manufactures and distributes the Colgems product.

"Casino Royale" is the new James Bond movie which opens in most major markets at the end of this month. The album features "The Casino Royale Theme" by Herb Alpert and the Tijuana Brass, courtesy of A&M Records, and "The Look of Love," sung by Dusty Springfield, courtesy of Philips

Records. The music was composed by Burt Bacharach. Lyrics to "The Look of Love" are by Hal David.

In support of the release of the album, Victor is placing ads in all the music trades and in many of the film trade journals as well. On the consumer level, newspaper ads are planned to coincide with the opening of the film in many major markets. Advertising miniatures plus ad mats are being made available to distributors for local advertising in their areas.

Point-of-sale materials include a special streamer, mounted album covers, day-glo stickers, and a specially prepared mobile display. Twenty 30 and 60-second special radio transcriptions have also been prepared. More than 2,000 radio stations will be furnished a copy of the album. Several novelty promotional mailings are also planned by Victor.

Meaux Inks Deal

NEW YORK — Huey Meaux has signed an independent production deal for the Jubilee and Josie labels. The first two artists he will record for Jubilee-Josie will be Ripp Tide and J. J. Stately.

OUT NOW!

Aretha Franklin

"RESPECT"

Atlantic #2403

Telefax WESTERN UNION *Telefax* ↑

CALL LETTERS QBJ NL PD CHARGE TO ATLANTIC RECORDS

TO: ALL ATLANTIC DISTRIBUTORS

IN RESPONSE TO OVERWHELMING DEMAND FROM DEALERS, ONE STOPS, DJ'S AND DISTRIBUTORS, WE ARE RUSH-RELEASING "RESPECT" BY ARETHA FRANKLIN FROM HER HIT ATLANTIC ALBUM, "I NEVER LOVED A MAN THE WAY I LOVE YOU". ARETHA'S CURRENT HIT, "I NEVER LOVED A MAN", IS IN THE TOP 10, NATIONALLY. THE EXCITEMENT AND ENTHUSIASM OVER "RESPECT" INDICATES WE WILL HAVE TWO SIMULTANEOUS SMASH HITS BY ARETHA FRANKLIN. STOCK AND DJ COPIES ARE ON THE WAY TO YOU NOW. RUN!

JERRY WEXLER

From her hit album ...
**I NEVER LOVED A MAN
THE WAY I LOVE YOU**
Atlantic #8139/SD8139



Senators Hear Blast On Fees for Artists

WASHINGTON—The morning of the final session of the Senate Copyrights Subcommittee hearing on the copyright revision bill last Wednesday (12) featured an attack on the idea of a performance royalty for talent on records played for profit. Douglas Anello, broadcaster association counsel, and Burton Lane, president of American Guild of Authors and Composers (AGAC) argued that it would be contrary to the Constitutional intent to reward only "creative" authors with protection for their works.

In the closing hours, Acting Chairman Sen. Quentin Burdick (D., N. D.) said that there would be an opportunity for miscellaneous rebuttals on April 27, subject to committee chairman John McClellan's (D., Ark.) approval. The day-long hearing would be only on issues brought up in "current hearings" — which would exclude the red-hot CATV issue heard at an earlier date, and deleted from the House-passed revision bill. (See separate story.)

First witness Doug Anello of NAB argued at some length against the giving of performance royalty to talent on records. He said recording is a "technical matter," and not a "creative writing" as worded in the Constitution.

'Airplay Helps'

Acting chairman Senator Burdick asked why Anello felt only the composer is creative, and that performing talent never in any way can be said to "originate." Anello claimed that "originality is not consonant with copyrightability. All original things are not copyrightable." In any case, he said record play over the air had helped, not hindered, popularity of records and their artists — as airplay increased over the years, so have record sales.

Senator Fong (R., Hawaii) asked what administrative problems might arise, and the broadcast spokesmen said he felt it would mean at least one or two more licensing societies to keep track of performance and make payments. He said record-keeping at radio and TV stations would be heavy, and the burden would hit the small radio station the hardest.

Senator Burdick, pursuing the Constitutional aspect, said a study by Copyright Office's Barbara Ringer on performance royalty on records granted in other countries indicated that the "Constitutional arguments against royalties for performers have weakened."

AGAC president Burton Lane, whose 35-year-old association collects royalty for members from music publishers, ran into some embarrassing questions on why publishers get paid in "royalties." Lane had also argued that the Constitution only meant copyright royalty to go to creative writers.

Senator Burdick said if the creator was the only one with the right to royalty under the Constitution, then "How do you justify giving half of the record royalties to the publisher—who has nothing to do with the creation of a work?" AGAC counsel Kellman said the publisher "was involved in exploitation" of the song for the composer. But Burdick said the publisher was not a creator but a "selling service" and so should be excluded, if only creators

are covered under the Constitutional wording.

Lane admitted that he was not sure just why the publishers were entitled to their payment "in the form of royalty, rather than some other way, but we have to give it to them," he said. Senator Burdick said "What you are doing is assigning part of your royalties to someone else."

Supports Bill

Lane generally supported the revision bill, but fears that the Fair Use allowances will let educators make "unlimited numbers" of copies of musical compositions without payment to the author — a deal especially hard on the serious composer.

Lane and his attorney said everyone was "eroding" copyrights of authors by getting exemptions, or statutory ceilings from the record manufacturers to fairs and hotel owners. He particularly blasted the "giant corporation" (meaning 3M) that has asked for compulsory licensing to extend to background music tapes made for commercial use.

Earlier Testimony

In earlier testimony, the week previous, the 3M counsel, Allen Arrow, said background music suppliers were at a disadvantage

Rock LP's in Select Circle

NEW YORK — A number of rock albums have been on the top LP chart for one year or more. Latest of these to join this charmed group is the luxury package of the Rolling Stones, "Big Hits," on London. Others are "If You Can Believe Your Eyes and Ears," by the Mama's and the Papa's on Dunhill, "Best of the Animals on MGM," and "Best of Herman's Hermits" on MGM.

to record manufacturers in supplying recorded music because the record people had a "discriminatory" compulsory licensing ceiling, while backgrounders must negotiate with ASCAP. The firm, which now makes background music units for outright sale, and includes music tapes, made the same request of House Copyrights Subcommittee at August of 1965 hearing, but the request was not accommodated in the bill.

Robert Emmett Dolan, ASCAP member and spokesman for the movie and TV film music composers, also argued against performance royalty for records, and said the record manufacturers should not have any statutory ceiling on mechanical rates. Dolan said this "paralyzes" the bargaining position: of writers and publishers.

Artists Make Pitch For Performance \$\$

• Continued from page 3

records performance rights, but would vest ownership of this copyright in the record manufacturer. Kenin would give control to the performing talent, he said, in view of background of record companies, which have up to now been largely indifferent to rights of performers.

AFM Version

The AFM version of the copyright proviso would make talent the owners of the performance right, but would put a 10-year limit on their right to record royalty for commercial use of the records—in deference to primary rights of copyright owners of the recorded music. Also, performance right for records would be subject to a compulsory license so anyone might perform the record publicly on payment of a "reasonable" royalty.

The AFM amendment would let the Register of Copyrights fix the royalty rate, after hearings were held to decide a fair amount. The rate would be re-examined after at least a 10-year interval. All performers on a record would have to vest rights in a single agency to facilitate collection, and distribution of the royalties.

Kenin pointed out that the old era of the little dog listening to "His Master's Voice" is long gone and the era of the "whistling satellite" is here.

Kenin said, "It is high time for us to forge new legal tools to replace a copyright law made in and for the era of the hand-cranked phonograph." Great Britain, West Germany and other countries provide for performance royalty on records and have solved administrative problems, he pointed out, whereas the American Congress has been putting it off for 30 years and still talks about having

"some future Congress" legislate the right of the artist.

McClellan wanted an analysis of who gets money on play of a record over the air. Kenin said primarily the broadcaster; then the sponsor of the back-to-back record play who makes savings in not having to pay for live talent; and third, the performance rights organizations, by collections for copyright owners through blanket broadcast licenses.

Kenin pointed out that although top talent may negotiate to get some royalty from record companies—it is on the basis of records sold, and ends with the sale, and must cover cost of backing musicians, etc. Whereas composers and publishers get continuous royalty for years, whenever the record is played publicly for profit.

Mitch Miller expounded on the creative contributions of a&r talent that goes into a record, along with creativity of artist and musicians and arrangers. He scored radio stations for cramming in so many records and commercials that they either omit mentioning the performer's name, or may sum up an hour's recordings at the end of the play, again often omitting the name of the performer.

Also at last week's hearing was Sigmund Friedman, president of Record Club of America, who has been trying to break down the right of Columbia and other major record clubs to exclusive labeling of outside product. Friedman wants the copyright law amended to prohibit exclusive licensing both as to performance right of the artists and the sound recordings. Or he would extend the compulsory licensing proviso to permit independent record clubs access to a manufacturer's recordings sold by other clubs.

Letters To The Editor

Hails McLendon

Editor:
TO THE McLENDON RADIO STATIONS: YOUR STATEMENT OF POLICY IN THE APRIL 8 ISSUE IS BOTH COURAGEOUS AND NECESSARY. I ONLY WISH THAT COPIES OF YOUR STATEMENT COULD BE NATIONALLY PUBLICIZED ON A VAST ENOUGH SCALE TO ENCOURAGE THOSE WHO HAVE FELT THAT THEY ALONE WERE DISTURBED BY CURRENT TRENDS, BOTH IN AND OUT OF THE MUSIC FIELD. THANK YOU.
MRS. JOAN R. ERNST
270 PENDLETON,
PALM BEACH, FLA.

Classical Chart

Editor:
For literally months — since its release — Billboard Best Selling Classical LP chart lists the fall RCA Victor release, "Opening Nights at the Met." This has not been available to us or our Victor distributor, D & H Distributing Co., since last December. Whenever we try to get a few copies, we are told that the factory has been sold out for months—and yet you continue to list the record set!
Would you be kind enough to have someone explain this. Also, we cannot accept the answer that those retailers who

report to you had cornered the market when the set was first released.

I. Wildhorn
Hutzler's,
Baltimore

EDITOR'S NOTE: The Best Selling Classical LP's chart reflects dealer sales. Some dealers and distributors may still have copies of records for sale after the factory is out of stock.

Lear Sale

• Continued from page 3

transcontinental trucking carrier, and Financial Programs, Inc., the management company for two mutual funds, IF and FIIF.

Bill Lear said that the transfer of his interests to Gates "can be interpreted only as a major positive development in the progress of our 8-track cartridge and player systems." As a result of the sale, Lear said, his company now will have the administrative help needed in the past, thereby freeing him to function at the engineering, research and development levels. Lear concluded that the stereo 8-track future was now brighter than ever.

While neither Lear nor Gates divulged purchase figures, according to some sources, Lear's 1,200,000 shares (out of a total of 2,053,000 shares outstanding) sold for approximately \$25 million. Bill Lear still owns "a considerable number" of convertible debentures in the Lear corporation.

Market Quotations

(As of Noon Thursday, April 13, 1967)

NAME	65-66 High	65-66 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	26	1129	27½	25	25	-1¼
American Broadcasting	93½	72¾	382	82¾	79½	81½	+1¼
Ampex	32¼	22¾	2437	30¾	28½	29	-1¾
Audio Devices	30¾	21½	175	28	25¼	25½	-1½
Automatic Radio	6¾	3¼	472	6¾	5	6¾	+1¼
Automatic Retailer Assoc.	64¾	51¾	143	63¾	61½	62½	-½
Cameo Parkway	3½	2½	6	2½	2¼	2¼	-½
Canteen Corp.	28¾	22¾	280	24¾	22¼	24¾	+½
CBS	75¼	59½	1235	72¾	67¾	72¾	+2¾
Columbia Pic.	41¾	33½	396	41¾	38½	39	-2¼
Consolidated Elec.	49¾	36¾	506	48½	44¼	45¼	-3
Disney, Walt	94½	75	309	87	84	85½	-1
EMI	5	3½	229	4½	4¼	4¾	+½
General Electric	94¼	82½	1537	88½	84¾	87¼	+1
Handleman	29¼	17¾	23	27½	26¼	26¼	-1
MCA	50	34¼	94	46	42¾	46	Unchg.
Metromedia	54	40¾	195	51	49	49¾	-1¾
MGM	45¾	32¼	556	45	43¼	43¾	-¾
3M	93½	75	1267	87½	81¾	82½	-7¾
Motorola	132¾	90	575	103½	98¾	102	-¾
RCA	51½	42¾	1629	47¼	45	46¾	-½
Seeburg	20¾	15	204	16¾	15¾	16	-1½
Tel-A-Sign	3½	1¾	95	2½	2½	2½	-½
20th Century	46¾	32¾	586	45¾	42½	43½	-2¾
U-A	37¾	26¾	299	35¼	32¾	34¾	-1½
WB	24¾	16¾	684	24¾	22¾	24¾	+1¼
Wurlitzer	36	18½	90	26½	24¾	26¼	-2¾
Zenith	62¾	47¾	1917	54	49¾	50¼	-4¾

OVER THE COUNTER*

(As of Noon Thursday, April 13, 1967)

NAME	High	Low	Close
Dextra Corp.	2½	1-5/16	2
GAC	8½	7½	8
Jubilee Ind.	3¾	3¾	3½
Lear Jet	30	21	21
Merco Ent.	9½	9¾	9¾
Mills Music	25½	25	25
Pickwick	10½	9¾	10
Telepro Ind.	5	4¾	4¾
Tenna Corp.	12¾	11¾	12

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

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

Last year
it was
"Doctor
Zhivago"



Last week
it was
"BORN
FREE!"

E/SE-4368

ORIGINAL SOUND TRACK RECORDING

Columbia Pictures and Carl Foreman present

BORN FREE

ACADEMY AWARD WINNER!
BEST ORIGINAL MUSIC SCORE!

Produced by Sam Jaffe and Paul Radin

A Columbia Pictures Release in Panavision* and ColumbiaColor



Music Composed and Conducted by John Barry

Includes the Oscar-winning BEST SONG!
An album that has already sold and sold and sold is REBORN!
REORDER...today!

Also Available On Ampex Tape

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

Copyrighted material

House OK's Revision —Senate Snarl Next?

• Continued from page 1

such as educators' final fight for total non-profit exemption enjoyed since 1909, in use of non-dramatic materials. They also want assurance of broad fair use privileges. Another but less heated issue from the Hill viewpoint is opposition of both composers and record companies to the 2-cent mechanical rate in the bill—former think it is too low, latter say it is too high.

But the main deterrents to passage of the bill, the jukebox and CATV issues, were settled or put out of action on the House side. The House compromise on the \$8 a year royalty ceiling and a once-a-year payment for jukebox operators (see full story in coin section). The CATV section spelling out copyright exemptions and liabilities for this secondary carrier of TV programs to paying subscribers, was knocked out of the bill. CATV is currently wide open to full copyright liability if a recent N. Y. District Court decision terming it a "use for profit" stands.

The Senate Copyrights Subcommittee is only too happy to see the admittedly burdensome House jukebox section out of the way—although the \$8 per box is considerably lower than the \$19 contemplated in the bill, and perhaps a little too low, judging from their comment during hearings. The CATV issues goes to House Commerce Committee for regulatory bill, and the House Judiciary Committee reluctantly to wait for the assertive commerce

Drusky Resigns Post at SESAC

NASHVILLE — Roy Drusky has resigned as manager of the Nashville office of SESAC, and has been replaced by Joe Talbot. Drusky, "Grand Ole Opry" star who had managed the office since it was established three years ago, said the press of out of town dates was the reason for his resignation.

Talbot, co-owner of Harbot Music, formerly worked with Sound of Nashville, a record-producing firm. Prior to that he was a guitarist, and worked on the road with Hank Snow.

Industry Sees Singles Sales Slump Dying; Peak LP Sales

• Continued from page 1

In the first eight weeks, the industry (non-rack) registered \$49,260,360 in sales. Singles accounted for more than \$6 million while LP's grossed \$43.2 million.

Dealers racked up the major record sales. RMR figures show the classics to be up a whopping 54.4 per cent in dollar volume. Total pop sales (all non-classical) are 20.2 per cent above last year's comparable period.

Although the percentage of total sales (singles and LP's) were lower in February than in January over the corresponding 1966 periods, dealers and rack jobbers report they have noticed a leveling off and some signs that the market will recoup. Several industry figures cite the state of the national economy as the key factor be-

hind February's general sales decline.

But despite the singles market slump and February sales drop, the over-all retail profit picture places the industry in a new perspective within the framework of the nation's economy. While many economists are predicting that the country is on the brink of a recession, the industry, once one of the hardest hit in an economic slow-down, is continuing to reap strong profits.

Some observers believe the industry is no longer producing luxury items. "Records are becoming a necessity," one company spokesman said. "For the average teen-ager, two items are important—clothes and records. And because the price of singles and albums have not kept stride with the cost of living, the price of a disk is not a deterrent to a potential customer—teen-ager or adult."

group to act, before getting copyright aspects at a later date.

Vote 379 to 29

After the acrimonious debate of April 6, which almost proved fatal to the bill on the House floor, the final passage last Tuesday (11) by overwhelming vote of 379 to 29 was altogether harmonious, all amendments accepted en bloc. The harmony came out of compromises reached over the previous weekend between opponents of the bill's jukebox and CATV provisos, and the Judiciary Committee managers of the bill—Judiciary Chairman Rep. Emanuel Celler (D., N. Y.); Rep. Robert W. Kastenmeier (D., Wis.), Copyrights Subcommittee chairman, and Richard Poff (R., Va.), ranking minority members.

The large approving vote followed many tributes from the floor, to the long and dedicated work of Kastenmeier and his subcommittee and the years-long structuring of the legislation by the Register of Copyrights, Abraham Kaminstein, his deputy George Cary, assistant Barbara Ringer, and the legal wizardry of counsel Abe Goldman.

In general, the bill extends the term of copyright to life plus 50 years, in place of present two terms of 28 years each. The law establishes statutory copyright for all works from date of creation, ending the old unlimited common law copyright. Authors can recapture transfer rights after 35 years.

Against Duplication

The bill gives sound recordings limited copyright protection, against duplication, for the first time.

The new non-commercial type of educational TV meant for nighttime public reception will not be exempt from copyright liability (although it is hoped fees will be reasonable and clearance convenient). But any "instructional" TV use of the classroom or curricular type is exempt in use of non-dramatic copyrighted music and literary works. Geographical limits first put in the bill to prevent nationwide to worldwide transmissions of authors and composers' works, via satellite and other networking planned for educational TV stations, were

'MILLIE' ALBUM CITED BY RIAA

NEW YORK — The Record Industry Association of America last week certified Decca's original soundtrack album of "Thoroughly Modern Millie" for more than a million dollars in sales. All future jackets will carry the RIAA seal. The album has been on the market less than four weeks. The RIAA seal was inadvertently omitted from the album chart this week.

knocked out in a floor amendment.

Other exemptions are provided only when amateur talent is used. Also for non-profit performance by religious, educational and civic groups, provided any money collected is donated to the non-profit cause.

An amendment has exempted annual State and county fairs and livestock shows, not lasting more than 16 days. This means that talent singing or performing at the fairs will have to pay their own performance fees on copyrighted material. Hotel music from "homestyle" radio or TV receivers is exempt.

Fair use is rather broadly indicated in the bill, to protect teachers from infringement in curricular uses of authors books and other works. Proceedings in the House indicated one whole copy of a book or other work would be permissible, and multiple copies of selections from works. But music publishers say the bill will permit unlimited copying of sheet music, which will be particularly hard on serious composers.

EMI Move Aids All-Stereo Cause

• Continued from page 1

British retailers, who see the decision as the beginning of a move that will ultimately end the awkward dual stocking of mono and stereo product. EMI claims its stereo albums can be used on any modern mono record player with a light weight pick-up, but recommends consumers to convert mono players which are widely available on the U. K. market for about \$4.

The replacement of monaural cartridges was also advocated by Holzman, who maintains that this is the simplest method of bringing about an all-stereo industry.

The major advantage, of course, is that with the elimination of monaural pricing—generally \$1 less than stereo—the effect of a general price increase will be felt without it seeming like a price increase.

In an editorial last week, Billboard recommended that an all-industry committee give serious consideration to the elimination of monaural records and the promotion of a low-price stereo cartridge.

Sales Multiply

• Continued from page 4

per cent ahead of last year. The Burbank firm has maintained a hot streak for almost two years, hitting the charts with from 15-17 albums. The firm's "high water mark," as Friedman calls it, was a record 17 LP's on the survey one week.

Helping to sustain this sales action has been the developing of several new West Coast bands, including the Electric Prune, Harpers Bizarre and Mojo Men.

Executive Turntable

• Continued from page 4

division. Joffe recently was associated with ABG management and set up last summer's Barbra Streisand tour. He will divide his time between New York and the West Coast.

Joe Simone has been named manager of the Independent Record Division of Main Line Records, a division of Main Line Cleveland, Inc., replacing Ed Rosenblatt. Simone was Los Angeles branch manager for Liberty Records, after serving in the same capacity for Liberty in Cleveland.

Independent producer Brad Miller has been appointed vice-president of the Cinesthesia Corp., San Francisco, purveyors of "total environment" entertainment to nightclubs and the concert and fair circuits. Miller has resigned as vice-president-general manager with Golden State Records, Inc., but he will continue the development of his Mobile Fidelity Productions in Burbank and San Francisco.

John J. Pacconi has resigned as national sales manager for Concord Electronic's consumer products division. . . . George R. Herzog, retired chairman of the Union Commerce Bank of Cleveland and a director of several companies, has been elected a director of Tenna Corp., manufacturer of tape cartridge players for the home and automobile.

Korvette Executive Urges Coding by Computerization

• Continued from page 1

"We are in a business where there is so much leverage. You can't do one thing that does not add or subtract thousands of dollars," Jacobson added.

Jacobson was the participant in a panel discussion here last week sponsored by the Mass Merchandising Research Foundation, Inc. William Gallagher, vice-president of Columbia Records, also sat on the panel, along with representatives of General Electric Co. and DuPont.

The panel dealt with "the national accounts concept"—a polite phrase for direct-selling servicing mass merchandisers. Gallagher praised the mass merchandisers for their support of the record industry, saying:

"You put our product where the traffic was. The record industry will be ever grateful."

Gallagher called on discounters to carry more classical records, more stereophonic records, and to concentrate more on "standards" for improved sales and profits. He also urged greater tie-in and support of national programs developed by record manufacturers, such as tie-ins with movie scores.

Speaking the day after the Academy Awards, Gallagher pointed out that Andy Williams' new "Born Free" album was in national distribution within 24 hours after the song won an Oscar and 75 million persons had watched the national telecast.

Huge Growth Seen

With the continued support of the discount industry, Gallagher said, the record industry could grow to \$1 billion in retail sales by 1970—with half of the business being done by mass merchandisers.

Criticism of the Columbia Record Club was voiced by one discounter, Joel Jacobson, of Zayre's, a New England-based chain with more than 100 retail outlets, who said the Columbia Record Club was "probably our strongest competitor on price."

Competes With Club

Gallagher answered by saying that he, too, competes with the Columbia Record Club. He added that while the Columbia Record Club was growing into the world's largest, retail sales

of Columbia Records certainly had not suffered, climbing by 300 to 400 per cent since 1956.

"There is a percentage of consumers," Gallagher added, "who buy through the mail."

He said the Columbia Record Club had "no marketing program other than advertising" and that national ads placed by the Record Club expose new offering to the consumer, many of whom will then buy at retail.

Pilferage Problem

Myron D. Gerber, of Drug Fair, in Alexandria, Va., asked record manufacturers to improve their packaging against pilferage.

"With all the hop-heads we have in the Nation's Capital, pilferage is a problem," Gerber said. "We have finally resorted to removing LP records from the jackets." "However, 45's are still a problem," he added.

Gallagher said he believed the record industry had done an excellent job in packaging its product for impulse sales but conceded that the "product is pilferage prone." He noted that the long-playing record—which accounts for 85 per cent of the industry's dollar volume—is 13 inches square and a bit more difficult to steal than a 45.

He said that Columbia would welcome any suggestions that would make records, especially 45's, less prone to pilferage, adding that he does not have the answer.

Two Hot Masters Bought by Roulette

NEW YORK—Roulette Records last week bought two hot masters for national distribution: "Psychedelic Used Car Lot Blues" by the Southbound Freeway was acquired from Tera Shirma Productions in Detroit, where it was breaking fast. Fred Saxon produced the record.

"It's Cold Outside" by the Choir on the Canadian-American Records label, was breaking in Cleveland. Najeeb Hadafy produced the record. Roulette president Morris Levy, who built a major act — Tommy James and the Shondells — from a master acquisition out of Pittsburgh last year, was shipping both records last week.



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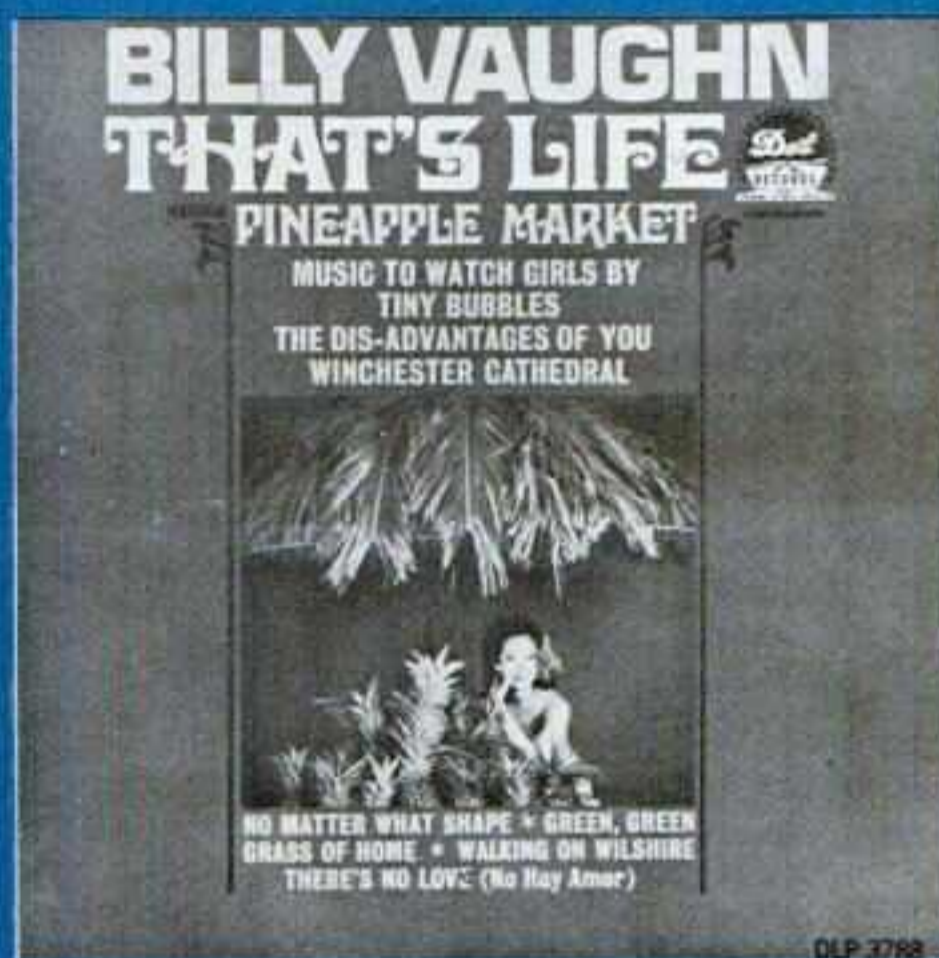
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Pattern's Out in Radio Formats

By ELIOT TIEGEL

LOS ANGELES — Jazz on radio follows no pattern — unlike country or top 40-formatted programs.

KING-FM in Seattle, which claims to air one of the country's longest running programs, "Jazz From the Penthouse," has gone past the 200 air date mark. Jim Wilke, who works on the FM operation, says the station broadcasts shows from international festivals and concerts. The recent Antibes Festival in March was the subject of the station's latest international coverage.

The Penthouse remotes, from the city's leading jazz club, are unusual for an FM station to attempt. Recent broadcasts have spotlighted Cannonball Adderley, Bole Sete, John Handy, Oscar Peterson, Jimmy Smith, Stan Getz, Charles Lloyd, Modern Jazz Quartet, George Shearing and Art Blakey.

8 Hours to Jazz

KDEN, Denver, devotes eight nightly hours to jazz from 10 until 6 a.m. Bill Cox oversees the programming aimed at presenting "hard core" sounds during the evening hours. (Cox is also hoping to get a local live

jazz TV show off the ground in conjunction with musician Horace Henderson.)

At KYAC, Seattle, Sonny Buxton, assistant manager, reports: "I've realized a great amount of success by programming all of my jazz during the day and going very heavy on Saturday afternoon and light on Sunday afternoon." Buxton says by changing from the regu-

lar late night graveyard to the daytime hours, his station's jazz shows have been among the top three rating earners.

WTIC-FM, Hartford, Conn., producer John Birchard, scripts his "Jazztime" program which is oriented more toward programming than exposing best-selling albums, although he "keeps an eye on what's selling as one barometer of popularity."

Jazz Beat

By ELIOT TIEGEL

Joe Williams' successful days with Count Basie as the man who shouted the blues, continues to follow his development on an image as a solo vocalist straddling the blues and pop fields.

His involvement with the New York-based Mel Lewis-Thad Jones studio band has resulted in one album for Solid State and that has been the extent of his band warblings during the past year.

"People have been bugging me about getting my own band,

Williams admits. "I'd really have to think about that. It all depends on where we would play, like hotels and colleges, where the band could get a chance to play. As a kid I had an idea for leading a band and in fact I used to conduct several."

Six years after having left Basie, Joe Williams, the tall, hulking man with the hulking, powerful voice, has this band business in the back of his mind while blazing new paths for himself on the posh hotel circuit. Williams hasn't abandoned the jazz club environment; he's just broadened his concept for entertainment which now take him to Hong Kong Bar of the Century Plaza Hotel and the Rainbow Grill in the RCA Building. "You don't have to change your act for a hotel crowd," Williams explained. "You don't have to play down to these people. Good music is good music, man. You don't have to gear your music to a place." Williams says he sees the same faces at the Century Plaza — a new stopping off place — and Shelly's Manne Hole, a regular holdout for jazzniks.

Because he is now playing before new audiences, he tries to present a happy medium of ballads and blues. The 48-year-old vocalist is also eyeing the college concert circuit, calling the young collegians "the most enthusiastic audiences in America" — with the possible exception of Europeans and Armed Forces personnel as topping the undergrads for the most appreciate concert crowds accolade.

Williams is considering moving to Los Angeles, which would be a boon for the local recording scene. He currently travels 40 weeks on the road hitting such clubs as Basin Street West, San Francisco; Jazz Theater, Philadelphia; Lennie's Turnpike, outside Boston, the Town Tavern, Toronto; Phone Booth, Copa, Vanguard and Basin Street East, New York City; Cellar Door, Washington, D. C., and Pascal's Carousel, Atlanta.

Williams has played the Newport Jazz Festival 10 times and he feels this pristine exposure to college students has helped establish him in this field.

Although he strives to present new material, changing songs every six months, he nevertheless believes "you can't get away from the blues." His albums for RCA, when he was a solo artist on that roster, were overly mooshy and sirupy and did nothing for his career. Williams' most rousing recorded performances are still on the Verve series with the Basie Band, albeit he is now working for the United Artists specialty line called Solid State. With each new affiliation there are new concepts and experiments. Williams, the blues expert, has earned his financial security so he doesn't have to portray the

Billboard SPECIAL SURVEY for Week Ending 4/22/67

BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	MERCY, MERCY, MERCY The Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	7
2	3	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	7
3	4	SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	7
4	5	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	7
5	8	SLOW FREIGHT Ray Bryant, Cadet LP 781 (M); LPS 781 (S)	5
6	6	MILES SMILES Miles Davis, Columbia CL 2601 (M); CS 9401 (S)	7
7	2	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	7
8	11	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	7
9	9	SPELLBINDER Gabor Szabo, Impulse 9123 (M); S 9123 (S)	7
10	10	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	7
11	12	TIME IN Dave Brubeck, Columbia CL 2512 (M); CS 9312 (S)	2
12	13	JAZZ RAGA Gabor Szabo, Impulse A 9128 (M); AS 9128 (S)	4
13	7	CARRYIN' ON Lou Rawls, Capitol 2632 (M); ST 2632 (S)	7
14	17	FOREST FLOWER Charles Lloyd, Atlantic 1473 (M); SD 1473 (S)	2
15	16	"LIVE" AT MONTEREY Don Ellis Ork, Pacific Jazz PJ 10112 (M); ST 20112 (S)	2
16	19	IMPRESSIONS OF THE MIDDLE EAST Herbie Mann, Atlantic 1475 (M); SD 1475 (S)	3
17	15	TOBACCO ROAD Brother Jack McDuff, Atlantic 1472 (M); SD 1472 (S)	7
18	14	BYRDLAND Charlie Byrd, Columbia CL 2592 (M); CS 9392 (S)	7
19	18	HAPPENINGS Bobby Hutcherson, Blue Note BLP 4231 (M); BST 84231 (S)	7
20	—	JODY GRIND Horace Silver, Blue Note BLP 4250 (M); BST 84250 (S)	1

blues in real life. Before an audience, it's another matter.

SOLOS: John Levy, veteran personal manager to jazz performers, including Joe Williams, has moved to LA from New York. His offices are now at 8457 Beverly Boulevard. His son Michael operates the New York office. . . . The much reported discourse between U. S. and Soviet Union's jazz fraternities has moved historically forward with the announcement that the Charles Lloyd quartet has been selected to perform at the Tallin festival, May 11-14 beside players from the U.S.S.R., Finland, Poland and Sweden, for starters. Lloyd's manager George Avakian and Mrs. Elaine Lorillard, co-founder of the Newport Jazz Festival, had both flown to Moscow last year on behalf of the Citizens Exchange Corps, a private group, to negotiate an exchange jazz program. . . . Olympic College in Bremerton, Wash., hosts its eighth annual stage band festival, with some 20 entrants expected. Quincy Jones is reported as top judge for the May 12-13 bash. One week later, the Univ.

of Seattle runs its own band bash. . . . The Voice of America is airing a new series, "Jazz Today" written by Washington scribe Tom Scanlon and translated into several languages. . . . North Texas State University's top stage band, under the direction of Leon Breeden, is beaming over its successful State Department three-week swing through Mexico.

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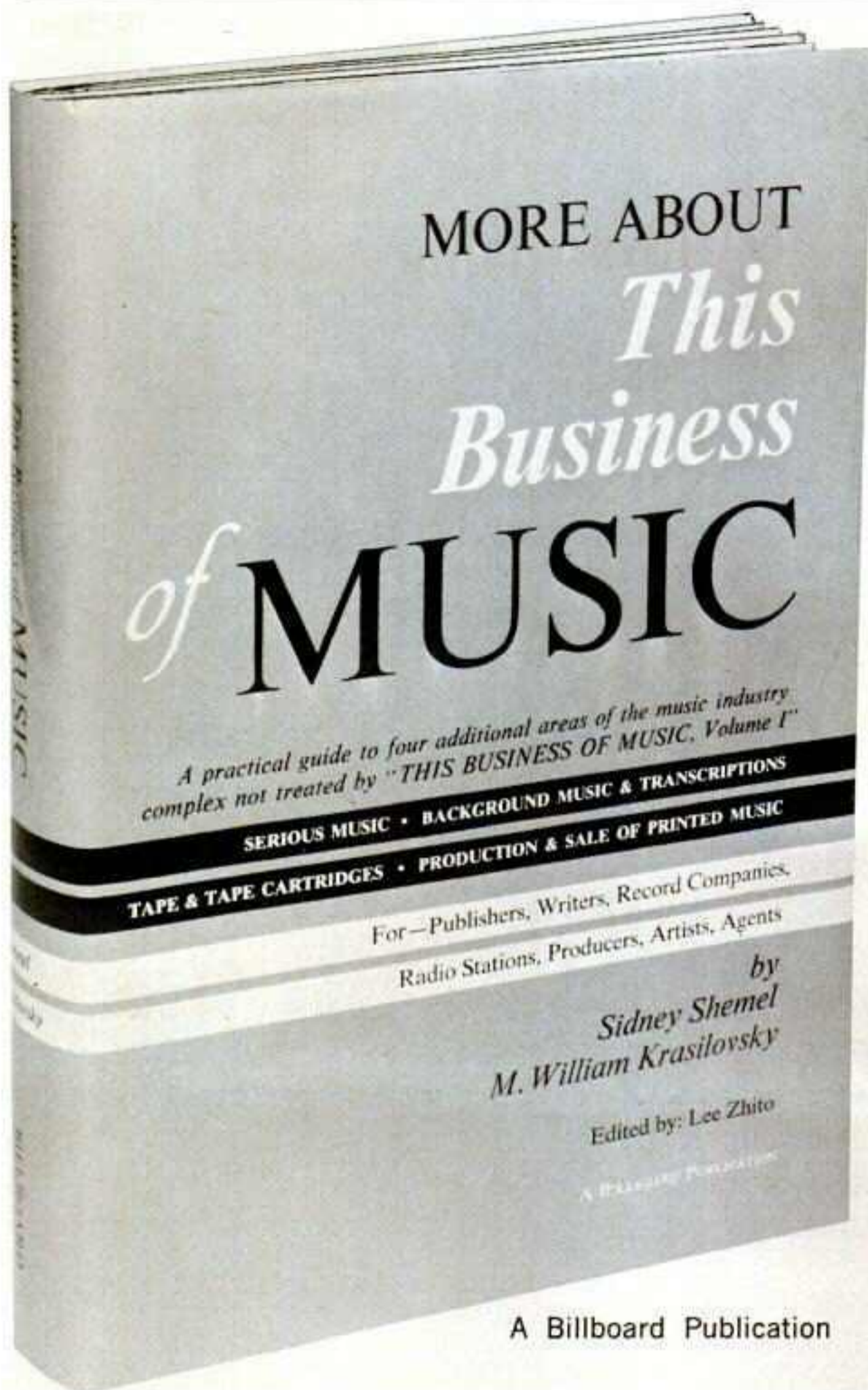
ED AMES follows his current chart-busting album and hit single "My Cup Runneth Over" with an up-to-the-minute ballad—"TIME, TIME" c/w "One Little Girl at a Time" # 9178

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Billboard TOP 40

EASY LISTENING

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

THIS WEEK	1	2	3	Wks. Ago	TITLE	Artist, Label & Number	Wks. On Chart
1	1	1	1		SOMETHIN' STUPID	Nancy Sinatra & Frank Sinatra, Reprise 0561 (Green Wood, BMI)	6
2	2	3	3		THIS IS MY SONG	Petula Clark, Warner Bros. 7002 (Shamley, ASCAP)	6
3	9	20	30		THOROUGHLY MODERN MILLIE	Julie Andrews, Decca 32102 (Northern, ASCAP)	5
4	4	8	10		59TH STREET BRIDGE SONG	Harpers Bizarre, Warners Bros. 5890 (Charing Cross, BMI)	7
5	3	2	2		LADY	Jack Jones, Kapp 800 (Roosevelt, BMI)	15
6	17	26	31		WALKIN' IN THE SUNSHINE	Roger Miller, Smash 2081 (Tree, BMI)	4
7	18	30	32		MUSIC TO WATCH GIRLS BY	Andy Williams, Columbia 44065 (SCP, ASCAP)	4
8	6	6	6		MY CUP RUNNETH OVER	Ed Ames, RCA Victor 9002 (Chappell, ASCAP)	21
9	8	7	5		I'LL TAKE CARE OF YOUR CARES	Frankie Laine, ABC 10891 (Remick, ASCAP)	15
10	10	9	7		IT HURTS TO SAY GOODBYE	Vera Lynn, United Artists 50119 (United Artists, ASCAP)	11
11	11	13	17		LONELY AGAIN	Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	9
12	12	21	26		I BELIEVE IT ALL	Pazo Seco Singers, Columbia 44041 (Mayoham, ASCAP)	6
13	15	17	21		SWEET MISERY	Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	10
14	20	24	25		THERE SHE GOES	Buddy Greco, Reprise 0562 (Four Star, BMI)	5
15	5	5	9		WADE IN THE WATER	Herb Alpert & the Tijuana Brass, AAM 840 (Almo, ASCAP)	6
16	16	18	18		FOR ME	Sergio Mendes & Brasil '66, AAM 836 (Butterfield, ASCAP)	7
17	14	10	13		SHERRY!	Marilyn Maye, RCA Victor 9076 (Chappell, ASCAP)	12
18	7	4	4		DADDY'S LITTLE GIRL	Al Martino, Capitol 5925 (Cherio, BMI)	13
19	13	15	15		MORNINGTOWN RIDE	Seekers, Capitol 5787 (Amanado, BMI)	9
20	19	19	23		HERE, THERE & EVERYWHERE	Claudio Lenge, AAM 832 (Maclean, BMI)	7
21	25	27	28		WORLD OF CLOWNS	Robert Goulet, Columbia 44019 (Unity, BMI)	5
22	39	—	—		MAKING MEMORIES	Frankie Laine, ABC 10924 (Faist, ASCAP)	2
23	31	34	37		ON THE SOUTH SIDE OF CHICAGO	Vic Damone, RCA Victor 9145 (Zellar, ASCAP)	4
24	36	—	—		CASINO ROYALE	Herb Alpert & the Tijuana Brass, AAM 850 (Colgems, ASCAP)	2
25	21	11	8		PEOPLE LIKE YOU	Eddie Fisher, RCA Victor 9070 (Faist, ASCAP)	13
26	37	—	—		SWEET MARIA	Steve Lawrence, Columbia 44084 (Roosevelt, BMI)	2
27	38	—	—		LITTLE BY LITTLE, BIT BY BIT	Ray Charles Singers, Command 4096 (Ensign, BMI)	2
28	35	—	—		TIME ALONE WILL TELL	Jerry Vale, Columbia 44087 (Chappell, ASCAP)	2
29	40	—	—		TIME ALONE WILL TELL	Cornie Francis, MGM 13718 (Chappell, ASCAP)	3
30	28	28	33		CHANSON D'AMOUR	Gunter Kallman Chorus, 4 Corners of the World 129, (Bibo, ASCAP)	4
31	22	12	12		SUNRISE, SUNSET	Roger Williams, Kapp 801 (Sunbeam, BMI)	14
32	23	29	29		SUNNY DAY GIRL	Wayne Newton, Capitol 5842 (Chardon, BMI)	5
33	33	39	40		ONE IN A ROW	Anita Kerr, Warner Bros. 7010 (Pamper, BMI)	4
34	32	35	—		WHEN I TELL YOU I LOVE YOU	Charlie Calleo Singers, Columbia 44064 (Gallico, BMI)	3
35	34	40	—		SUNDAY FOR TEA	Peter & Gordon, Capitol 5864 (Southern, ASCAP)	3
36	—	—	—		GEORGY GIRL	Baja Marimba Band, AAM 843 (Chappell, ASCAP)	1
37	—	—	—		EVERYBODY LOVES MY BABY	King Richard's Floegal Knights, MTA 120 (MCA, ASCAP)	1
38	—	—	—		STOP! AND THINK IT OVER	Perry Como, RCA Victor 9165 (Northern, ASCAP)	1
39	—	—	—		I'LL SAY GOODBYE	Jimmy Rogers, AAM 842 (ASA, ASCAP)	1
40	—	—	—		LOVE EYES	Nancy Sinatra, Reprise 0559 (Criterion, ASCAP)	1

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Percy Faith's Academy Award album was stuck with this name

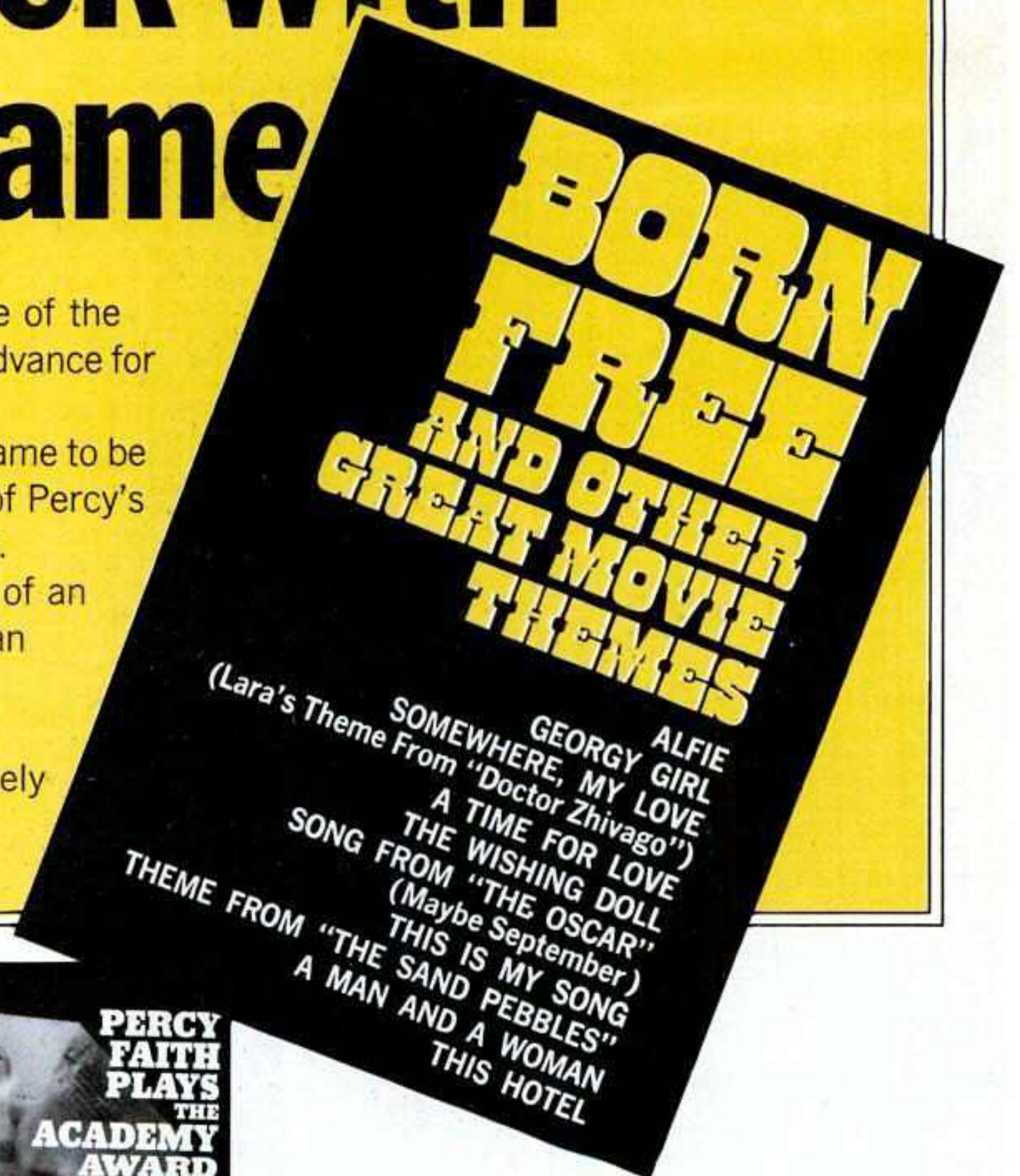
Stickers trumpeting the title of the movie song winner had been printed in advance for each of the nominated selections.

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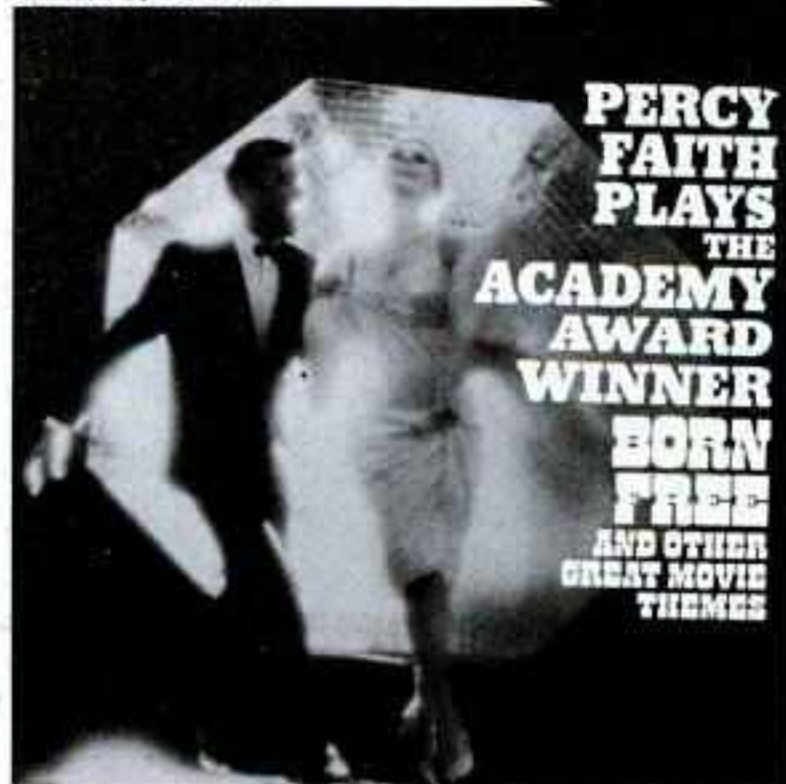
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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 139—Last Week, 117

*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 LOVIN' SPOONFUL—SIX O'CLOCK (Prod. Erik Jacobsen) (Writer: Sebastian) (Faithful Virtue, BMI)—More creative top 10 material from the pen of John Sebastian treated to a groovy rhythm dance beat and arrangement that builds into a production frenzy. Flip: "The Finale" (Faithful Virtue, BMI). **Kama Sutra 225**

MITCH RYDER & THE DETROIT WHEELS—TOO MANY FISH IN THE SEA & THREE LITTLE FISHIES (Prod. Bob Crewe) (Writers: Whitfield-Holland/Dowell) (Jobete/Joy, BMI)—Another blockbuster idea from producer Bob Crewe. Hot pairing of the Marvelettes' hit and the '30's novelty will prove a fast smash to follow up their "Sock It to Me—Baby." Flip: "One Grain of Sand" (Saturday, BMI). **New Voice 822**

TOMMY JAMES & THE SHONDELLS—MIRAGE (Prod. Bo Gentry & Ritchie Cordell) (Writer: Cordell) (Patricia, BMI)—Their "I Think We're Alone Now" is No. 4 on the Hot 100, and this pulsating rocker should fast top the current smash. Flip: "Run, Run, Baby, Run" (Patricia, BMI). **Roulette 4736**

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

SONNY & CHER—A BEAUTIFUL STORY (Prod. Bill Rinehart) (Writer: Bono) (Chris Marc-Cotillion, BMI)—Fine story line and off-beat arrangement of Sonny's ballad makes an interesting change-of-pace winner to follow up the duo's "The Beat Goes On." Flip: "Podunk" (Chris Marc-Cotillion, BMI). **Atco 6480**

THE LEFT BANKE—IVY, IVY (Writers: Feher-Brown) (Lazy Day, BMI)—Unusual and intriguing ballad with a rhythm backing featuring a harp will keep this inventive and exceptional group riding the Hot 100. Flip: "And Suddenly" (Lazy Day, BMI). **Smash 2089**

THE 5th DIMENSION—ANOTHER DAY, ANOTHER HEARTACHE (Prod. Johnny Rivers & Marc Gordon) (Writers: Sloan-Barri) — Moving Sloan-Barri folk-rock number with much of the feel of their initial winner "Go Where You Wanna Go" should put the group rapidly back up the top half of the chart. Flip: "Rosecrans Blvd." (Rivers, BMI). **Soul City 755**

THE MUSIC MACHINE — DOUBLE YELLOW LINE (Prod. Brian Ross) (Writer: Bonniwell) (Insert, BMI)—Smooth rocker with groovy organ work and wailing vocal workout will have no trouble spiraling the "Talk Talk" group back up the charts. Flip: "Absolutely Positively" (Insert, BMI). **Original Sound 71**

***ED AMES — TIME, TIME** (Prod. Jim Foglesong) (Writers: Shuman - Canfora - Baselli - Jordan) (April, ASCAP)—Ames hit hard and fast with his left-fielder "My Cup Runneth Over" and this beautiful French ballad follow-up should keep him active on the Hot 100. Outstanding vocal performance. Flip: "One Little Girl at a Time" (Famous, ASCAP). **RCA Victor 9178**

THE CYRKE—WE HAD A GOOD THING GOIN' (Prod. John Simon) (Writers: Sedaka-Greenfield) (Screen Gems-Columbia, BMI)—Solid dance beat and intriguing arrangement lends strong backing for the group. Good teen-oriented lyric should make this a big one for the Cyrke. Flip: "Two Rooms" (Nemperor, BMI). **Columbia 44108**

CHUCK JACKSON & MAXINE BROWN—DADDY'S HOME (Prod. Stan Green & Neil Galligan) (Writers: Baskerville-Sheppard-Bassett) (Nom, BMI)—The duet could have a big sales item in both pop and r&b markets with this solid and groovy updating of the Shep and the Limeliter's hit. Top vocal performance. Flip: "Don't Go" (Flomar-Chuck & Betty, BMI). **Wand 1155**

THE McCOYS—BEAT THE CLOCK (Prod. by F.G.G. Prod.) (Writers: Gottschler-Stroll) (Doraflo, BMI)—This rhythm entry should prove the one to skyrocket the "Hang On, Sloopy" group back up the Hot 100. Strong rock material and they groove with it from start to finish. Flip: "Like You Do to Me" (Grand Canyon, BMI). **Bang 543**

BILL SODEN—AN ECHO IN YOUR MIND (Prod. John Hill) (Writer: Soden) (Blackwood, BMI)—Intriguing and stirring folk/rock number penned by the artist has all the earmarks of a hit. In the "Elusive Butterfly" vein, this could fast establish the Mickey Kapp Label. Flip: "Rainy Day" (Blackwood, BMI). **Compass 7004**

CHART Spotlights—Predicted to reach the HOT 100 Chart

RAMSEY LEWIS—Function at the Junction (Jobete, BMI). **CADET 5562**

MANFRED MANN—Ha! Ha! Said the Clown (Ponderosa, BMI). **MERCURY 72675**

DON HO—All That's Left Is the Lemon Tree (Remick, ASCAP). **REPRISE 0753**

THE STRANGELOVES—Just the Way You Are (Grand Canyon, BMI). **BANG 544**

ARETHA FRANKLIN—RESPECT (Prod. Jerry Wexler) (Writer: Redding) (Eats-Time-Walco, BMI)—With her smash hit "I Never Loved a Man the Way I Love You" currently riding in the top 10, this driving revival of the Otis Redding hit is destined to follow the same successful groove. Performance is exceptional. Flip: "Dr. Feelgood" (14th Hour-Pronto, BMI). **Atlantic 2403**

***ROGER WILLIAMS—LOVE ME FOREVER** (Prod. Hy Grill) (Writers: Guthrie-Lynes) (Rogelle, BMI)—Williams has another "Born Free" in this beautiful revival of the Four Esquires' hit of the '50's. Exceptional arrangement and choral work in this top Hy Grill production. Flip: "Sweet Pea" (Low-Twi, BMI). **Kapp 821**

JONATHAN KING—ROUND, ROUND (Prod. Jonathan King) (Writer: King) (Mainstay, BMI)—Britain's "Everyone's Gone to the Moon" man is back and this vital message lyric material with a wild dance beat should fast re-establish him on the Hot 100. Arrangements and performance loaded with electricity. Flip: "Time and Motion" (Mainstay, BMI). **Parrot 3011**

THE ISLEY BROTHERS — GOT TO HAVE YOU BACK (Prod. Ivy Hunter) (Writers: Hunter-Ware-Bowden) (Jobete, BMI)—The Isleys have a powerful contender for a high position on the charts with this hard-driving rocker loaded with that Detroit excitement. Strong Ivy Hunter production. Flip: "Just Ain't Enough Love" (Jobete, BMI). **Tamla 54146**

B. J. THOMAS—I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU) (Prod. Huey P. Meaux) (Writer: Williams) (Rose, BMI)—With the sales potential of his "I'm So Lonesome I Could Cry" hit of the past, Thomas has a sure-fire winner in this Hank Williams revival. Powerful entry. Flip: "Baby Cried" (Crazy Cajun-Flomar, BMI). **Scepter 12194**

***MARGARET WHITING — ONLY LOVE CAN BREAK A HEART** (Prod. Jack Gold) (Writers: Bacharach-David) (Arch, ASCAP)—A sure-fire top-per for her "Wheel of Hurt" is this exceptional reading and commercial arrangement of the Bacharach-David ballad made famous by Gene Pitney. This one can't miss. Flip: "Where Do I Stand" (Red Balloon, ASCAP). **London 108**

FRANK SINATRA JR.—SHADOWS ON A FOGGY DAY (Prod. Ivan Mogull) (Writers: Rambeau-Knight) (Saturday, BMI)—Much in the vein of "Daydream" is this lilting Eddie Rambeau-Gary Knight number which could make this RCA debut for the younger Sinatra a big chart winner. Fits all programming. Flip: "Why Don't You Fall in Love With Me" (Mogull, ASCAP). **RCA Victor 9181**

THE EVERLY BROTHERS — BOWLING GREEN (Prod. Dick Glasser) (Writer: Slater) (Rock, BMI)—The most commercial entry from the duo in some time. Soft folk-rock ballad should once again put the million sellers back on the charts. Interesting Al Capp dance arrangement and Dick Glasser production. Flip: "I Don't Want to Love You" (Acuff-Rose, BMI). **Warner Bros. 7020**

***CLAUDINE LONGET — HELLO, HELLO** (Prod. Tommy LiPuma) (Writers: Mac Neil-Kraemer) (Great Honesty, BMI)—Lilting, infectious, happy time sound featuring a honky-tonk piano and the wistful voice of Mrs. Andy Williams could be the one to make her a star on the Hot 100. Well-done interpretation of the recent Sopwith Camel hit. Flip: "Wanderlove" (Irving, BMI). **A&M 846**

EVERY MOTHERS' SON—COME ON DOWN TO MY BOAT (Prod. Coral Rock Prod.) (Writers: Farrell-Goldstein) (Picturetone-Goldstein, BMI)—A left fielder that should fast blossom into a major sales item. Good group sound and dance beat in strong support. Flip: "I Believe in You" (Pocket full of Tunes/Tobi-Ann, BMI). **MGM 13733**

THE VAL-RAYS—IT HURTS, DOESN'T IT GIRL (Prod. R. McBrien-J. Giametta-R. Whitelaw) (Writers: McBrien-Giametta) (Barracks Nine-Unart, BMI)—UA has recently come up with strong and exciting new groups and this one is no exception. With exposure, this smooth-sounding group and powerful dance beat has top-of-the-chart possibilities. Flip: "I'm Walkin' Proud" (Barracks Nine-Unart, BMI). **United Artists 50145**

BILLY JOE ROYAL—The Greatest Love (Lowery, BMI). **COLUMBIA 44103**

THE SIDKICKS—You Gave Me Somebody to Love (Hill & Range-Sheilose, BMI). **SIGHT AND SOUND** (Trajames, ASCAP). **ECA VICTOR 9174**

THE DUPREES—I Understand (Feist, ASCAP). **COLUMBIA 44078**

GORDON WALLER—Speak for Me (Blackwood Music, BMI). **CAPITOL 5886**

COUNTRY SPOTLIGHTS

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

EDDY ARNOLD—MISTY BLUE (Prod. Chet Atkins) (Writer: Montgomery) (Talmont, BMI)—The recent Wilma Burgess hit is back again and destined to be a smash the second time around. Arnold's smooth performance will expose this beautiful Bob Montgomery ballad to the pop market as well. Flip: "Calling Mary Names" (Barton, BMI). **RCA Victor 9182**

KITTY WELLS & RED FOLEY—HELLO NUMBER ONE (Writer: Anglin) (Wells, BMI)—Jim Anglin's plaintive and beautiful ballad is performed to perfection by the duet. Potent material aimed at a high spot on the country charts. Flip: "Happiness Means You" (Wells, BMI). **Decca 32126**

KENNY PRICE — PRETTY GIRL, PRETTY CLOTHES, PRETTY SAD (Prod. Bobo & Pennington) (Writer: Howard) (Wilderness, BMI)—Hot follow-up to his top 10 smash "Happy Tracks" is this fine Harlan Howard rhythm ballad which Price sings in top fashion. Chalk up another winner for the fine country stylist. Flip: "You Made Me Lie to You" (Richwell, BMI). **Boone 1056**

THE STATLER BROTHERS — RUTHLESS (Prod. Bob Johnston) (Writer: Braddock) (Tree, BMI)—Clever novelty material which should fast top the country chart and then spill over into the pop market. Infectious toe-tapping arrangement and top Statler performance. Flip: "Do You Love Me Tonight" (Southwind, BMI). **Columbia 44070**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

RED SIMPSON—I've Just Lost You (Central Songs, BMI). **CAPITOL 5881**

FREDDIE HART—Too Much of You (Left in Me) (Minute Men, BMI). **KAPP 820**

KAY ADAMS—Six Days Awaiting (NewKeys-Tune, BMI). **TOWER 329**

JUDY LYNN—Little Shoes (Bowie, BMI). **MUSICOR 1239**

ROY CLARK—Orange Blossom Special (Central Songs, BMI). **TOWER 331**

CLAUDE GRAY—Because of Him (Forrest Hills, BMI). **DECCA 32122**

BOBBY LORD—Look What You're Doing (Tree, BMI)—On and on Goes the Hurt (Tree, BMI). **DECCA 32115**

WILLIE SAMPLES—The Other You (Cedarwood, BMI). **DOLLIE 507**

MICKEY GILLEY—(I'm Gonna Put My) Love in the Want Ads (Acuff-Rose, BMI). **PAULA 269**

MAX POWELL—With a Bottle in One Hand (Cedarwood, BMI). **DECCA 32124**

COLLEEN SHARP—Both Sides of the Line (Ma-Ree, ASCAP). **BOONE 1055**

JAMIE RYAN—21 Inches of Heaven (Noma/S.P.R., BMI). **COLUMBIA 44045**

GIL ROGERS—Daddy's Back from the Store (Stringtown, BMI). **K-ARK 716**

TONY DOUGLAS—Driven by Loneliness (Su-Ma, BMI). **PAULA 268**

GIL SMITH—Lil' Old Me (Tuneville, BMI). **CHART 1440**

RICK COYNE—Someone Else's Arms (Chiplin, ASCAP). **MGM 13707**

R&B SPOTLIGHTS

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

THE SPELLBINDERS — SINCE I DON'T HAVE YOU (Prod. David Kapralik & Ken Williams) (Writers: Beaumont - Vogel - Lester - Verscharen-Taylor - Rock - Martin) (Southern - Bonnyview, ASCAP)—Marking their move over to the Date label, the fine group has a potent entry in this soulful revival of the past hit. Equal pop potential as well. Flip: "I Believe" (Cromwell, ASCAP). **Date 1556**

CLIFFORD CURRY—SHE SHOT A HOLE IN MY SOUL (Prod. Buzz Cason) (Writers: Gayden-Neese) (Wormwood, BMI)—A soul debut destined for the top of the charts with pop possibilities as well. The Tennessean has tremendous feel and delivery. Strong backing by the Buzz Cason production. Flip: "We're Gonna Hate Ourselves in the Morning" (Rising Sons, BMI). **Elf 90,002**

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

GENE CHANDLER—To Be a Lover (Cachand/Jayne, BMI). **CHECKER 1165**

EDDIE MILLER—Sophisticated Walk (Zira Music, BMI). **VERVE 10494**

KIENEY GAMBLE & THE ROMEOs—(I'm Work) Eight Days a Week (Pronto-Blockbuster-Romeo, BMI). **ATCO 6470**

JUNIOR LEWIS—Why Take It Out on Me (Copperleaf Music, BMI). **MGM 13728**

GOOGE RENE—Keep the Soul Baby (Retro, BMI). **NEW BAG 102**

SPENCER WIGGINS—Up Tight Good Woman (Fame, BMI). **GOLDWAX 321**

KENNY HAMBER—Anything You Want (Blockbuster Music, BMI). **ARTIC 131**

SIR MACK RICE—Mini-Skirt Minnie (East-Pronto, BMI). **STAX 213**

LEE MOSES—Bad Girl (Bozart Music, BMI). **MUSICOR 1242**

LIC MITCHELL—You're Gonna Miss Me (Don Music, BMI). **SURE SHOT 5030**

PIC & BILL—All I Want Is You (LeBill Music, BMI). **CHARAY 67**

THE MULBERRY FRUIT BAND—Yes, We Have No Bananas (Skidmore, ASCAP). **BUDDAH 1**

RICK NELSON—Take a City Bride (Hilliard, BMI). **DECCA 32120**

THE SHIRELLES—Bright Shiny Colors (Bikini-Purchase, ASCAP). **SCEPTER 12192**

STEVE CLAYTON—My Name Is on Your Heart (Spiral Music, ASCAP). **JAMIE 1332**

TIM HARDIN—Black Sheep Boy (Faithful Virtue, BMI). **VERVE-FOLKWAYS 5048**

LYME & CYBELLE—Write If You Get It (Ishmael, BMI). **WHITE WHALE 245**

JOEY PAIGE—The Great Airport Mystery (Little Darlin', BMI). **PHILIPS 40449**

THE EYE-FUL TOWER—Carol Cartoon (Pamco, BMI). **555 INTERNATIONAL 700**

THE GARDEN CLUB—Little Girl Lost-and-Found (Irving, BMI). **A&M 848**

GABOR SZABO—Sophisticated Wheels (PAB Music, BMI). **IMPULSE 257**

RONNIE BROWN—Robin Hood (E. H. Morris, ASCAP). **ABC 10904**

FRANK CARLE—China Nights (MCA Music, ASCAP). **DOT 17006**

THE CRUSADERS—Make a Joyful Noise (Big L Music, BMI). **TOWER 328**

THE FREE SPIRITS—Storm (Janclan, BMI). **ABC 10915**

DICK BOYELL—Music to Think By (Nuance Music, ASCAP). **DUNHILL 4081**

THE TIFFANIES—He's Good for Me (Chardon, BMI). **KR 0120**

BILL PURSELL—Never on Sunday (Unart-Lee, BMI). **EPIC 10148**

JO ANN GARRETT—I'm So Afraid (Chevis, BMI). **CHESS 1992**

THE GENTLE SOUL—You Move Me (Artists, ASCAP). **COLUMBIA 43952**

ARTHUR STERLING—Ain't That Right (Breck, BMI). **VERVE 10490**

THE KADDO STRINGS—Nothing But Love (Gomba Music, BMI). **IMPACT 1005**

NEAL FORD & THE FANATICS—Wait for Me (Acuff-Rose, BMI). **HICKORY 1450**

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HOT 100

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Table with columns: THIS WEEK, Wk. Ago, Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks of Chart

Main chart listing songs 1-33 with their chart positions and details.

Main chart listing songs 34-65 with their chart positions and details.

Main chart listing songs 66-100 with their chart positions and details.

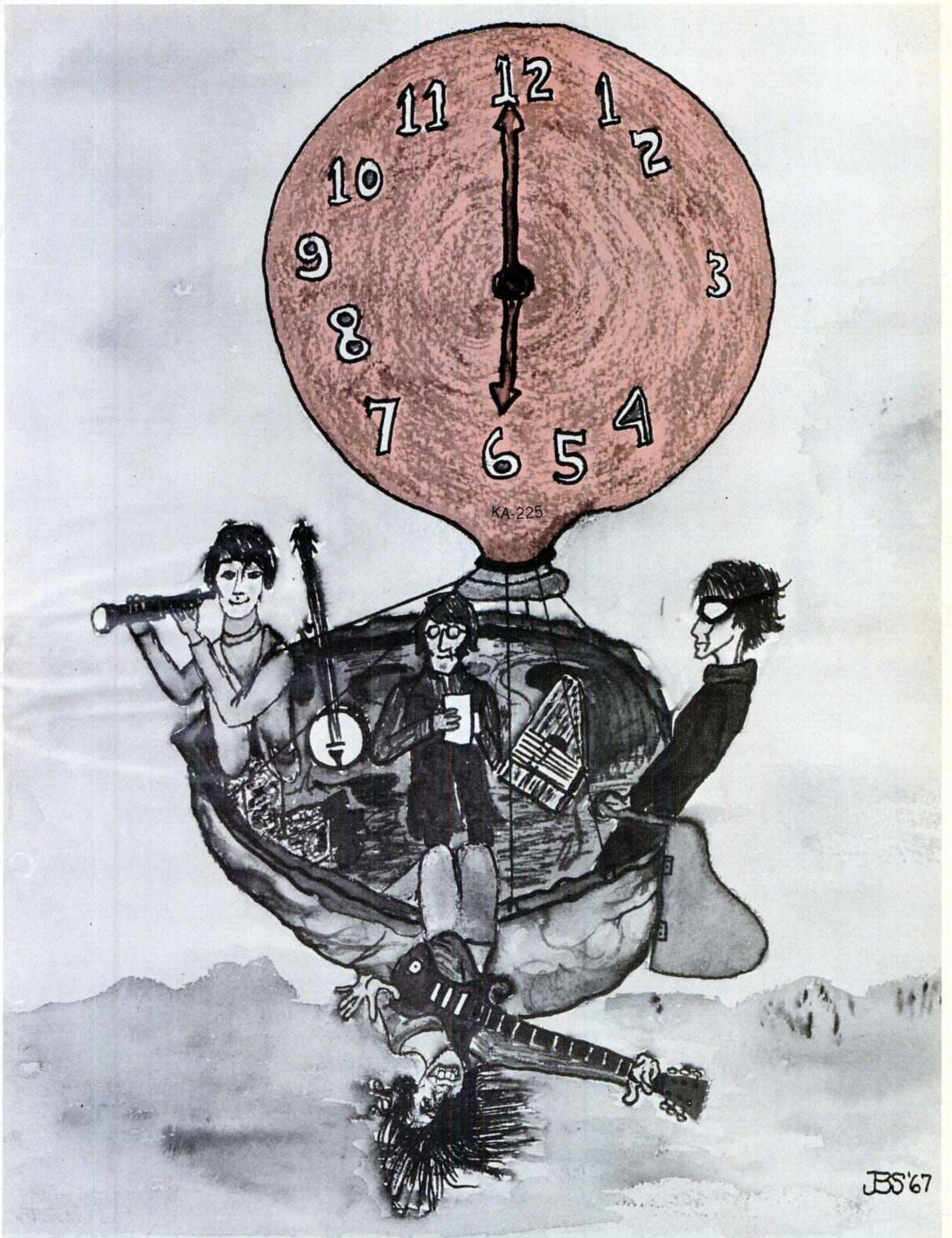
HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Table listing songs A-Z from the Hot 100.

Table listing songs A-Z from the Hot 100.

Table listing songs A-Z from the Bubbling Under the Hot 100.



Produced by Erik Jacobsen

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Talent

'Sweethearts of Soul' Peaches for Business

NEW YORK — The "Sweethearts of Soul" soubriquet that's been affixed to Date Records artists Peaches and Herb is developing into a big business. David Kapralik, who manages the duo, reports that merchandising tie-ups have already been worked with manufacturers for "Sweethearts of Soul" sneakers, pennants, sweatshirts, and requests are coming in for still more teen items.

The phrase has caught on with the disk jockeys, too, and many of them are running "Sweethearts of Soul" promotions in which boy and girl are selected for a date on the town courtesy of their local radio station.

Peaches and Herb's first two singles, "Let's Fall In Love" and "Close Your Eyes" and their first album, also titled "Let's Fall In Love," have taken off so strongly in the market that the record company is now re-

ferring to them as the "Sweethearts of Sales."

Their "Let's Fall In Love" single was a slow starter but the company's faith in the record has paid off. It was released last July but it didn't begin to find its niche until October when KATZ in St. Louis started playing it and it finally hit its stride at the beginning of February this year. The biggest problem the disk faced was the radio stations' indecision about whether it was pop or rhythm and blues. The r&b stations finally got behind it and then the pop stations started programming it. Now, everybody seems to be behind Peaches and Herb.



Thanks, Deejaays, for the many requests you sent in for your promotional copy of "Peanut Butter" and "A Little Bit of Heaven." More of you write in. This record is getting a lot of play in the South; also in Ft. Wayne, Ind., and Buffalo, N. Y. Buddy Records, Inc., 500 Locust St., Marshall, Tex. 75670. (Advertisement)



PEACHES AND HERB, third and fourth from left, at a recent Date Records session with, left to right, arranger Bert Keyes; producer-manager David Kapralik, and co-producer Ken Williams.

Knight Marks C/P Signing With Polished Performance

CLEVELAND — Cameo/Parkway Records celebrated its signing of Terry Knight with a press party at Knight's Penthouse Room opening here Saturday (8).

Before the show, Neil Bogart, C/P national sales manager, announced that the Terry Knight and the Pack group had been dissolved, with Terry performing as a single; that C/P's distribution deal with Lucky 11 Records (Knight had been with Lucky 11) had been terminated, and that Cameo/Parkway would work with Knight directly.

The announcement came in the wake of a release of the

last Terry Knight and the Pack album, "Reflections," on Cameo/Parkway.

Knight's new act, enthusiastically received by the Cleveland opening night crowd, includes an 11-piece band and a pair of go-go girls. Repertoire ranged from a soft, moody "Yesterday" to Joe Tex material. And Knight also performed "Dirty Lady" from his "Reflections" album.

Knight demonstrated that he can handle standard material as well as the contemporary product, and his stage deportment was polished and professional.

Opening act, the British Walkers, came on with a strong teen beat.

Emceeding the show was Bob Friend, WHK jockey. Friend, along with several other leading Ohio jockeys, attended a reception for Knight after the show. Hosting were Bogart and national promotion managers Cecil Holmes and Marty Thou. Ed McMahon, who recently recorded "Beautiful Girl" for C/P, and Joe Williams, Solid State artist, and reporters from the Cleveland and Detroit press, also attended the post-show bash.

AARON STERNFIELD

Otis Clay Shows He's One-Derful Soul Performer

CHICAGO — Otis Clay, One-Derful Records artist, leaves no doubt in your mind who's boss. He is boss of the stage, of the audience, and of the song. At the Bonanza here recently, Clay launched into a souped-up version of "Knock on Wood" that was virtually as long as an entire album of songs. With a variety of moods of tone and a shifting of pacing from time to time, as well as stage antics, he had complete control of the audience. On all tunes, he revealed excellent soul, and the band — the Creeper — provided soulful accompaniment.

Hollie Maxwell, Chess Records artist, was another artist presented at the club by owner Rudolph Howard. Her "Moon River" was exceptional. "Bye Bye Blackbird" featured a strong beat. She's more of a pop singer than in her r&b category; her voice is good and she has excellent command. She can go high and hold a note and make it quiver. In all, it was quite a show.

CLAUDE HALL

Cinesthesia Synthesis of Electronic Happenings

By RAY BRACK

SAN FRANCISCO — "Cinesthesia" (seeing sound and hearing sight) was booked into Bill Gilbert's Tiger room at the Hilton Inn at International Airport Friday night (14).

Called the first electronic nightclub headliner in the history of show business, the concept is the brainchild of Brad Miller, producer of the Mystic Moods Orchestra effects that resulted in two Philips albums and B. Bayne Baldrige & Associates here, who have done considerable research with the psychological and physiological aspects of environmental control design coupled with the effects of music, sound, light, color, smell and touch.

In short the star is "controlled environment."

Miller said the effect on listeners of the Mystic Moods two

albums was a "cinesthesia" experience lacking only visual reality, which was left to the listener's imagination.

At The Tiger, the music and sound of the Mystic Moods is programmed with a \$100,000 environmental controls system and combined with special visual effects to give patrons what Miller calls "four steps beyond Cinerama."

With the music, acromatic and chromatic colors move across the walls of the room in bi-dimensional and tri-dimensional abstract, diffused and non-diffused optical patterns, with the action triggered by optical lenses in frequency synchronization with the music and sound bombard the senses.

There are three shows nightly, bridged by a live band. The show is portable and is suited for state fairs, concerts, main room attractions. The computer that is the heart of the act sits in full view of the crowd and adds to the entertainment.

Cinesthesia / Mystic Moods Orchestra shows are soon to be available in some 12 locations around the world. Personal management is by Emery D. Clay & Associates, Woodland Hills, Calif.



STEVE LIEBER, in charge of record acts at William Morris Agency, chats with MGM Records artist Sam the Sham, center, and his manager, Leonard Stogel, right, at party held before Sam the Sham and the Pharaohs entertained recently at the Westbury Music Fair.

A Contemporary Symposium is planned for the four days that the orchestra will be in residence. Igor Buketoff will be guest musical director.



VIKKI CARR window display at Fifth Avenue Card Shop in New York for her Liberty album "Intimate Excitement." The store's record manager, Arthur Thomas, is in foreground.

Ostrow Looking for the Tunes From 'Apple Tree' to Blossom

NEW YORK — The songs from the Jerry Bock-Sheldon Harnick score for "The Apple Tree" have been slow to take off but that doesn't disturb the musical's producer Stuart Ostrow who points to their score for "Fiddler on the Roof" which also took some time before individual songs stepped out.

Ellie Greenwich Is A Click on Single

NEW YORK — Ellie Greenwich, songwriter - record producer, is emerging as a disk artist. Her debut disk on United Artists Records, "I Want You to Be My Baby," released a little over a week ago, has been picked up by many Top 40 stations around the country and UA reports that the record has received the most instantaneous response for a first record by a new artist.

UA is now preparing a special flyer chiding several dozen key disk jockeys for their mispronunciation of her last name, which rhymes with penwich and not like the color green.

Ostrow is now banking on the upcoming Eydie Gorme release of "What Makes Me Love Him" on Columbia to "bust open the whole score" from "Apple Tree." Meantime the original cast album of the musical, also on Columbia, sold about 75,000 copies in the first quarter period since its release last October.

Ostrow said that the show had taken in about \$2 million since its opening. A hit single from the show's score could possibly add another two years to its Broadway run.

The Bock-Harnick score is published by Tommy Valando's Sunbeam Music firm.

Indianapolis to Do Campus Date

TERRE HAUTE, Ind. — The Indianapolis Symphony will visit the Indiana State University campus here May 8-11 for premiere performances of new American works through funds supplied by the Rockefeller Foundation and the Indiana State Symphony Society.

Signings

Petula Clark has re-signed with Warner Bros. Negotiations were between WB and Vogue of France which produces her disks for U. S. release. Miss Clark will make her film debut in the WB production "Finian's Rainbow" which starts shooting shortly. . . . Jimmy Reed, blues singer, has signed with the ABC subsidiary BluesWay Records. . . . Singer Jeanette Harper to 20th Century-Fox Records. . . . Hank Williams Jr. has re-signed with MGM Records. . . . The Fifth Estate to Jubilee Records. First release is "Ding, Dong, the Witch Is Dead." . . . The Myddle Class to Cameo/Parkway. The pact, through the company's Tomorrow label, includes production and new material by the songwriting team, Gerry Goggin and Carol King.

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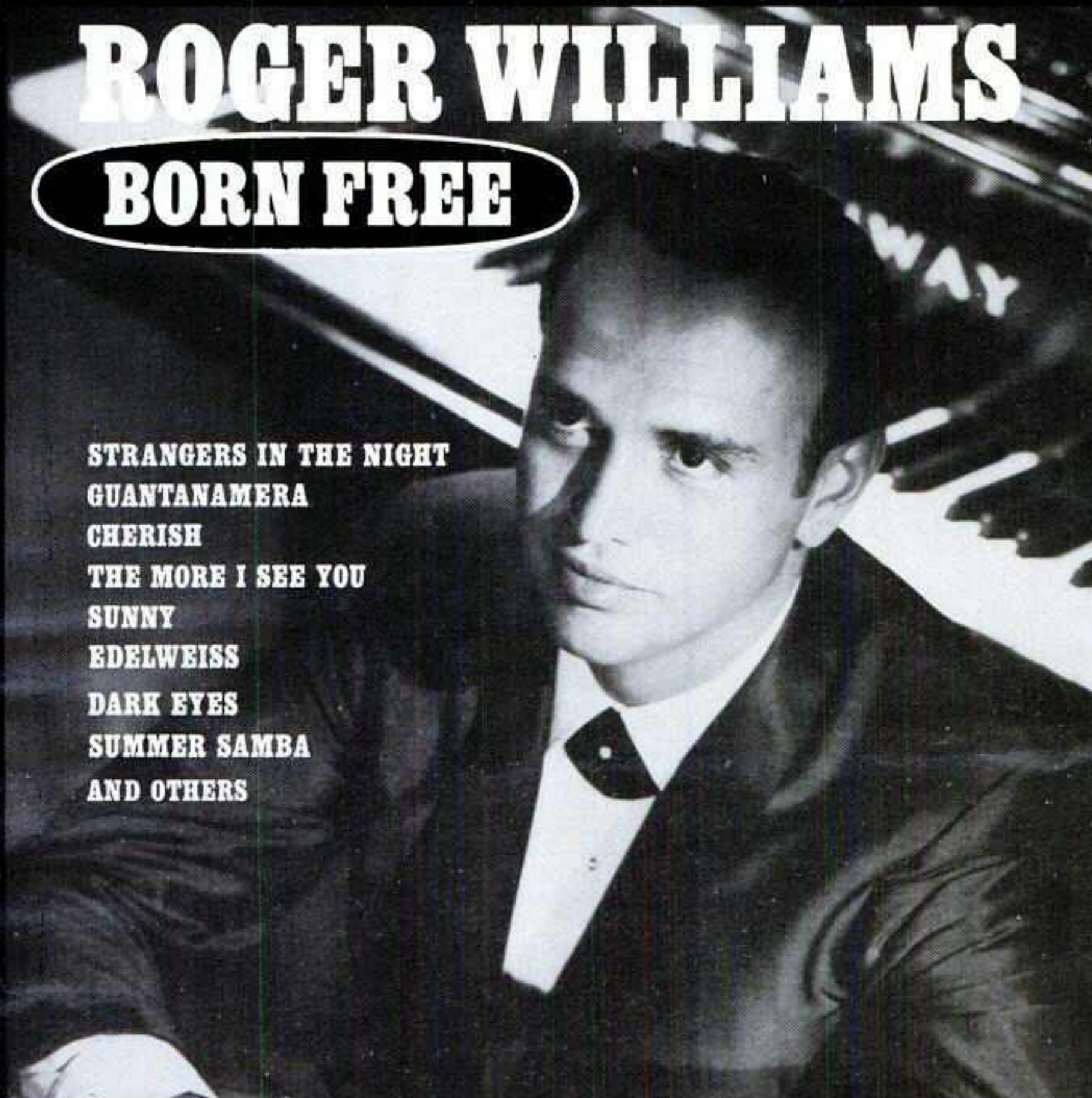
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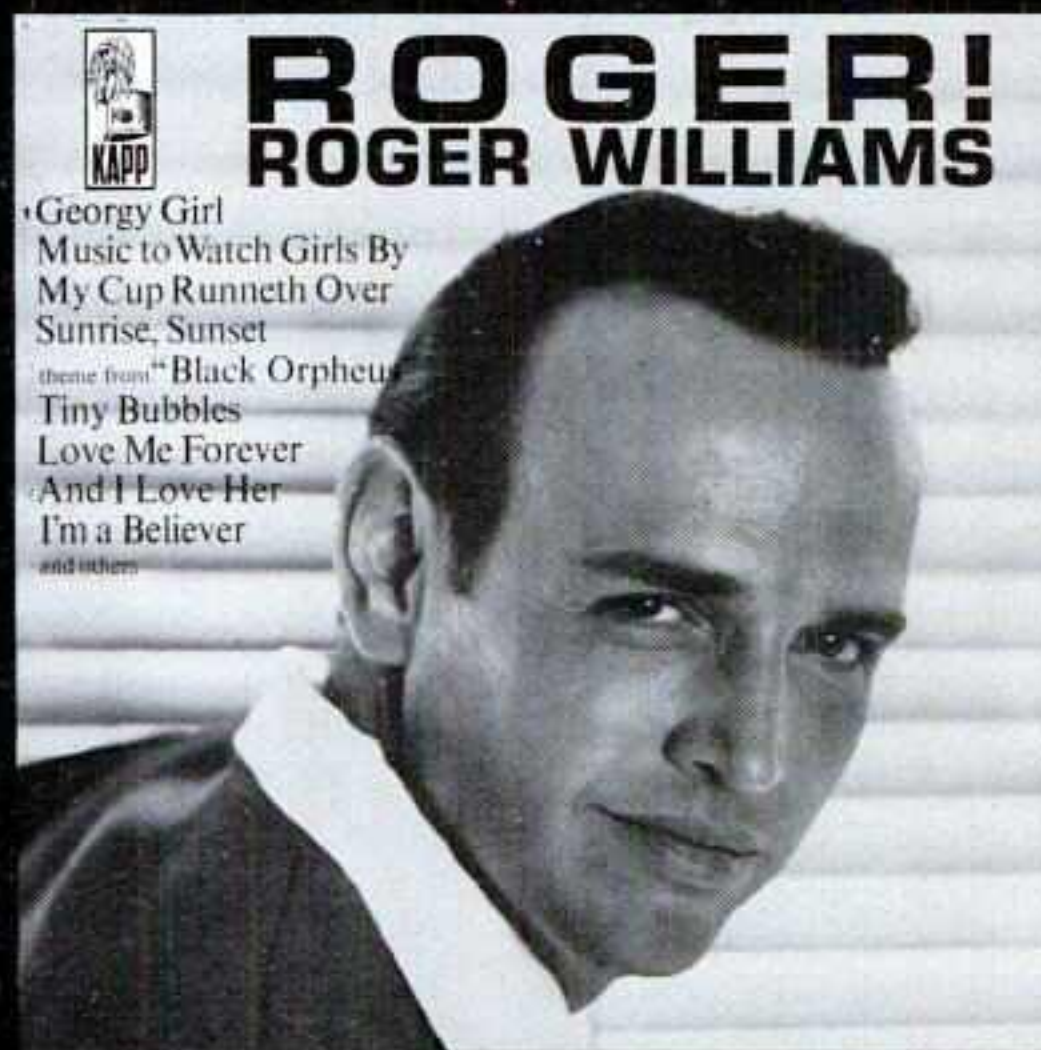
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KL-1512 KS-3512

Radio-TV programming

TV REVIEW

Blavat Makes Gutsy NY Debut

NEW YORK—An hour special on WOR-TV here marked the debut of Jerry Blavat to metropolitan viewers Tuesday (11). The show was the latest effort in a drive by Triangle Broadcasting to turn the Philadelphia favorite of the teens into a national personality. In a rippling, gutsy, lightning-paced show sparked by performances of Aretha Franklin, the Vagrants, and the Isley Brothers, Blavat proved he has what it takes.

With more energy than an explosion, he was everywhere and into everything, nicely tying the show together with chatter; his feet never stopped moving in some sort of dance. He showed an ability to communicate with today's teens and young adults.

Even more: He let the performers perform. The Vagrants, a group chosen because of their New York popularity, were on live and Aretha Franklin was

even livelier. True, her version Tuesday night of "I Never Loved a Man the Way I Love You" hit on Atlantic Records lacked some of the smooth production of the record, but it gained in spirit and appeal: Nothing can beat live music for a TV performance.

In between-song-chatter, Blavat pointed out that up until the time of this record she was mostly an LP artist, adding: "I think we ought to thank Jerry Wexler. . . he's listening in New York right now. Wexler, an executive of Atlantic Records, produced the hit for Miss Franklin.

Like Miss Franklin, the Isley Brothers were permitted to do more than one song; the Blavat show was aimed at entertainment and not just a lip-syncing record show where the act pantomimes their record and bows offstage without having the chance to build up a rapport with the audience.

The Isley Brothers did, among other songs, "Stop in the Name of Love" and "I Hear a Symphony." Miss Franklin did, besides her hit, "Hold On, I'm Coming" and "That's Life." The Vagrants, who haven't had a record hit yet, showed they soon will. Frank Sinatra Jr. was also on the show.

The "Jerry Blavat Show" displayed what today's music scene is all about—the dance beat and the blues. This special was just the foot-in-the-door of the launching of his series "by popular demand" in New York. Already, the series is being aired on Triangle's stations across the nation. Other TV stations would do well to make use of it. Blavat knows how to communicate . . . how to gain an audience and hold it and, at the same time, present a highly entertaining show.

CLAUDE HALL



THE KITCHEN CINQ USE WFUN program director and personality Dick Starr for a target during a recent visit to the studio in Miami.



KJR PROGRAM DIRECTOR PAT O'DAY, third from right, was just one of an estimated 1,000 deejays and journalists who saw MGM Records' new group during a 12-city promotion tour. O'Day is one of the major air personalities in Seattle.

WZUM Integrates Playlist

PITTSBURGH — WZUM, an r&b operation, has changed its format to aim for a larger Negro audience. James Psihoulis, president, said last week that the station was still programming mostly r&b music, but mixing in about 35 per cent of its playlist with good rock records that are big sellers in the area.

"Maybe we're a little ahead of our time, but I believe that all Negroes don't prefer a total diet of r&b music. Perhaps they grew up with it, but like other people, their tastes have changed. Too, the Negro youth of today also likes rock 'n' roll."

He said the station is now programming toward a mixed audience. The station has an integrated air personality roster

headed by Al Gee and Bobby Bennett. "We're now integrating the music as well," he said; he figured that about 35 per cent of the records are by white artists. All of these are hard rock records.

Normally, Psihoulis said, the station is not playing rock 'n' roll tunes until they hit the top 10 of other station's playlists, meaning the playlists of KQV and KDKA, the market's two leading Hot 100 format stations. WZUM is still playing new r&b records, giving them exposure before they become hits in the market and get additional pop station play.

"But there's no such thing as a Negro or white station anymore. It's format. What we're doing is playing r&b mu-

sic, but not closing ourselves to the general market," he added.

He said the new integrated format policy seems to be working wonders. "Before, our contests drew eight of 10 telephone calls from the predominantly Negro area. Now there hasn't been a section of Pittsburgh that we haven't received response from in a current contest. People told me before I changed the format that I'd lose a hundred Negro listeners for every 100 white listeners I gained. But we're getting larger response than ever from our Negro listeners. Bobby Bennett says the demand for his personal appearances has also increased.

"The station sounds great on the air. That's important to me."

Ex-Rockers Go Easy Listening

SAN DIEGO — A group of ex-rock 'n' roll deejays is one of the contributing factors of the success of KOGO here as an Easy Listening station. Dick Roberts, program director, said that when he came to the market eight years ago, he hired ex-rockers because he felt it would "be a lot easier to slow them down to the tempo I wanted

than to speed up a middle-of-the-road personality."

The approach worked, and the station has again placed No. 1 by a heavy margin in a Billboard Radio Response Ratings survey as the major influence on sales of albums—indicating a large audience of young adults and adults and an ability to sway them to buy product. Robert said that the station is also a steady No. 1 in Pulse through the day until the teens get out of school and a local rock 'n' roll outlet climbs to the top in ratings.

"We use a lot of the excitement associated with rock 'n'

roll format operations," Roberts said, "plus tight production. But I want personalities who have more to say than time and temperature. Ernie Myers (No. 2 in the market in ability to influence album sales in the deejay category) is a good ad liber. He knows the feel of the town."

Howard Is King

Don Howard, the leading deejay influence on album sales with 48 per cent of the votes of dealers, distributors, one-stop operators, and local and national record company executives, has been around the market many years, Roberts said, and "is a salesman himself."

KOGO is big on promotions with a touch of difference—for example, a poster campaign recently on taxicab backs plugged the slogan: "Watch KOGO." The campaign drew 2,000 requests for "conversion kits" so the audience could turn their radios into TV sets. "People were being put on, but they loved it." Another time, Howard did his show remote from the monkey cage at the local zoo. All of this, plus astute programming, had helped keep KOGO on top in the market.

RADIO RESPONSE RATING

Billboard's Radio Response Rating survey is now being offered on a subscription basis to record companies, distributors, radio stations, and advertising agencies and representatives. In San Diego, Calif., the leading station influencing sales of albums was KOGO.

WCIU-TV Bows 'Show Biz' Show

CHICAGO — WCIU-TV, a UHF station here, has just launched a new musical variety show, "Show Biz." Host of the hour show, broadcast Wednesdays at 10 p.m., is Mickey Weinstein, who also produced. The show stars One-Derful Records artist McKinley Mitchell, Sandra Stephens, the Michellettes, and the Phil Wright Quartet, plus weekly guest artists. Red Sanders guested on the first show March 29. Albert King is slated for a future show. The show is presented live.



MGM RECORDS, A LEADER in old-fashioned promotion-plus, has a new artist called the Leather Boy with a release titled "I'm a Leather Boy." He'll promote the new release by motorcycling to visit distributors, dealers, and deejays. From left, Leather Boy; Mike Abbott, new field manager for MGM; Bob Morgan, executive director of a&r; B. J. McElwee, Southern field promotion representative; Frank Mancini, director of artists relations for the label, and Mike Becce, album promotion manager.



TOBY YOUNG, air personality on WKBO and host of the only r&b show in the Harrisburg, Pa., area, chats backstage with James Brown, right. "The James Brown Review" was performed in Harrisburg a couple of weeks ago.

SINGER

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Directed by: Dwight Hemion

Written by: Frank Peppiatt & John Aylesworth

Choreographer: Nick Castle

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LOCAL LISTINGS

The Singer Company proudly presents the TV Special debut of perhaps the world's most popular attraction—the fabulous Herb Alpert and the Tijuana Brass. This is the "second first" in the series of "SINGER presents..." television special specials, which premiered on October 26, 1966, with "Singer presents Tony Bennett." It

was widely acclaimed as one of the finest, most original musical TV programs ever produced. What do we do for an encore? Watch "Singer presents Herb Alpert and the Tijuana Brass" and see. In special TV programs • In home entertainment products • In sewing machines and other products for home, business, industry...

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*A Trademark of The Singer Company



MIKE LEVINE, HOST OF "Contact" on KDKA in Pittsburgh, interviews Columbia Records artist Lou Christie, right, from Horne's department store auditorium during a "Youth Is In" promotion.

'BLAVAT SHOW' BOWED ON N. Y. WOR-TV APRIL 11

NEW YORK—"The Jerry Blavat Show made its debut here in New York on WOR-TV, Tuesday (11) as an hour special; but its a promotional device and "by popular demand" the show will be telecasted as a regular series.

Blavat, host of the Triangle bandstand type show that originates out of Philadelphia, was at the National Association of Broadcasters convention, April 2-5 in Chicago promoting the show, now carried in several markets, on Triangle stations and other TV stations via syndication. He was introduced to New York press at a party April 10. The first New York show featured record artists like the Isley Brothers, Aretha Franklin and the Vagrants. By the third show, everything will be telecast in color.

A special dance, "The Lindsay Walk," was invented for the first New York show. Artists slated for future shows include the Four Tops, Joe Cuba and Ronnie Dove.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Stu Bowers, formerly with WSAI, Cincinnati, has shifted over to join WLW, same city, with a morning show. The duo personality team of Tyler Dunn and Max Warner has been split, with Dunn becoming creative sales director and Warner doing an evening show. Morrie Carlson has left the station to join WWJ, Detroit.

(Lord) Nell Scott, formerly with KWAC in Bakersfield, Calif., has moved into the 6-midnight slot on the stereo rock 'n' roll outlet in that city—KIFM-FM. He's interested in booking live shows in the area. The stereo 24-hour Hot 100 format station is one of the few in the nation now going the route with contemporary popular music. Harold J. Brown is general manager, Al Price is program director. WOR-FM in New York is a leader in this type of programming in stereo; KVIL-FM in Dallas has just joined the ranks. Why no stereo station tried for a mass audience before this is a mystery to me. The excuse has been that kids didn't have FM radios; no one ever considered the fact that kids have ample opportunity to listen to their parents' fancy multiplex consoles—and sales of these have been increasing like crazy.

Here's a format that seems to be working for WCHI, a 1,000-watt station in Chillicothe, Ohio—the station is Easy Listening in format (except for a 3-5 p.m. segment of rock 'n' roll) but up tight, rotating the top 40 Easy Listening rec-



JEAN CHAPEL (right), Nashville thrush, who spent last week calling on radio and TV stations in the Cincinnati and Dayton, Ohio, areas to plug her new single on the Challenge label titled "Stamp Out Loneliness." Here she is shown pinning her campaign button on Billboard's Bill Sachs, while vet platter plugger, Julie Godsey, of Mainline, Cleveland, looks on.

ords as does a Top 40 operation. Manager John Terry says the station is seeing a steady growth in billings and audience. Each tune gets an average of eight plays per day. Terry says this type of format is bringing back many listeners who previously had turned dials to out-of-town stations.

Mrs. Marianne Campbell, general manager of WJEH and WJEH-FM, Gallipolis, Ohio, since she put the station on the air in 1950, has been named director of community affairs for Avco Broadcasting. . . . Jack Sheldon is mu-

sic director of "The Las Vegas Show" which debuts May 1 on the new United Network. . . . In Halifax, Nova Scotia, the Canadian Broadcasting Co. has bought the rights to one of the Emil Ascher catalogs for on-air use.

Bill Gardner, music director and 6-10 p.m. air personality for KLZ-FM, Denver is joining WIRK, West Palm Beach, Fla., in the 10 a.m.-2 p.m. shift. Good luck, Bill. . . . William B. Williams, air personality with WNEW, New York, handled the first live color program ever televised in Puerto Rico last week for WTSJ-TV (Channel 18). . . . Former stage and screen star Johnny Johnston has launched a show-biz interview program over WKYN, Puerto Rico. The show will broadcast from local hotels each Monday 7-midnight; it'll also go over two FM stations in San Juan and Mayaguez.

Elmo Ellis, general manager of WSB, Atlanta, has been re-elected chairman of the board of the National Association of FM Broadcasters. Attendance at the recent NAFMB convention in Chicago was up 30 per cent over a year ago, showing the strides FM has made during the past year. . . . Looks like every station had some kind of wild promotion on April Fool's Day. WUBE in Cincinnati had local businessmen fill-in for deejays and put 48 of them on the air, reports program director Robin Walker.

Richard Ward Fatherley, director of production at KXOK, St. (Continued on page 28)

MEMORANDUM

TO: The Music Industry
FROM: The Susquehanna Stations

DATE: April 17, 1967
SUBJECT: Your POOR Taste

We thought we were alone with the problem. So . . . our hats are off to The McLendon Stations for publicly airing their concern in BILLBOARD.

We, too, spend too much time with the evidence of your bad taste. Lyrics, song titles, offensive vocal sounds, and even names of the performing groups have moved from the clever and creative to the crude and outrageous.

If you are trying to find out if you can get away with it . . . you can't. We, along with other responsible broadcasters, are blowing the whistle.

We join with The McLendon Stations in:

- ... 1. **REQUIRING**—a lyric sheet with records submitted for air-play.
- ... 2. **CONTINUING**—to refuse records if either side offends public morals by title, lyrics, or group name.
- ... 3. **URGING**—all responsible broadcasters to publicly set the same standards.

Yours is a great industry. So is ours. We plan to keep ours that way by respecting the dignity and taste of the people who have made us great . . . our listeners.

How about you?

THE SUSQUEHANNA STATIONS

WSBA AM-FM-TV, YORK-LANCASTER-HARRISBURG, PA. - WARM, SCRANTON-WILKES-BARRE, PA. - WHLO, AKRON-CANTON, OHIO - WICE, PROVIDENCE, R.I.
WGBB, FREEPORT-HEMPSTEAD, N.Y. - WMIE, MIAMI, FLA.

LOOKS LIKE THEY WERE RIGHT!

Tommy James AND THE Shondells

**VOTED THE MOST PROMISING
VOCAL GROUP IN 1966**

EVERY RECORD ON THE CHARTS!

"HANKY PANKY" #1 "SAY I AM" #12

"IT'S ONLY LOVE" #18 "I THINK WE'RE ALONE NOW" #4

**AND IN 1967—THEY WERE RIGHT!
NOW ON THE WAY TO HIT NUMBER 5**

'MIRAGE'

B/W 'Run, Run, Baby, Run'

R 4736

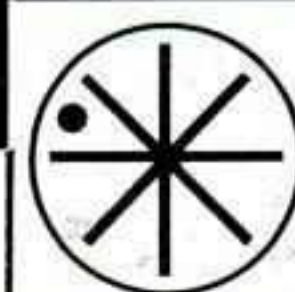
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NEW SMASH ALBUM AT YOUR DISTRIBUTOR NOW!**

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we're alone
now**

**with
TOMMY JAMES &
THE SHONDELLS**



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'Opry' Radio Network Four Years Old April 17

NASHVILLE — WSM's "Grand Ole Opry" radio network, with some 400 subscriber stations, celebrates its fourth anniversary April 17.

The largest such operation of its kind, it grew from a handful of network members in 1964 and now reaches virtually every state. Programmed a total of 2,000 hours a week on radio, the show is played from Wai-pahu, Hawaii, to Big Stone Gap Va., and up to Winnipeg, Manitoba.

Tom Hanserd, long-time air personality of WSM, is the manager of the network. Jack Jackson is sales manager. The new series of the show features the "modern sound" in country music.

Every Saturday night, as the "Opry" is broadcast live, WSM engineers capture the entire show on tape. The taping includes the full impact and audience reaction, the extemporaneous remarks of the artists, and even the occasional "goofs."

From the master control room the tape is taken to a smaller room where Hat Durham, producer of the "Grand Ole Opry" network, and Mack Evans, WSM engineer, delete the commercials and cut out any allusion to time or date. The show

then is pressed on LP albums. The disks allows for nine one-minute commercials. The complete shows then are shipped in sets of 10 or 15 at a time, prepaid.

Renewals best tell the story of the show's success. Dennis Daniel, of WHMA, Anniston, Ala. wrote: "We have been running this program for some nine months non-stop with the same sponsors . . . and the listener response have been terrific. One of our sponsors had never used radio as a medium of advertising, but with the results of this program, he is solidly sold now on radio."

Similarly, Wally Mullinax, manager of WESC, Greenville, S. C., attributes much of the success of live shows promoted by his station to the impact from the "Grand Ole Opry" network.

The "Opry," now in its 42d year, is the oldest continuous show in the history of American radio. The network also promises some unusual tenure, with the list of stations still growing. The network was the outgrowth of an idea by Robert E. Cooper, vice-president and general manager of WSM Radio.

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 April 21, 1962

1. Good Luck Charm, Elvis Presley, RCA Victor
2. Johnny Angel, Shelley Fabares, Colpix
3. Mashed Potato Time, Dee Dee Sharp, Cameo
4. Slow Twistin', Chubby Checker, Parkway
5. Young World, Rick Nelson, Imperial
6. Soldier Boy, Shirelles, Scepter
7. Lover, Please, Clyde McPhatter, Mercury
8. Love Letters, Ketty Lester, Era
9. Shout, Joey Dee & the Starlifers, Roulette
10. Stranger on the Shore, Mr. Acker Bilk, Atco

R&B SINGLES—5 Years Ago April 21, 1962

1. Soul Twist, King Curtis, Enjoy
2. Mashed Potato Time, Dee Dee Sharp, Cameo
3. Love Letters, Ketty Lester, Era
4. Twistin' the Night Away, Sam Cooke, RCA Victor
5. Slow Twistin', Chubby Checker, Parkway
6. Something's Got a Hold on Me, Etta James, Argo
7. At the Club, Ray Charles & His Ork, ABC-Paramount
8. I Found a Love, The Falcons & Band, LuPine
9. Hide Nor Hair, Ray Charles & His Ork, ABC-Paramount
10. Ain't That Loving You, Bobby Bland, Duke

POP SINGLES—10 Years Ago April 20, 1957

1. All Shook Up, Elvis Presley, RCA Victor
2. Little Darlin', Diamonds, Mercury
3. Round and Round, Perry Como, RCA Victor
4. Party Doll, Buddy Knox, Roulette
5. Come Go With Me, Del Vikings, Dot
6. Gone, Ferlin Husky, Capitol
7. Why, Baby, Why? Pat Boone, Dot
8. Butterfly, Andy Williams, Cadence
9. I'm Walkin', Fats Domino, Imperial
10. Butterfly, Charlie Gracie, Cameo

POP LP'S—5 Years Ago April 21, 1962

1. Blue Hawaii, Elvis Presley, RCA Victor
2. Your Twist Party, Chubby Checker, Parkway
3. Breakfast at Tiffany's, Henry Mancini, RCA Victor
4. West Side Story, Soundtrack, Columbia
5. College Concert, Kingston Trio, Capitol
6. A Song for Young Love, Lettermen, Capitol
7. Doin' the Twist at the Peppermint Lounge, Joey Dee & the Starlifers, Roulette
8. The Twist, Chubby Checker, Parkway
9. Sinatra and Strings, Frank Sinatra, Reprise
10. Camelot, Original Cast, Columbia

WTID Buys WPHD-FM

NEWPORT NEWS, Va. — WTID, the progressive modern country music station serving the Tidewater area, has acquired WPHD-FM, Norfolk, and pending FCC approval, will present country music around the clock in stereo. Call letters will be changed to WTID-FM, said station operations manager Glenn C. Lewis.

New general manager of WTID and WTID-FM is William Chadwick. He was formerly with WAVA, Arlington, Va. With the stereo station acquisition, WTID-FM will be one of the few full-time stereo country music formats in the nation. Other stereo country format operations are in Providence, R. I., and Salt Lake City.

CBS-TV Study on Rock 'n' Roll

NEW YORK — CBS-TV is the latest network to explore the rock 'n' roll music field in a special similar to the two already aired by ABC-TV. This time, as with ABC, its the news department that's handling the chore. "Inside Pop—The Rock Revolution" will be shown April 25 at 10 p.m. (EST) in color. David Oppenheim wrote and produced the show. The Hollies are among those appearing on the special.

WCUE 'Separates'

AKRON—WCUE-FM, April 1, separated programming 14 hours a day from the AM operations. The FM side will feature Easy Listening music. The "Nightlife" show will continue to be simulcast.

the No. 1 tune has a jingle identifying it as the No. 1 tune.

The updating of the station, said Doll, has increased business and "the future never looked brighter. Local, national, and regional business is on the upswing."

Country Albums Aid WISZ Operation

BALTIMORE — More programming from album cuts has helped WISZ here increase its audience. The 500-watt operation, managed by Charlie Doll, simulcasts around the clock on FM. About six months ago, did away with the old-time hayseed personality approach. Recently, the station obtained new equipment to give a better signal coverage of Baltimore (the station is actually located in nearby Glen Burnie).

Before, the station featured one album cut an hour; now three cuts are aired each hour and the reason, according to Doll, is "there's so much good country music you'd never get to program if you stuck strictly to the singles hits. I also feel we're reaching a wider audience by programming album cuts—the sound on many of these tunes are almost pop."

RCA TO RECORD WMB PROJECT

NEW YORK — RCA Victor will record the first of a series of albums of music from the World Music Bank in London in July with Igor Buketoff, chairman of the bank, as conductor of the Royal Philharmonic. The project, which will feature material not currently in the catalog, will be under the auspices of the Institute of International Education. The World Music Bank contains material by many of the world's leading composers. Buketoff previously recorded for CRI.

RADIO-TV mart

RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around ad.

FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%.

BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address.

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue. PAYMENT MUST ACCOMPANY ALL ORDERS.

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

HELP WANTED

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

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

SCHOOLS AND SUPPLIES

REI FIRST-CLASS RADIO TELEPHONE License in 5 weeks guaranteed. Tuition \$295. Rooms and Apts., \$10-\$15 per week. Job placement free. Two schools: Sarasota, Fla., and Kansas City, Mo. For information contact R.E.I., 1336 Main St., Sarasota, Fla.

SITUATION WANTED

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

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

EXPERIENCED AND IMAGINATIVE PD-Production Director-Announcer desires position as Production Director in Western medium or large market, preferably Southern Calif. Box 311, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

Vox Jox

Continued from page 26

Louis, has taken over the 9-noon slot, replacing Peter Martin, who has been named local sales manager of the station. . . . Ron Martin, midday man for WCOL in Columbus, is now morning personality for WSAI, Cincinnati; would you believe he majored in psychology. . . . Carl (Jack Armstrong) J. Marocci has been appointed vice-president and station manager at WYRE, Annapolis; a formerly deejay, he was most-recently sales manager of the station.

KNBR, San Francisco, has moved its offices and studios into new facilities on the seventh floor

Japan Tour Set For Philadelphia

PHILADELPHIA — The Philadelphia Orchestra's tour of Japan will begin on May 3 in the first of five Osaka concerts. The orchestra under Eugene Ormandy also will play eight concerts in Tokyo and one each in Kanazawa and Nagoya. On May 21 the Philadelphia plays in Anchorage. In May the orchestra also will visit Seattle (22), Portland, Ore. (23), Berkeley (25), San Francisco (27), Stanford University (28), and Fresno (31). June dates will be Santa Barbara (1), San Diego (2), Los Angeles (4) for two concerts, Newport Beach, Calif. (5), Tempe (6), Albuquerque (7), Salt Lake City (9) and Denver (11).



of the Fox Plaza in the Civic Center there. . . . Elliott Sanger, chairman of a board of WQXR in New York, retired last week from the classical format kingpin that he helped found 31 years ago; Sanger was responsible for the first FM station in New York and the first stereophonic broadcast.

Ed Cotlar has been named talent co-ordinator of the "Hy Lit TV Show" on WKBS-TV (Channel 48) Saturday evenings and on Boston and Detroit TV stations; he'll be working closely with all local and national record promotion men in pre-taping artists as they come into Philadelphia and with Joe Saraceni, director, and Alan Baker, executive producer, in scheduling them on the show. Herbert (Jay Walker) Brabander, previously with WARE, Ware, Mass., has shifted over to WKZO in Kalamazoo, Mich.

Any air personality, music director, or program director who needs a job or is looking for greener pastures, drop a note to Claude Hall, Radio-TV Editor, Billboard, 165 West 46th Street, New York. . . . Tom Wayne is now with WROZ, Evansville, Ind.; John Karr has relocated in WKLO, Louisville, under the name of Johnny Grey; Andy Hopkins has assumed music director duties of WROZ and needs better record service. Station reports that record service is low for the market of 1 million.

Can't end this column without a mention of Marty Grove, one of the executives of ABC who filled in as deejay during the recent AFTRA strike in New York. WABC program director Rick Sklar auditioned many of the top brass (including himself, whom he turned down). Grove first went on the all-night stint, then was promoted to take over the (Cousin) Brucie Morrow slot. He was one of many desk-herders who found it stimulating to be on the air again (or for the first time).



IVY, IVY

S-2089

BY **THE LEFT BANKE**

PRODUCED BY: WORLD UNITED PRODUCTIONS, INC.

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BACK-BEAT 580

#1 in Memphis
#2 in Houston

Ernie K. Doe

"LATER FOR TOMORROW"

DUKE 411

Bobby Bland

"YOUR ALL I NEED"

b/w

"DEEP IN MY SOUL"

DUKE 416

Sylvia Maddox

"GOT TO BE FREE"

DUKE 408

Lee Mitchell

"WHERE DOES LOVE GO"

b/w

"YOU'RE GONNA MISS ME"

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TOP SELLING R & B SINGLES

Billboard SPECIAL SURVEY for Week Ending 4/22/67

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	1	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 2386 (14th Hour, BMI)	7	25	22	SPEAK HER NAME Walter Jackson, Okeh 7272 (Skidmore, ASCAP)	8
	2	JIMMY MACK Martha & the Vandellas, Gordy 7058 (Jobete, BMI)	8	26	21	KANSAS CITY James Brown & the Famous Flames, King 6086 (Arno, BMI)	6
	3	BERNADETTE Four Tops, Motown 1104 (Jobete, BMI)	6	27	45	DEAD END STREET Lou Rawls, Capitol 5869 (Raw Lou/Beechwood, BMI)	2
	4	SWEET SOUL MUSIC Arthur Conley, Atco 6463 (Redwal, BMI)	7	28	19	PUCKER UP BUTTERCUP Jr. Walker & the All Stars, Soul 35030 (Jobete, BMI)	8
	5	WHEN SOMETHING IS WRONG WITH MY BABY Sam & Dave, Stax 210 (East/Pronto, BMI)	9	29	41	I FOUND A LOVE Wilson Pickett, Atlantic 2394 (Progressive/Lupine-Alibre, BMI)	3
	6	NOTHING TAKES THE PLACE OF YOU Toussaint McCall, Ronn 3 (Su-Ma, BMI)	6	30	35	GONNA GIVE HER ALL THE LOVE I GOT Jimmy Ruffin, Soul 350322 (Jobete, BMI)	3
7	10	THE WHOLE WORLD IS A STAGE Fantastic 4, Ric Tic 122 (Myto, BMI)	7	31	32	SOUL TIME Shirley Ellis, Columbia 44021 (Gallico, BMI)	5
8	15	HIP-HUG HER Booker T & the M. G.'s, Stax 211 (East, BMI)	3	32	44	DO THE THING Lou Courtney, Riverside 7589 (Bold, BMI)	3
	9	HUNTER GETS CAPTURED BY THE GAME Marvelettes, Tamla 54143 (Jobete, BMI)	12	33	38	MERCY, MERCY, MERCY Marlena Shaw, Cadet 5557 (Zawinul, BMI)	6
	10	DRY YOUR EYES Brenda & Tabulations, Dionn 500 (Bee Cool, BMI)	9	34	48	YOU'RE ALL I NEED Bobby Bland, Duke 416 (Don, BMI)	2
	11	I DON'T WANT TO LOSE YOU Jackie Wilson, Brunswick 55309 (Jalynne/BRC, BMI)	8	35	36	GIRL I NEED YOU Artistics, Brunswick 55315 (Jalynne/BRC, BMI)	5
	12	LOVE I SAW IN YOU WAS JUST A MIRAGE Smokey Robinson & the Miracles, Tamla 54145 (Jobete, BMI)	8	36	25	FEEL SO BAD Little Milton, Checker 1162 (Travis, BMI)	14
	13	MAKE LOVE TO ME Johnny Thunder & Ruby Winters, Diamond 218 (Melrose, ASCAP)	6	37	39	LATER FOR TOMORROW Ernie K. Doe, Duke 411 (Don, BMI)	3
14	34	CLOSE YOUR EYES Peaches & Herb, Date 1549 (Tideland, BMI)	3	38	43	ONE HURT DESERVES ANOTHER Raelets, Tangerine 296 (Hastings, BMI)	3
	15	WITH THIS RING Platters, Musicor 1229 (Vee Vee, BMI)	8	39	—	THE HAPPENING Supremes, Motown 1107 (Jobete, BMI)	1
	16	GIRL DON'T CARE Gene Chandler, Brunswick 55312 (Jalynne/Cachand/BRC, BMI)	7	40	42	CRY TO ME Freddie Scott, Shout 211 (Progressive, BMI)	5
	17	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol 5798 (Zawinul, BMI)	16	41	—	EIGHT MEN—FOUR WOMEN O. V. Wright, Back Beat 580 (Don, BMI)	1
	18	WHY NOT TONIGHT Jimmy Hughes, Fame 1011 (Fame, BMI)	11	42	40	EVERYBODY NEEDS HELP Jimmy Holiday, Minit 32016 (Metric, BMI)	6
19	27	THE JUNGLE B.B. King, Kent 462 (Modern, BMI)	5	43	—	EVERYBODY LOVES A WINNER William Bell, Stax 212 (East, BMI)	1
20	31	MAKE A LITTLE LOVE Lowell Fulson, Kent 463 (Metric, BMI)	4	44	46	TOGETHER Intruders, Gamble 205 (Razor Sharp, BMI)	2
21	24	YOU ALWAYS HURT ME Impressions, ABC 10900 (Chi-Sound, BMI)	7	45	50	OUT OF LEFT FIELD Percy Sledge, Atlantic 2396 (Press, BMI)	2
	22	LOVE IS HERE AND NOW YOU'RE GONE Supremes, Motown 1103 (Jobete, BMI)	11	46	47	PRECIOUS MEMORIES Romeos, Mark II J-1 (Nare, ASCAP)	3
	23	MERCY, MERCY, MERCY Larry Williams & Johnny Watson, Okeh 7274 (Zawinul, BMI)	8	47	49	IT'S SO HARD BEING A LOSER Contours, Gordy 7059 (Jobete, BMI)	2
24	29	SHOW ME Joe Tex, Dial 4055 (Tree, BMI)	6	48	—	I'M A MAN Spencer Davis Group, United Artists 50144 (Essex, ASCAP)	1
				49	—	PICK ME Vibrations, Okeh 7276 (Jalynne, BMI)	1
				50	—	FUNKY BROADWAY Dyke & the Blazers, Original Sound 64 (Drive IN/Routen, BMI)	1

TOP SELLING R & B LP's

Billboard SPECIAL SURVEY for Week Ending 4/22/67

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	1	TEMPTATIONS LIVE! Gordy 921 (M); S 921 (S)	4	16	21	KING & QUEEN Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S)	2
	2	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	3	17	9	NANCY—NATURALLY Nancy Wilson, Capitol T 2634 (M); ST 2634 (S)	12
3	7	CARRYIN' ON Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	13	18	18	FOUR TOPS ON BROADWAY Motown 657 (M); S 657 (S)	3
4	6	CALIFORNIA DREAMIN' Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	7	19	25	COLLECTIONS Young Rascals, Atlantic 8134 (M); SD 8134 (S)	2
	5	SUPREMES SING HOLLAND, DOZIER, HOLLAND Motown MLP 650 (M); SLP 650 (S)	9	20	30	SLOW FREIGHT Ray Bryant, Cadet LP 781 (M); LPS 781 (S)	2
	6	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	9	21	17	SUPREMES A' GO GO Motown MLP 649 (M); SLP 649 (S)	31
	7	LET'S FALL IN LOVE Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	6	22	24	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	6
	8	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); 919 (S)	19	23	—	ARE YOU LONELY FOR ME Freddie Scott, Shout SH 501 (M); SLP 501 (S)	1
	9	FIVE STAIR-STEPS Windy C 6000 (M); 6000 (S)	8	24	—	TAKE TWO Marvin Gaye/Kim Weston, Tamla 270 (M); S 270 (S)	1
	10	FOUR TOPS LIVE! Motown M 654 (M); S 654 (S)	19	25	20	AWAY WE A GO GO Smokey Robinson & the Miracles, Tamla 271 (M); S 271 (S)	18
	11	WICKED PICKETT Wilson Pickett, Atlantic 8138 (M); SD 8138 (S)	15	26	27	BOOTS WITH STRINGS Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	2
12	22	ON STAGE AND AT THE MOVIES Dionne Warwick, Scepter SRM 559 (M); SPS 559 (S)	2	27	15	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	52
	13	MARVELETTES Tamla 274 (M); S 274 (S)	3	28	28	SOCK IT TO ME! Mitch Ryder & the Detroit Wheels, New Voice NV 2003 (M); MVS 2003 (S)	3
14	23	STAND BY ME Spyder Turner, MGM E 4450 (M); SE 4450 (S)	3	29	29	EMANCIPATION OF HUGH MASEKELA Chisa CHM 101 (M); CHS 4101 (S)	2
	15	LOU RAWLS SOULIN! Capitol T 2566 (M); ST 2566 (S)	34	30	—	WANTED: ONE SOUL SINGER Johnny Taylor, Stax 715 (M); S 715 (S)	1

Next Tuesday Night. April 25. 10:00 p.m.*

On the CBS-TV special, "Inside Pop: The Rock Revolution," Leonard Bernstein will introduce a 16-year-old girl whom he has called the most significant new talent in popular music.

The highly respected composer-conductor will discuss the work of this controversial *young* composer-singer . . . particularly a song she recently recorded that was banned in some quarters as "too racially provocative."

The ban has been lifted, and on Tuesday night both the singer and the song will explode before a nationwide audience.

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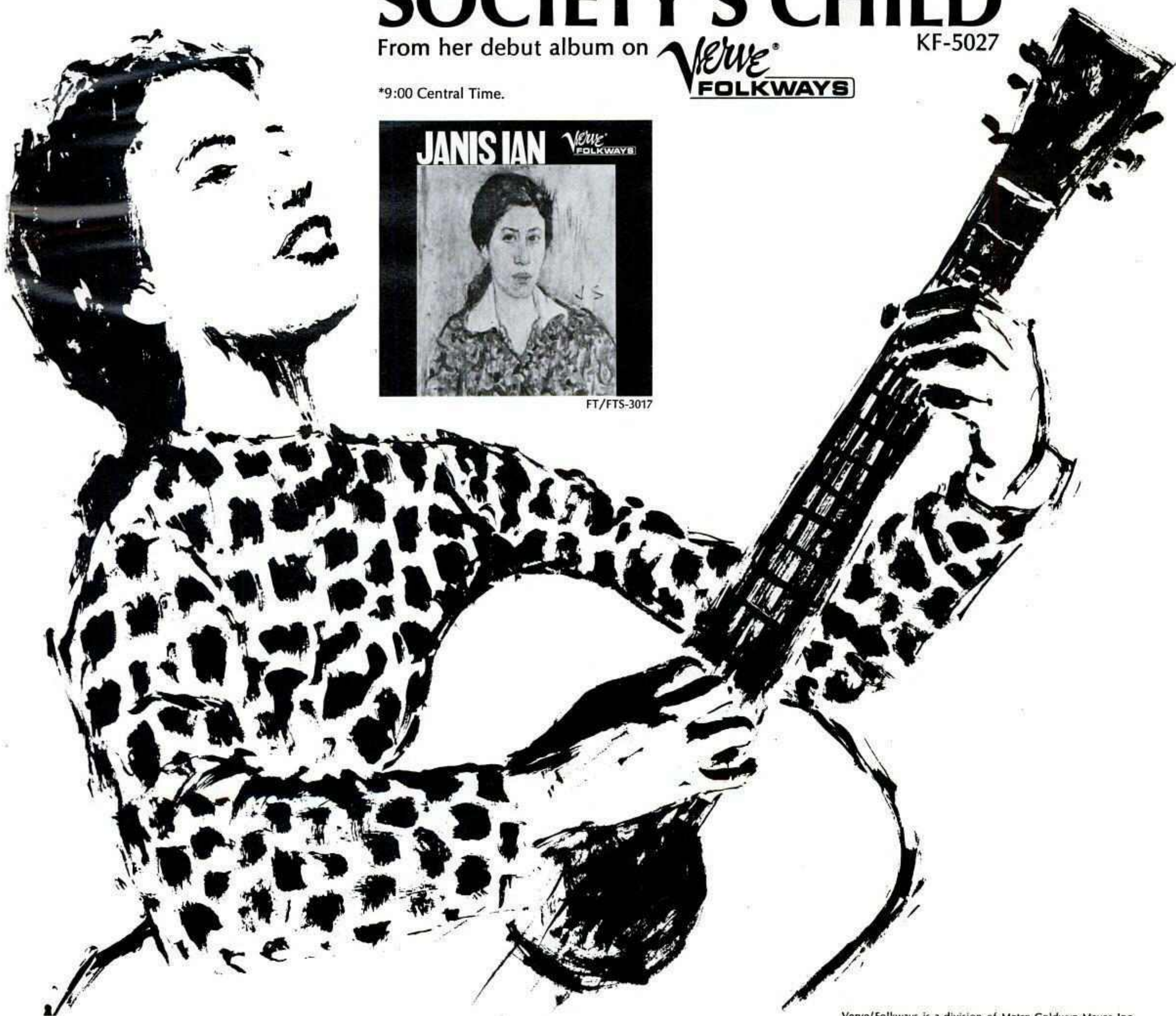
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*9:00 Central Time.



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Ives' Boom Boon To Peer-South'n

By FRED KIRBY

NEW YORK—The current popularity of Charles Ives' music is proving a boon to the Peer-Southern organization, which holds the overwhelming majority of Ives' copyrights. The copyrights, and those of leading contemporary composers, are under the Musical Education and Serious Music Departments of Peer International Corp. (BMI) and Southern Music Publishing Co., Inc. (ASCAP), headed by Wladimir Lakond, international director. The two firms have more than 100 Ives copyrights, with all but three under Peer. The three Southern copyrights, however, include the "Symphony No. 2," which has been recorded by Leonard Bernstein and the New York Philharmonic on Columbia. The Philharmonic also is playing the symphony in seven cities in the United States and Canada in September, and in four New York concerts in October. Another Southern copyright, "The Unanswered Question" is frequently conducted by Aaron Copland, who plans to conduct "Decoration Day," a Peer copyright, in Vienna in September.

S.F. Opera to Open Sept. 19

SAN FRANCISCO — The 10-week subscription season of the San Francisco Opera opens on Sept. 19 with Ponchielli's "La Gioconda" with soprano Regine Crespin singing the title role for the first time in her career. Among the new productions will be Wagner's "Tristan and Isolde" with Jess Thomas and Irene Dalis singing the title roles for the first times in their careers and Puccini's "La Boheme" starring Mirella Freni and Luciano Pavarotti making their debuts with the company. Miss Freni has recorded Mimi for Angel.

The first American production of Gunther Schuller's "The Visitation" and a new production of Gounod's "Faust" also are listed. Soprano Jane Marsh, RCA Victor artist, will sing Pamin in Mozart's "The Magic Flute," while Thomas sings his first Loge in Wagner's "Das Rheingold," which begins a four-year "Ring" cycle. Bass Nicolai Ghiurov also is slated for his San Francisco debut. Rounding out the repertoire are Verdi's "Un Ballo in Maschera," Richard Strauss' "Der Rosenkavalier," Puccini's "Manon Lescaut," Charpentier's "Louise," Verdi's "Macbeth," and Donizetti's "L'Elisir d' Amore."

Arlene Saunders will sing the title role of Charpentier's "Louise" in her debut with the company. Tenor John Alexander will debut in the same opera. Also featured will be bass Nicola Rossi-Lemeni in his first local appearance since 1953, and mezzo-soprano Sona Cervana.

2-Part Tour Set For Nat'l Opera

BOSTON — A two-part tour is being arranged for the new American National Opera Co. by Sarah Caldwell, artistic director, and Sol Hurok. The first part, which will run from Sept. 25 to Nov. 26, will include Verdi's "Falstaff," Puccini's "Tosca," and Berg's "Lulu." Among cities in the fall tour are Buffalo, Syracuse, Madison, St. Paul, St. Louis, Birmingham, New Orleans, Tallahassee, Schenectady, Knoxville, Champaign, Ill., and Rochester, N. Y. Added for a projected West Coast spring tour will be Wagner's "Die Meistersinger" and the double bill of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci."



MARIO DAVIDOVSKY, composer of electronic music, has signed an exclusive contract with Marks Music Corp. Davidovsky currently is associate director of the Electronic Music Center of Princeton and Columbia universities. He is pictured above at the electronics studio of the University of Michigan. The contract covers six written works and all future material. Included is the "Electronic Study No. 3," which is being performed by New Dimensions in Music this month in Seattle. Davidovsky's previous Studies were recorded by Columbia and Son-Nova respectively. Another work was waxed by CRI.

Conductors for 4 Cincy Fest Dates

CINCINNATI—Max Rudolf, Robert Shaw and George Szell will conduct the 46th Cincinnati May Festival on four dates next month. Soloists making their festival debuts will include soprano Saramae Endich, contralto Florence Kopleff, tenor John McCollum and bass Thomas Paul, who will sing in Beethoven's "Missa Solemnis" under Shaw on May 19.

Pianist Peter Serkin debuts under Szell on May 26 in a Mozart - Brahms instrumental program. Soprano Birgit Nilsson will sing a Wagner-Strauss program on May 27 with Rudolf conducting. Shaw also will conduct on May 20. The Cincinnati Symphony is the orchestra for all performances.

which Peer has, won a Grammy as the best classical record of 1966 in a version by Morton (Continued on page 33)

24 Commissioned for Philharmonic Fetes

NEW YORK—Commissions have been awarded to 24 composers to write music for the New York Philharmonic's 125th anniversary year. Included are three commissions by the Lincoln Center for the Performing Arts for Lincoln Center Festival '67, which will launch the Philharmonic's anniversary celebrations. The Promenades season will include two works commissioned by the orchestra and one by conductor Andre Kostelanetz.

The 18 commissions for the regular season include one to Fredric Myrow through the Dimitri Mitropoulos Fund. Other composers involved are Milton Babbitt, Richard Rodney Bennett, Luciano Berio, Elliott Carter, Aaron Copland, Roberto Gerhard, Howard Hanson, Roy Harris, Leon Kirchner, Nicholas Nabokov, Walter Piston, William Schuman, Roger Sessions, Rodion Schedrin, Karlheinz Stockhausen, Toru Takemitsu and Virgil Thompson.

The Lincoln Center Commissions are to Lukas Foss, whose work Seiji Ozawa will conduct on July 7 and 8; Ned Rorem, whose "Sun" will be performed on July 1 and 5 under Karel Ancerl with soprano Jane Marsh as soloist, and Gunther Schuller, whose work Leonard Bernstein will conduct on June 28 and 30.

The Philharmonic commissions for the Promenades will be Alan Hovhaness' "Vishnu" on June 2, 9 and 10, and a work by Dimitri Kabalevsky on June 16 and 17. The Kostelanetz commission is for the MacLeish-Laderman "Magic Prison," slated for June 12, 14 and 15. Kostelanetz will conduct all of the Promenades.

Bernstein will conduct 14 weeks of subscription concerts during the 1967-1968 season with William Steinberg, principal guest conductor, leading 12. Other subscription conductors will be Sir John Barbirolli, who was the Philharmonic's music director from 1937-1941; Leopold Stokowski, who first conducted the orchestra in 1930 and was one of its principal conductors in 1949-1950; George Szell, Thomas Schippers, Claudio Abbado and Ozawa. Kostelanetz will conduct two special Saturday night concerts.

In addition to the new works, programs will include works the Philharmonic or the New York Symphony which merged with the Philharmonic in 1928, gave world or American premieres, such as Beethoven's "Symphony No. 8" and "Symphony No. 9," Berlioz's "Damnation of Faust," Act I of Wagner's "Die Walkure," Brahms' "Symphony No. 4," Tchaikovsky's "Symphony No. 6" and Mendelssohn's "Scotch Symphony."

During this summer's festival, the orchestra also will perform music it world premiered or introduced to the United States, including Dvorak's "New World Symphony," Rachmaninoff's "Piano Concerto No. 3" with Van Cliburn as soloist, Stravinsky's "Symphony in Three Movements," Honegger's "Joan of Arc at the Stake" and Mahler's "Symphony No. 2."

Col.'s 7 Szell Albums Winning Warhorses

NEW YORK—Seven albums, mainly of warhorse material, sparkle in a current Columbia Records release spotlighting George Szell and Cleveland Orchestra. Much of the material was issued previously on Epic Records. The releases are part of a major promotion being conducted by Columbia this month encompassing the entire catalog of material by Szell, one of the world's outstanding conductors, and the Cleveland, long one of the finest orchestras around. The only multiple set in the seven is a first-rate three-record

package of Brahms' for symphonies. Another Brahms album contains the Cleveland's justly famed "Variations on a Theme by Haydn," which is combined with the "Tragic Overture" and "Academic Festival Overture." Brahms' "Symphony No. 3" and the "Variations" previously were paired in a Columbia pressing.

Robert Marcellus is the excellent soloist in a dynamic reading of Mozart's "Clarinet Concerto, K. 622," which is coupled with a flawless reading of that composer's "Divertimento in D-M K. 131." The performances previously were on separate Epic disks. A second Mozart title pairs the "Symphony No. 35 (Haffner)" with the "Symphony No. 41 (Jupiter)." These two standards, which also were formerly out on separate Epic sets, are brought to life in precise, vibrant performances.

Two warhorse symphonies come into their own on a set combining Mendelssohn's "Symphony No. 4 (Italian)" with Schubert's "Symphony No. 8 (Unfinished)." Both previously appeared in separate Epic listings. Other familiar repertoire done to perfection in an LP entitled "Wagner Showpieces." Formerly Epic's "Szell Conducts" (Continued on page 39)

Met to Perform 22 Works

NEW YORK—The 1967-1968 Metropolitan Opera season will contain 22 works, including eight in this season's repertoire and five new productions. The six Verdi operas slated with their first casts are "Aida," Gabriella Tucci, Elena Cernei, Flaviano Labo, Mario Sereni, Thomas Schippers conducting; "Un Ballo in Maschera," Leontyne Price, Mignon Dunn, Carlo Bergonzi, Robert Merrill, Schippers conducting; "Falstaff," Raina Kabaivanska, Judith Raskin, Fedora Barbieri, Mildred Miller, Luigi Alva, Anselmo Colzani, Frank Guerrero, Bruno Amaducci (debut) conducting; "La Forza Del Destino," Price, Bruno Prevedi, Merrill, Ezio Flagello, Fernando Corena, Francesco Molinari-Pradelli conducting; "Luisa Miller," Montserrat Caballe, Richard Tucker, Sherrill Milnes, Giorgio Tozzi, Richard Schippers conducting; and "La Traviata," Caballe, Tucker, Cornell MacNeil, Fausto Cleva conducting.

Puccini operas will be "Madama Butterfly," Teresa Stratas, Barry Morrell, Theodore Uppman, Lamberto Gardelli conducting; "Manon Lescaut," Renata Tebaldi, Tucker, William Walker, Raymond Michalski, Molinari-Pradelli conducting; and "Tosca," Regine Crespin, Gianni Raimondi, Gabriel Becquier, Zubin Mehta conducting.

Wagnerian operas will be "Der Fliegende Hollaender," Leonie Rysanek, Ticho Parley, MacNeil, Andre Cluytens (debut) conducting; "Lohengrin," Martina Arroyo, Ludmila Dvorakova, Sandor Konya, Walter Callel, Cluytens con-

ducting; and "Die Walkure," Birgit Nilsson, Gundula Janowitz (debut), Christa Ludwig, Jon Vickers, Thomas Stewart, Herbert von Karajan conducting.

Mozart works will be "Le Nozze di Figaro," Pilar Lorengar, Mirella Freni, Teresa Berganza (debut), Cesare Siepi, Tom Krause (debut), Corena Joseph Rosenstock conducting; and "Die Zauberfloete," Raskin, Roberta Peters, George Shirley, Uppman, Jerome Hines, Josef Krips conducting.

Other Italian operas are Donizetti's "L'Elisir d'Amore," Renata Scotta, Alfredo Kraus, Sereni, Corena, Cleva conducting; and "La Gioconda," Tebaldi, Biserka Cevjic, Labo, Milnes, Bonaldo Giaiotti, Cleva conducting. Richard Strauss' "Elektra" rounds out the German repertoire with Nilsson, Rysanek, Regina Resnik, Robert Nagy, William Dooley, and Thomas Schippers conducting.

Two new French productions will be Bizet's "Carmen" with Grace Bumbry, Jeanette Pilou, Nicolai Gedda, Justino Diaz and Mehta conducting, and Gounod's "Romeo et Juliette," Freni, Marcia Baldwin, Franco Corelli, John Reardon, John Macurdy, Molinari-Pradelli conducting. To be given in English will be Humperdinck's "Hansel und Gretel," Stratas, Rosalind Elias, Lili Chookasian, Karl Doench, Walker, Franz Allers conducting; Flotow's "Martha," Jean Fenn, Elias, Konya, Tozzi, Allers conducting; and Levy's "Mourning Becomes Electra," Evelyn Lear, Marie Collier, Reardon, Milnes, Macurdy, Mehta conducting.

Ives' Boom Is Boon to Peer Southern

Continued from page 32

Gould and the Chicago Symphony on RCA Victor.

Because of his wealth, Ives did not keep royalties for himself, but usually assigned them to friends or performers who promoted his works. For example, pianist William Masselos was given the "Piano Sonata No. 1." The work played by Masselos was deleted by Columbia, which had the only catalog listing. However, Victor is coming out with a stereo version, while Columbia is re-issuing the mono performance on the low-price Odyssey line. Cowell and Ruggles were others who received Ives' copyrights.

Lakond spoke approvingly of the better climate for performances of contemporary music today, noting that many foundations, such as the Guggenheim Foundation, aided in obtaining performances. Lakond recalled that years ago Copland had to "walk the streets" before he could obtain a publisher. Copland now is published by Boosey & Hawkes, a leading classical publisher.

Another Change

Another change Lakond noted is that recordings have supplanted radio studio orchestras in classical music play on radio. His major regret is that the department didn't start 10 years earlier, when he could have gained the copyrights of his friend Bela Bartok. Boosey & Hawkes publishes Bartok.

Vox is recording Charles Ives' "Thanksgiving or Forefather's Day" and the "Robert Browning Overture" under its new contract with the Dallas Symphony. Ives also is on Vanguard's agenda. The Robert Browning Overture" currently available on CRI, which also has waxed the other piece. Other labels with Ives music include Lyrichord, Cambridge, Mercury, Folkways, Decca, Everest, Overture, Music Library, Desto, Sheffield and Louisville.

Lee's Concerto Premiere Slated

BOSTON — The world premiere of Benjamin Lee's "Piano Concerto" is slated by the Boston Symphony for next March with Gary Graffman as soloist. The orchestra's 87th season will begin on Sept. 29 with an all-Wagner program, including Act I of "Die Walkure," with soprano Claire Watson and tenor Jess Thomas. A February performance is slated for Haydn's "Creation," with Beverly Sills, John McCollum and Ara Berberian.

Guest conductors next season will be Sixten Ehrling, Charles Munch, Seiji Ozawa, Julius Rudel, Stanislaw Skrowaczewski, and Charles Wilson. Pianists listed, including those for tour appearances, John Browning, Malcolm Frager, Rita Bouboulidi, Joao Carlos Martins, Grant Johannesen and Lillian Kallir.

Say You Saw It in
Billboard

BEST SELLING CLASSICAL LP's

Billboard Award	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
	1	1	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	55	21	30	CHICHESTER PSALMS FOR CHORUS AND ORCHESTRA New York Philharmonic (Bernstein), Columbia ML 6192 (M); MS 6792 (S)	2
	2	2	MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	11	22	21	OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); (No Stereo)	30
	3	3	GOUNOD: FAUST (4-12" LP's) Sutherland, Corelli, Ghaurov, London Symphony (Bonyng), London A 4433 (M); OSA 1433 (S)	9	23	15	WAGNER: DIE WALKUERE (5-12" LP's) Nilsson, King & Various Artists, Vienna Philharmonic (Softi), London A 4509 (M); OSA 1509 (S)	23
	4	6	MAHLER: DAS LIED VON DER ERDE James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	7	24	26	STRAUSS: AN ALPINE SYMPHONY Royal Philharmonic Orch. (Kempe), RCA Victor LM 2923 (M); LSC 2923 (S)	5
	5	4	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)	10	25	25	ELGAR: CELLO CONCERTO Jacqueline DuPre/London Symphony Orch. (Barbirolli), Angel 36338 (M); S 36338 (S)	8
	6	5	SHOSTAKOVITCH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)	8	26	24	ROSSINI: SEMIRAMIDE (3-12" LP's) Sutherland, Horne, Various Artists, London Symphony (Bonyng), London A 4383 (M); OSA 1383 (S)	12
	7	7	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2896 (M); LSC 2896 (S)	28	27	27	BACH: LUTE SUITES NO. 1 & 2 Julian-Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	33
	8	14	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M) OSA 6198 (S)	32	28	28	MAHLER: DAS LIED VON DER ERDE (2-12" LP's) Ludwig/Wunderlich/Philharmonia & New Philharmonia Orch. (Klemperer), Angel B 3704 (M); SB 3704 (S)	8
	9	8	DONIZETTI: LUCREZIA BORGIA (3-12" LP's) Caballe, Various Artists, RCA Italiana Orch. (Perlea), RCA Victor LM 6176 (M) LSC 6176 (S)	10	29	29	MOZART: DON GIOVANNI (4-12" LP's) Ghaurov & Various Artists, Philharmonia Orch. (Klemperer), Angel DL 3700 (M); SDL 3700 (S)	12
	10	9	PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	28	30	23	ORFF: CARMINA BURANA New Philharmonia Orch. (De Burgos), Angel 36333 (M); S 36333 (S)	35
	11	10	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	54	31	32	PROKOFIEFF: PIANO CONCERTO NO. 1 & 3 Graffman/Cleveland Orch. (Szell), Columbia ML 6325 (M); MS 6925 (S)	2
	12	12	KHACHATURIAN: CONCERTO IN D MINOR David Oistrakh/Moscow Radio Symphony (Khachaturian), Melodiya/Angel R 40002 (M); RS 40002 (S)	6	32	37	CHOPIN WALTZES Artur Schnabel, RCA Victor LM 2726 (M); LSC 2726 (S)	53
	13	11	BEETHOVEN: SYMPHONY NO. 5 (HOW A GREAT SYMPHONY WAS WRITTEN) N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	26	33	39	VERDI: UN BALLO IN MASCHERA (3-12" LP's) Price/Bergoni/Merrill/Various Artists/RCA Italiana Opera Orch. (Leinsdorf), RCA Victor LM 6179 (M); LSC 6179 (S)	2
	14	13	VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists, Vienna Philharmonic (Bernstein), Columbia M3L 350 (M); M3S 750 (S)	15	34	34	BEETHOVEN: SYMPHONY NO. 5 Philharmonia Orch. (Klemperer), Angel 35843 (M); S 35843 (S)	2
	15	16	RAVEL: BOLERO/RHAPSODIE/LA VALSE N. Y. Philharmonic (Bernstein), Columbia ML 5293 (M); HS 6011 (S)	22	35	33	BACH: FOUR ORCHESTRAL SUITES (2-12" LP's) Marlboro Festival Orch. (Casals), Columbia M2L 355 (M); M2S 755 (S)	6
	16	17	DEBUSSY: CLAIR DE LUNE Philadelphia Orch. (Ormandy), Columbia ML 6283 (M); MS 6883 (S)	7	36	36	TCHAIKOVSKY: NUTCRACKER SUITE Philadelphia Orch. (Ormandy), Columbia ML 6207 (M); MS 6807 (S)	13
	17	20	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	5	37	35	SMETANA: MA VLAST (2-12" LP's) Philharmonia (Anceri), Crossroads 22260001 (M); 22260002 (S)	18
	18	18	BERLIOZ: HAROLD IN ITALY Barsha/Moscow Philharmonic Sym. (O. Oistrakh), Melodiya/Angel R 40001 (M); SR 40001 (S)	5	38	—	TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's) NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)	1
	19	19	GERSHWIN: RHAPSODY IN BLUE N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	35	39	40	BACH: CELLO SUITES (3-12" LP's) Pablo Casals, Angel COLH 16/18 (M); (No Stereo)	2
	20	22	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	34	40	—	BRAHMS: FOUR SYMPHONIES (4-12" LP's) Berlin Philharmonic (Karajan), DGG KL 33/6 (M); SKL 133/6 (S)	1

Classical Notes

Contralto Maureen Forrester and tenor Richard Lewis will be soloists in Mahler's "Das Lied von der Erde" with George Szell and the Cleveland Orchestra on Friday through Sunday (2 through 23).

Artists Set for Daytona Festival

DAYTONA BEACH—Mezzo-soprano Rosalind Elias, violinist Itzhak Perlman and bass baritone Yi Kwei Si will be artists-in-residence at the International Music Festival here this summer along with pianist Vladimir Ashkenazy and violinist Szymon Goldberg. Istvan Kertesz will conduct the opening concert on July 12, which will feature Ashkenazy. Other conductors will be Andre Previn, Jascha Horenstein and Sir Arthur Bliss. The London Symphony will again be the resident orchestra.

Flutist Doriot Anthony Dwyer will be soloist in Nielsen's "Flute Concerto" with Erich Leinsdorf and the Boston Symphony in that orchestra's concluding concerts of the season on Friday (21) and Saturday (22). Violinist Joseph Silverstein will appear in Brahms' "Violin Concerto" with the Boston on Tuesday (18) and Thursday (20). Pianist Andre Watts will be featured in the New York Philharmonic's Young People's Concert, which will be televised on Wednesday (19) on CBS.

Orff's "Catulli Carmina" and Webern's "Three Pieces for Orchestra" will receive their New York premieres on Tuesday (18), when the Philadelphia Orchestra under Eugene Ormandy plays its final Philharmonic Hall concert of the season. Violinist Harold Kohon and pianist Isabelle Byman gave a recital last Saturday (15) at New York University. Pianist Sonia Maria gives a Villa-Lobos recital at NYU on Tuesday (18). A subdivision of the Washington National Symphony

Met Debuts for 8 Singers

NEW YORK — Eight singers, including such recording artists as mezzo-sopranos Fiorenza Cossotto and Teresa Berganza, and baritone Tom Krause, will debut with the Metropolitan Opera next season. In addition, the Met has inked conductor Andre Cluytens. Mezzo-soprano Fedora Barbieri will return to the company after an absence of nine years.

Two sopranos will debut in new productions with Gundula Janowitz singing Sieglinde in "Die Walkure," the role she sings in the current Deutsche

Grammophon recording of Wagner's "Die Walkure," under Herbert von Karajan, who also is listed for a Met debut next season. Miss Janowitz also has recorded for Angel. Jeannette Pilou, a member of the Vienna State Opera, will sing Micaela in Bizet's "Carmen."

Other new singers will be baritone Theodore Lambrinos and bass Paul Plishka of the Metropolitan Opera National Company and mezzo-soprano Barbro Ericson of Sweden. Miss Berganza has recorded extensively for London, while Miss Cossotto has waxed for DGG, Angel and London. Cluytens has conducted many performances for Angel.

Miss Barbieri, who made her Met debut in 1950 as Princess Eboli in Verdi's "Don Carlo," Rudolf Bing's first opening night as general manager of the company, is represented on Angel, RCA Victor and Everest's Cetra Opera Series.

performed last week in the Washington area as the National Chamber Orchestra. . . . Belgian pianist Frans Brouw will give a recital at Expo 67 on May 25. . . . William Steinberg will conduct four performances of Britten's "War Requiem" with the New York Philharmonic beginning Thursday (20).

Last year's Tchaikovsky Com-
(Continued on page 39)

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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.

EIGHT MEN-FOUR WOMEN

O. V. Wright, Back Beat 580 (Don, BMI) (Detroit & Memphis)

GOLDEN ROAD

Grateful Dead, Warner Bros. 7016 (Ice Nine, BMI) (San Francisco)

SHE'S LOOKING GOOD

Roger Collins, Galaxy 750 (Ciroco, BMI) (Detroit)

TOGETHER

Intruders, Gamble 205 (Razor Sharp, BMI) (Philadelphia)

LIVE

Merry Go Round, A&M 834 (Thirty-Four/LaBrea, ASCAP) (San Francisco)

SHAKE

Selective Service, Main Line 1363 (Kags, BMI) (Cleveland)

LATER FOR TOMORROW

Ernie K-Doe, Duke 411 (Don, BMI) (Detroit)

CAN'T SEE TO MAKE YOU MINE

Seeds, GNP Crescendo 354 (Neil-Purple Bottle, BMI) (Seattle)

MIDNIGHT HOUR

Messengers, U.S.A. 866 (East-Cotillion, BMI) (Milwaukee)

DO IT AGAIN A LITTLE BIT SLOWER

Jan & Robin & the In Crowd, Abnak 119 (Barton, BMI) (Dallas-Fort Worth)

New Album Releases

□ A&M

SERGIO MENDES BRASIL '66—Equinox; LP 122, SP 4122

□ CAPITOL

HOLLYRIDGE STRINGS—The Beatles Songbook, Vol. 41 T 2656, ST 2656

□ CAPITOL IMPORTS (INDIA)

BISMILLAH KHAN & V.G. JOG—Raga Bahar & Dhun in Mishra Khamaj; SMADE 140

ALI AKBAR & MAHAPURUSH MISRA—Raga Durga & Dhun in Khamaj; SMDAE 141

VARIOUS ARTISTS—Tagore: Chandalika; MOCE 1032

□ CAPITOL IMPORTS (AUSTRIA)

VIENNA CHOIR BOYS—Lieder Unserer Heimat; SM 74132

□ CAPITOL IMPORTS (ITALY)

VARIOUS ARTISTS—I Classici Della Canzone Italiana; PMBQ 33003

□ CAPITOL IMPORTS (SCOTLAND)

PIPES & DRUMS OF THE INVERGORDON DISTILLERY PIPE BAND—Pipes In Concert; SZLP 2078

□ CAPITOL IMPORTS (GERMANY)

MOZART: DIE ENTFUHRUNG AUS DEM SERAIL K 384—Vienna Philharmonic Orch. (Krips); SM 80955/6

VARIOUS ARTISTS—Flute Recital; SM 80980

BEETHOVEN: SONATAS NO. 15 IN D MAJOR OP. 28—Bruno-Leonardo Gelber, piano; SM 80998

VARIOUS ARTISTS—Chamber Music at The Berlin Court; SM 80987

□ CAPITOL IMPORTS (DENMARK)

Art of AKSEL SCHIOTZ; MOAK 2

□ CHART

LYNN ANDERSON—Ride, Ride, Ride; LP 1000

□ COLGEMS

SOUNDTRACK—Casino Royale; COMO 5005, COSA 5005

□ COLUMBIA

BRAMMS: THE FOUR SYMPHONIES—Cleveland Orch. (Szell); D3L 358, D3S 738

COPLAND: THIRD SYMPHONY—New York Philharmonic; ML 6354, MS 6954

FLATT & SCRUGGS WITH DOC WATSON—Strictly instrumental; CL 2643, CS 9443

VLADIMIR HOROWITZ—Horowitz In Concert; M2L 357, M2S 757

MOZART: CLARINET CONCERTO K 622—Cleveland Orch. (Szell); ML 6368, MS 6968

THE NEW TRIO LOS PANCHOS—Que No. Te Cuenten Cuentos; EX 5186, ES 1886

CHICK WEBB/VARIOUS ARTISTS—Stompin' at The Savoy; CL 2639

□ CORAL

The Wizardly of GREG HATZA; CRL 57493, CRL 757493

The Most of "BIG" TINY LITTLE; CRL 57494, CRL 75494

□ DECCA

DUKES OF DIXIELAND—Songs From "Thoroughly Modern Millie"; DL 4864, DL 74864

PETER DUCHIN—Quiet Nights; DL 4866, DL 74866

JONAH JONES QUARTET—Good Time Medleys; DL 4861, DL 74861

BERT KAEMPFERT—Hold Me; DL 4860, DL 74860

SONNY KAMAHELE & THE SOUL SERENADERS—Waikiki Calls; DL 4820, DL 74820

SAMMY KAYE—Swing and Sway In Hawaii; DL 4862, DL 74862

WAYNE KING'S Dance Medleys—36 Great Songs; DL 4848, DL 74848

RICK NELSON—Country Fever; DL 4827, DL 74827

THE SWINGIN' SIX—For the First Time!!; DL 4840, DL 74840

KITTY WELLS—Love Makes The World Go Around; DL 4857, DL 74857

□ DGG

BACH: WELL-TEMPERED CLAVIER PART 2—Ralph Kirkpatrick; 39 146/48, 139 146/48

BEETHOVEN: LIEDER—Dietrich Fischer-Dieskau/Joerg Demus; 39 197, 139 197

BRUCKNER: SYMPHONY NO. 6—Sinfonie-Orchester des Bayerischen Rundfunks (Jochum); 39 136, 139 136

HAYDN: LORD NELSON MASS—Various Artists/Budapest Choir (Ferencsik); 39 195, 139 195

MASCAGNI: CAVALLERIA RUSTICANA/LEONCAVALLO: I PAGLIACCI (Highlights); 19 281, 137 281

MOZART: STRING QUARTET IN E FLAT K 428—Amadeus Quartet; 39 191, 139 191

(Continued on page 39)

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New Album Releases

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DOT

JO ANN CASTLE—Queen of the Ragtime Piano; DLP 3799, DLP 25799
 BONNIE GUITAR Award Winners; DLP 3793, DLP 25793
 JONATHAN & DARLENE—Songs For Sheiks and Flappers; DLP 3792, DLP 25792

JUBILEE

RUSTY WARREN—Rusty Rides Again; JGM 2064

KAPP

ROGER WILLIAMS—Roger!; KL 1512, KS 3512

MASEDA

Coca Y Sus Exploradores; LP 501, SLP 501

MGM

EVERY MOTHER'S SON; E 4471, SE 4471

MONUMENT

CHARLES AZNAVOUR *Canta En Espanol*; MLP 8076, SLP 18076

MUSIC MINUS ONE

MUSIC MINUS ONE ORCH.—My Fair Lady; MMO 1030
 MUSIC MINUS ONE ORCH.—Oklahoma; MMO 1031
 MUSIC MINUS ONE ORCH.—The Sound of Music; MMO 1034
 MUSIC MINUS ONE ORCH.—South Pacific; MMO 1035

ODYSSEY

CHOPIN: WALTZES—Dinu Lipatti; 32 16 0057
 THE SYMPHONIES OF HAYDN Vol. 3—Vienna State Opera Orch. (Goberman); 32 16 005, 32 16 0052
 IVES: PIANO SONATA NO. 1—William Naselos; 32 16 0059
 RAVEL: THE COMPLETE PIANO MUSIC—Robert Casadeus; 32 16 0003
 VIVALDI: CONCERTOS FOR STRINGS Vol. 1—New York Sinfonietta (Goberman); 32 16 0053, 32 16 0054

RCA VICTOR RED SEAL

BEETHOVEN: EROICA VARIATIONS OP. 35—David Bar-Illan; LM 2943, LSC 2943

HANDEL: THE SIX ORGAN CONCERTOS OP. 4—Arthur Fiedler Sinfonietta (Fiedler); LM 7047, LSC 7047
 MENDELSSOHN: STRING QUARTET IN A MINOR OP. 13—The Guarneri Quartet; LM 2948, LSC 2948
 NIELSEN: SYMPHONY NO. 1—London Symphony (Previn); LM 2961, LSC 2961
 Vocal Music of VIVALDI—The Virtuosi di Roma (Fasano)/Shirley Verrett; LM 2935, LSC 2935

RCA VICTOR

FLOYD CRAMER—Floyd Cramer Plays the Monkees; LPM 3811, LSP 3811
 GLENN YARBROUGH—For Emily; LPM 3801, LSP 3801
 ORIGINAL CAST—Sherry; LOCD 2008, LSOD 2008
 SOUNDTRACK—A Man For All Seasons; VDM 116

REPRISE

MIRIAM MAKEBA In Concert; R 6253, RS 6253
 THE DON RANDI TRIO "Live" On The Sunset Strip; R 6252, RS 6252

RICH-R-TONE

LARRY CAMPBELL & THE COUNTRY PLAYBOYS—Bluegrass Mountain Home; LP 8004

ROULETTE

TOMMY JAMES & THE SHONDELLS—I Think We're Alone Now; R 25353, SR 25353

SERAPHIM

BEETHOVEN: SYMPHONY NO. 7—Philharmonia Orch. (Cantelli); 60038, S 60038

SKYLIGHT

REBELS QUARTET—Love is the Key; 6051
 THE WILLS FAMILY and The Inspirationalists; 6049

SOCIETE FRANCAISE DU SON

COUPERIN: 4 SONATAS EN TRIO—Ensemble Instrumental (Petit); 174 161, SXL 20 161
 FRANCOEUR: 4 SONATAS—Bohaldi/Lamay/Petit; 174 155, SXL 20 155
 La Fete De Saint Michel—Choeur des Moniales de l'Abbaye Notre-Dame d'Argenta (Gajard); 774 146, SXL 20 146
 QUENTIN, CADET: 4 SONATAS EN TRIO—Trio de Paris; 174 164, SXL 20 164

SONG BIRD

INEZ ANDREWS—Letter to Jesus; SBLP 201
 GOSPEL CRUSADERS OF L.A.—Where I Long To Be; SBLP 204
 KANSAS CITY MELODY AIRES—Softly The Night is Falling; SBLP 205
 MELODY KINGS—Believe In Me; SBLP 203
 REV. AMOS WAEKER—Come To Jesus; SBLP 207

STARDAY

The Fabulous Sounds of those NASHVILLE CATS; SLP 399

TELEFUNKEN

Gregorian Gesaenge—Capella Antiqua Muenchen/Choralschola (Ruhland); AWT 9493, SAWT 9493
 BAUERN/TANZ/UND STRASSENLIEDER—Studio der Fruhen Musik; AWT 9486, SAWT 9486
 BRAHMS: WELTLICHE UND GEISTLICHE CHORMUSIK—Monteverdi-Chor (Juergens); LT 43100, SLT 43100
 CHRISTOPH ESCHENBAC—Werke Von Bela Bartok; LT 43099, SLT 43099
 SIEGFRIED HILDENBRAND—Die Alte Orgel; AWT 9498, SAWT 9498
 MONTEVERDI: VESPRO DELLA BEATA VERGINE—Various Artists/Monteverdi-Chor Concentus Musicus (Juergens); AWT 9501/02, SAWT 9501/02
 AURELE NICOLET—Meister Des Floetenspiels; LT43098, SLT 43098
 STUDIO DER FRUEHEN MUSIK—Minnesang Und Spruchdichtung; AWT 9487, SAWT 9487
 VARIOUS ARTISTS/CONCERTO AMSTERDAM—Italienische Solokonzerte; AWT 9499, SAWT 9499

TICO

TRIO LOS RUBIOS—Neustras Americas; LP 1134, SLP 1134

TOWER

WALTER WANDERLEY—Murmur of Love; T 5058, ST 5058

TUBA

JUNIOR MANCE—The Good Life; LP 5003, SLP 5003

20th CENTURY-FOX

SOUNDTRACK—In Like Flint; 4193

UA INTERNATIONAL

WALDO DE LOS RIOS—Espana Magnificall; UN 14512, UNS 15512
 RAFAEL MARTOS—Canta . . . Raphael; UN 14514, UNS 15514

UNI

THE RAINY DAZE—That Acapulco Gold; 3002, 73002

UNITED ARTISTS

SOUNDTRACK—The Corrupt Ones; UAL 4158, UAS 5158
 BOBBY LEWIS—How Long Has It Been; UAL 3582, UAS 6582
 SOUNDTRACK—Marat/Sade; UAL 4153, UAS 5153

VOCALION

Here's BRENDA LEE; VL 3795, VL 73795

WARNER BROS.

JAMES DARREN—All; 1688, WS 1688
 ORIGINAL SOUNDTRACK—Hotel; 1682, WS 1682
 ALLEN SHERMAN—Togetherness; 1684, WS 1684
 The Gold Standard Collection of HANK THOMPSON; 1686, WS 1686
 The Grateful Dead; W 1689, WS 1689
 GUITAR WORKSHOP—Pop Go the Classics; W 1687, WS 1687
 HARPERS BIZARRE—Feel'n' Groovy; W 1693, WS 1693

WESTMINSTER

JOSE ECHANIZ—The Baby's Family; W 9343
 WOLFGANG AMADEUS MOZART 22 CANONS—Vienna Academy Chorus (Theuring); W 9623
 LOUISE NATALE/FREDRICK SWANN—Easter at Riverside; XWN 19125, WST 17125
 FRANZ SCHUBERT: TWO STRING QUARTETS—Allegri String Quartet; XWN 19122, WST 17122
 ROBERT SCHUMANN: SYMPHONIC ETUDES, OP. 13—Paul Badura-Skoda; W 9342
 PROKOFIEFF SONATAS FOR CELLO & PIANO—Antonio Janigro/Eva Wollmann; W 9077
 VARIOUS ARTISTS—Opera by the Dozen; WM 1024, WMS 1024
 VIEUXTEMPS/VIVALDI VIOLIN CONCERTI—Vienna Radio Orch. (Zeller)/Robert Gerle; XWN 19123, WST 17123
 JOHN WUMMER/FERNANDO VALENTI—Friedrick the Great Johann Joachim Quantz Five Sonatas for Flute & Harpsichord; W 9076

WHITE WHALE

THE TURTLES—Happy Together; WW 114

WORLD PACIFIC

JOE PASS—Simplicity; WP 1865, WPS 21865
 BUD SHANK Plays Music From Today's Movies; WP 1864, WPS 21864
 RAVI SHANKAR In New York; WP 1441, WPS 21441

ZONDERVAN

LONDON EMANUEL CHOIR; ZLP 690
 SINGSPIRATION TRIO Sings for Children; ZLP 699
 VARIOUS ARTISTS—People's Favorites; ZLP HERMAN VOSS—Under His Wings; ZLP 702 703

Classical Notes

• Continued from page 33

petition in Moscow has resulted in two competing recordings of Tchaikovsky's "Piano Concerto No. 1," both current releases. Melodiya/Angel offers the Gold Medal winner, Grigory Sokolov, while RCA Victor is presenting silver medalist Mischa Dichter. . . . Bass-baritone George London gives his first Lincoln Center recital next Wednesday (26) at Philharmonic Hall. . . . William Kraft's "Concerto for Four Percussion Players" received its first New York performance Sunday (15) with Henry Lewis conducting the American Symphony. The program will be repeated Monday (16). Gary Towland will be soloist with that orchestra next Tuesday (25) in the world premiere of Estela Bringuier's "Piano Concerto." Miss Bringuier will conduct the orchestra. **FRED KIRBY**

7 Szell Albums

• Continued from page 32

Wagner," the pressing contains the Prelude to "Die Meistersinger," Overture to "Tannhaeuser," and "Prelude" and "Liebestod" from "Thistan and Isolde."

The seventh pressing offers the Cleveland at its best in new performances of four Beethoven overtures, "Egmont," "Coriolan," "Koeing Stefan," and "Leonore No. 2." The over-all release, which combined familiarity of repertoire with excellence of performance," should draw strong consumer interest especially with the strong campaign being waged by Columbia. **FRED KIRBY**

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and everyone at Warner Bros. Records who believed enough in us to help make 'The Sea' a successful reality. It's especially nice to be associated with a company that cares about people and new ideas.

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Anita Kerr & Rod McKuen

TOP 100's

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

Record Industry Association of America seal of certification as million dollar LP's. For Week Ending April 22, 1967

Table of Billboard Top 100 chart for week ending April 22, 1967. Columns include Rank, Title-Artist, Label & No., and Weeks on Chart. Includes entries like 'MORE OF THE MONKEES' and 'MAMA'S AND THE PAPA'S DELIVER'.

Table of Billboard Top 100 chart for week ending April 22, 1967. Columns include Rank, Title-Artist, Label & No., and Weeks on Chart. Includes entries like 'LOU RAWLS SOULIN'' and 'WHY IS THERE AIR?'.

Table of Billboard Top 100 chart for week ending April 22, 1967. Columns include Rank, Title-Artist, Label & No., and Weeks on Chart. Includes entries like 'BEST OF SAM THE SHAM & THE PHAROAHS' and 'MR. MUSIC'.

(Continued on page 42)

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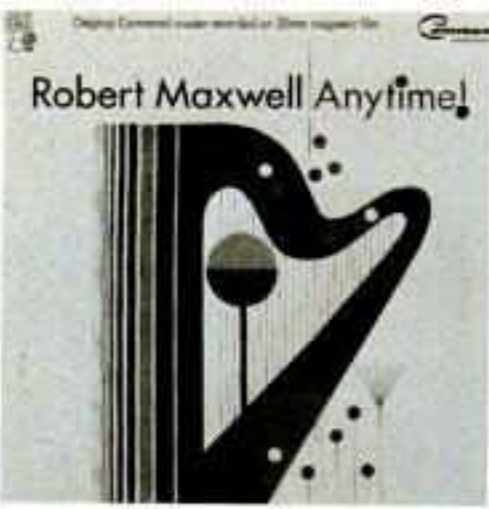
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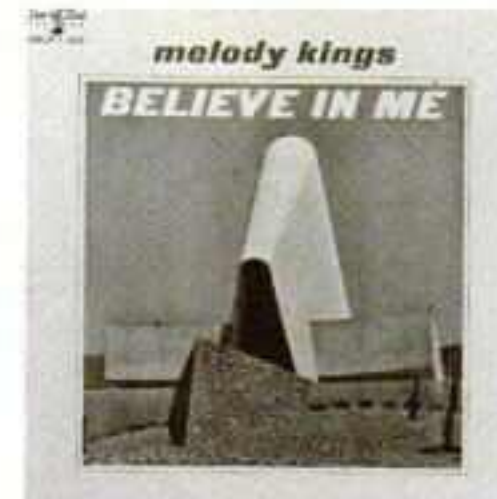
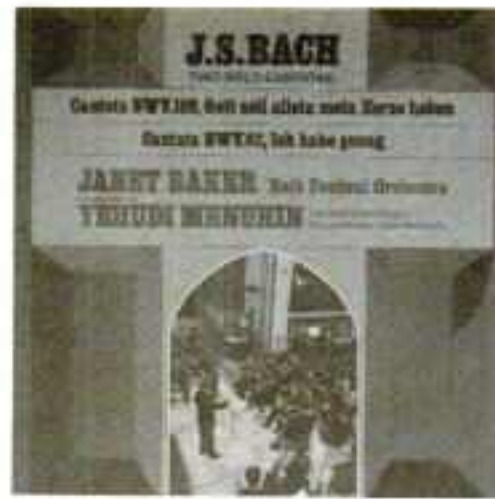
Album Reviews Continued



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- (151) 158 **RAIN FOREST** 34
Walter Wanderley, Verve V 8458 (M); V6-8458 (S)
(895-0845-3; 895-8458-3)
- (152) 152 **AND THEN... ALONG COMES THE ASSOCIATION** 36
Valiant VLM 2002 (M); VLS 2002 (S)
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- (153) — **HURRY SUNDOWN** 1
Soundtrack, RCA Victor LDC 1133 (M); L30 1133 (S) (775-01133-3; 775-01133-3)
- (154) — **THE WILD ANGELS, VOL. II** 1
Soundtrack, Tower T 3056 (M); ST 3056 (S) (873-0056-3; 873-0506-3)
- (155) 157 **SAYIN' SOMETHIN'** 3
Eighteen Brothers, Verve V 5010 (M); V6-5010 (S)
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- (156) 156 **IMPOSSIBLE DREAM** 6
Jerry Vale, Columbia CL 2583 (M); CS 2583 (S)
(250-02583-3; 250-07383-3)
- (157) 160 **SUNDAY NIGHT AT THE MOVIES** 2
Brass Ring, Debut D 50013 (M); BS 50013 (S) (443-50013-3; 443-50013-3)
- (158) 153 **OUR HERO... PAT COOPER** 12
United Artists UAL 3446 (M); (875-03446-3) (No Store)
- (159) — **IT'S NOW WINTER'S DAY** 1
Tommy Roe, ABC ABC 594 (M); ABCS 594 (S) (105-00594-3; 105-00594-3)
- (160) 162 **THE NITTY GRITTY DIRT BAND** 3
Liberty LBP 7501 (M); LST 7501 (S) (430-07501-3; 430-07501-3)
- (161) 161 **HERE WHERE THERE IS LOVE** 16
Bianna Warwick, Scepter SSM 553 (M); SP 553 (S)
(905-00553-3; 905-00553-3)
- (162) 159 **AFTERMATH** 42
Hollie Stokes, London LL 3476 (M); PS 476 (S) (440-03476-3; 440-00476-3)

- (163) 163 **LADY GODIVA** 12
Peter & Gordon, Capitol T 2644 (M); ST 2644 (S)
(300-02644-3; 300-02644-3)
- (164) 164 **PRESENTING RUBIN MITCHELL** 27
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- (165) 167 **SIDE BY SIDE** 19
Sandler & Young, Capitol T 2696 (M); ST 2696 (S)
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- (166) 166 **ON THE MOVE** 2
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- (167) 169 **IT'S ONLY THE GOOD TIMES** 12
Wayne Newton, Capitol T 2635 (M); ST 2635 (S)
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- (168) 165 **THE KINKS GREATEST HITS** 35
Reprise R 4217 (M); RS 4217 (S) (790-04217-3; 790-04217-3)
- (169) 170 **YOU'RE A BIG BOY NOW** 2
Soundtrack, MGM KLP 8058 ST (M); KLP 8058 ST (S)
(440-08058-3; 440-08058-3)
- (170) 174 **RAW SOUL** 3
James Brown, King 1016 (M); S 1016 (S) (415-01016-3; 415-01016-3)
- (171) — **KING & QUEEN** 1
Otis Redding & Carla Thomas, Star 716 (M); S 716 (S)
(833-00716-3; 833-00716-3)
- (172) 168 **ALFIE** 26
Billy Vaughn, Del DLP 3751 (M); DLP 3751 (S)
(430-03751-3; 430-03751-3)
- (173) 175 **BRASS IMPACT** 2
Command BS 910 (M); BS 910 (S) (355-00910-3; 355-00910-3)
- (174) 173 **FILM ON FILM** 2
Enoch Light & the Light Brigade, Project 3 PR 5000-S (M); PR 5000-S (S)
(759-05000-3; 759-05000-3)
- (175) — **SPANISH STRINGS** 1
Enoch Light & the Light Brigade, Project 3 PR 5000 (M); PR 5000 (S) (759-05000-3; 759-05000-3)



SPECIAL MERIT PICK

SPOKEN WORD SPECIAL MERIT

SOPHOCLES: ANTIGONE

Various Artists. Caedmon TRS 320 (M); TRS 320-S (S)

Sophocles' immortal tragedy comes to life in this vibrant two-record set. Dorothy Tutin in the title role and Max Adrian as Creon head an excellent cast. Jeremy Brett, Geoffrey Dunn, and Eileen Atkins also give key interpretations.

SPECIAL MERIT PICK

INTERNATIONAL SPECIAL MERIT

FROM GERMANY WITH LOVE

Botho Lucas Choir. Capitol T 10453 (M); ST 10453 (S)

A follow-up to this group's first successful album, "Germany Singers," has the Botho Lucas Choir in a set of international favorites, mostly German versions of American standards such as "Out of My Dreams," "All the Things You Are" and "Bye Bye Blues." "Bei Mir Bist Du Schoen" is a special treat.

POP SPOTLIGHT

SASSY SWINGS AGAIN

Sarah Vaughan. Mercury MG 21116 (M); SR 6116 (S)

How can you go wrong with Sarah Vaughan singing "Sweet Georgia Brown," "A Train," "San Francisco" and "All Alone"? Thad Jones did the arrangements, and their quality is on a par with that of Miss Vaughan as a singer.

CLASSICAL SPOTLIGHT

BACH: CANTATAS BWV. 169 & 82

Janet Baker / Bath Festival Orch. (Menuhin). Angel 36419 (M); XS 36419 (S)

Janet Baker is the star here as she gets some fine support from Menuhin, the Bath Festival Orchestra and the Ambrosian Singers. The mezzo-soprano's full ranging voice excels throughout. This LP should help her become a bigger recording star.

GOSPEL SPOTLIGHT

BELIEVE IN ME

Melody Kings. Song Bird SBLP 203 (M)

One of the most commercial, entertaining records to come along in years in this field... the beat has a dance quality, the sound is soul, the feeling is spiritual. "Lo, I'm With You" rips and shouts, but every tune on the LP is excellent. This LP will sell well in Negro markets and could, with luck, break out for extra sales.

INTERNATIONAL SPOTLIGHT

HERMANN PREY SINGS FAMOUS GERMAN FOLK SONGS

Angel 36414 (M); S 36414 (S)

Well known for his operatic and lieder performances, Prey shows he's equally adept with German folk repertoire. In a collection of 16 numbers that should appeal to German and classical consumers, the distinguished baritone is warm and idiomatic. Included are such favorites as "Ach, wie ist's moeglich," "Du, du liegst mir im Herzen," "In einem kuehnen Grunde," "Die Lorelei," "Muss j denn" and "Der Mond ist aufgegangen."



POP SPOTLIGHT

A MAN & A WOMAN

Franck Pourcel. Imperial LP 9343 (M); LP 12343 (S)

An outstanding album of orchestral settings features the Pourcel brand of music making at its best. Varying moods are captured in a rainbow of instrumental colorations to make this a superior offering in the lush mood-music field.

JAZZ SPOTLIGHT

THE EMPTY FOXHOLE

Ornette Coleman. Blue Note BLP 4246 (M); BST 84246 (S)

This LP could put Coleman in the sales ranks of Sonny Stitt and John Coltrane. Coleman's perfectly individual style come through brightly here, with his 10-year-old son Denny on drums. Particularly good is "Sound Gravitation," a strangely stirring piece with a Coleman on both sax and violin.



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.

SPECIAL MERIT PICK

POP SPECIAL MERIT

THE ETERNAL SEA

Bill Justis. Monument MLP 8078 (M); SLP 18078 (S)

Bill Justis' stylings make these songs about the sea sparkle with sound effects and chorus added. From the opening "Ebb Tide" through such favorites as "Beyond the Sea," "My Ship" and "Red Sails in the Sunset," the mood is captured vividly.

SPECIAL MERIT PICK

CLASSICAL SPECIAL MERIT

RAVEL: BOLERO/OTHER FAVORITES

Pittsburgh Symphony (Steinberg). Capitol P 8652 (M); SP 8652 (S)

Familiar material such as the title selection and "Night on Bald Mountain" are performed in flawless style by Steinberg and the Pittsburgh Orchestra. Primary appeal to those who buy an occasional classical record will be considerable.

SPECIAL MERIT PICK

CLASSICAL SPECIAL MERIT

WERKE VON BELA BARTOK

Christoph Eschenbach. Telefunken LT 43 099 (M); SLT 43 099 (S)

This pressing introduces a fine young piano virtuoso to American audiences in a demanding collection of Bartok pieces. His "Improvisations on Hungarian Peasant Songs" and selections from "Mocrossmos" are intelligently handled. Among other gems are two bagatelles and "Suite, Op. 14."

SPECIAL MERIT PICK

LOW PRICE CLASSICAL SPECIAL MERIT

STOCKHAUSEN: MOMENTE

Various Artists/Radio Cologne Symphony (Stockhausen). Nonesuch H-1157 (M); H-71157 (S)

A dedicated group of artists under the composer's knowing direction handsomely perform an extremely difficult work. Soprano Martina Arroyo, organists Alfons and Aloys Kontarsky, and the chorus and orchestra of Radio Cologne are admirable in this intriguing, far-out piece.

SPECIAL MERIT PICK

R&B SPECIAL MERIT

TIME FOR THE TAMS

ABC ABC-596 (M); ABCS-596 (S)

An upbeat album that's already been gaining customer attention. Including the group's new single "Breaking Up," this pressing offers r&b-oriented pop music with a driving immediacy. Among other top numbers are "It's Better to Have Loved a Little," "Untie Me" and "I've Been Hurt."

SPECIAL MERIT PICK

JAZZ SPECIAL MERIT

NINE FLAGS

Chico O'Farrill. Impulse A-9135 (M); AS-9135 (S)

Abetted by a host of top name jazz musicians, Chico O'Farrill catches the mood of nine nations with his cool brand of jazz. It's an imaginative work, and the cover, with nine groovy girls, each representing one of the nations involved, will help.

SEE ALBUM REVIEWS ON BACK COVER

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.



BLUES SPOTLIGHT

THE NEW JIMMY REED ALBUM

BluesWay BL-6004 (M); BLS-6004 (S)

Jimmy Reed performs in the classic blues tradition. His "Big Boss Man," Reed's greatest hit, is now solidly established in the blues repertoire. The album will be a must for every blues buff.

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ORIGINAL CAST

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Original Cast. Capitol W 2731 (M); SW 2731 (S)

SOUNDTRACK

THE 25TH HOUR
Soundtrack. MGM E 4464 (M); SE 4464 (S)

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RCA Victor LPM 3747 (M); LST 3747 (S)

QUIET NIGHTS
Peter Duchin, Decca DL 4866 (M); DL 74866 (S)

A MAN AND A WOMAN
Laurindo Almeida. Capitol T 2701 (M); ST 2701 (S)

STARS OF THE SILVER SCREEN
Various Artists. RCA Victor LPV-538 (M)

THE DON RANDI TRIO "LIVE" ON THE SUNSET STRIP
Reprise R-6252 (M); RS-6252 (S)

POP GO THE CLASSICS
Guitar Workshop. Warner Bros. W-1687 (M); WS-1687 (S)

I'LL REMEMBER APRIL
The Roger Ram Trio. RCA Victor LPM 3740 (M); LSP 3740 (S)

(Continued on page 44)

Serenades in a Spanish Setting

John Gary does romantic and exciting Spanish selections that include "Spanish Moonlight," "Granada," "You Belong to My Heart," "Yours," "Poinciana," "Guantanamera" and "La Malagueña." Color advertising in national magazines will promote strong interest in an album sure to make any señorita say "sí, sí!" LPM/LSP-3785

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ALBUM REVIEWS

Continued from page 42

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MONTEVERDI: VESPRO DELLA
BEATA VERGINE (2 LP's)
(Marian-Vesper 1610) Various Artists/
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(Juergens). Telefunken AWT 9501/02
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HAYDN: CONCERTOS FOR HORN
Tuckwell/Academy of St. Martin-in-
Fields (Marriner). Argo RG 5498
(M); ZRG 5498 (S)

OPERA BY THE DOZEN (3 LP's)
Various Artists. Westminster WM
1024 (M); WMS 1024 (S)

SCHUBERT: QUARTETS NOS. 14 & 12
Quartetto Italiano. Philips PHM 500-
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Siegfried Hildenbrand. Telefunken
AWT 9498 (M); SAWT 9498 (S)

VIEUXTEMPS / VIVALDI: VIOLIN
CONCERTI
Robert Gerle/Vienna Radio Orch.
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WST 17123 (S)

HAYDN: HARMONIEMESSE SE
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Martin-in-the-Fields (Guest). Argo RG
515 (M); ZRG 515 (S)

SHOSTAKOVICH / PROKOFIEFF:
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Antonio Janigro / Eva Wollmann.
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VIVALDI: GLORIA / PERGOLESI:
MAGNIFICAT
Various Artists/Academy of St. Mar-
tin-in-the-Fields (Willcocks). Argo RG
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Scepter SRM 559 (M); SPS 559 (S)

IF YOU GO AWAY . . .

Damita Jo, Epic LN-24244 (M); BN 26244 (S)
(465-24222-3; 465-26244-5)

SINGLE GIRL . . .

Sandy Posey, MGM E 4455 (M); (S) (660-04455-3;
(465-24244-3; 465-26244-5)

SPICED WITH BRASIL . . .

Nancy Ames, Epic LN 24238 (M); BN 26238 (S)
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SWEET HONEY BEE
Duke Pearson. Blue Note BLP 4252
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(Continued on page 66)

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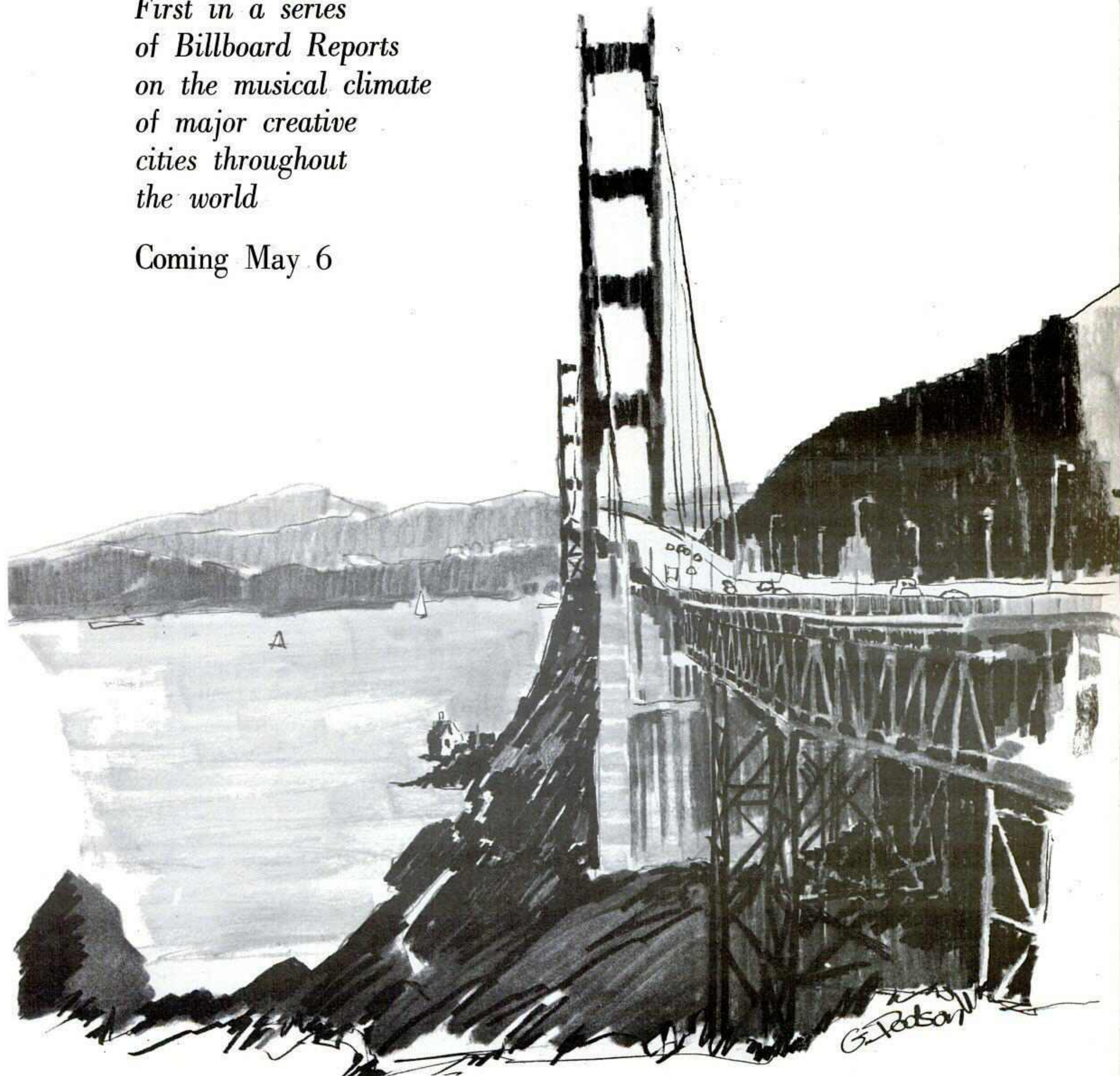
Ed Ames' new RCA Victor single (47/9178) is really shooting high, high and then some! Music by Neal Hefti. Lyrics by Hal David. From Paramount Pictures' "Oh Dad, Poor Dad, Mamma's Hung You In The Closet And I'm Feelin' So Sad."



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Country Music

Country Talent Booking Controversy Still Rages

By BILL WILLIAMS

NASHVILLE — The controversy about saturation of country music talent in specific area continued to rage through the week. Nashville traders claim that more people than ever are paying to see country music shows.

Two promoters, Hap Peebles of Topeka and Carl Brenner of Baltimore, charged earlier that country music talent is over-priced and some areas are over-saturated by artists who are booked into gin mills in cities where packages are playing in auditoriums.

Abe Hamza, a Rochester, N. Y., promoter, added some fuel to the dispute by saying his attendance on the Eastern Seaboard and in Canada is off some 10 per cent, and that the artists themselves are to blame.

Hamza said that country music nightclubs are opening at the rate of about one a week through his area. "They advertise that all of the artists appearing at such and such an auditorium will be down to the club after the show."

He claims that people then go to the bar rather than to the auditorium and wait for the artists to show up, and invariably they do show up. "The artists," he said, "are suckered into making a free personal appearance."

Hamza said he plans to put a rider in all his contracts in the future forbidding this. "The artists have got to make a decision as to whether they're going to play auditoriums or play bar rooms," he added.

Hubert Long, one of Nashville's top talent agency executives, seconded the idea. He

said he certainly would not object to such a clause in a contract, and felt that the artists who appear in packages should not get involved in the double-exposure.

Long, however, stated that bookings are up, over-all crowds are up, and country music is enjoying prosperity. Long said it would be impossible to stop situation in which more than one country music act is booked into an area at a time.

"When I book a package," Long said, "I have no idea who else is booked in there by someone else." He said he always protected promoters in regard to his own booking agency (he has 30 leading artists under contract), but has no control over someone else who books. Nor can he turn down any legitimate promoter in a given area. He said that if a radio station in any part of the country wanted to promote a country music show he was in no position to say no.

Larry Moeller, of the Moeller Talent Agency, blamed poor promotion or "second class talent" for the woes of some promoters. Refusing to name any individuals, he said there are some "boiler room" operators who rely on telephone solicitations, others who do absolutely no promotion other than to put up a poster or two, and still others who book acts "no one has heard of." Moeller said a good line-up of talent with the proper promotion will fill a house anywhere. He cited several instances in which records have been broken within the past year.

Smokey Smith of Des Moines says he is not sure saturation hurts country music. Admitting that his attendance is off in some towns while remaining very good in others, he said that auditorium shows and club shows usually catch different audiences and suggested this is a good way to spread this type



SHAY O'HARA, Dublin, Ireland, is shown backstage with Roy Acuff and Grand Ole Opry manager Ott Devine prior to O'Hara's departure for Carnegie Hall and Acuff's department for Vietnam. O'Hara, who records on the Pye label, appeared on St. Patrick's Day (17) at Carnegie Hall with Carmel Quinn.

Acuff-Rose Plans to Launch New Label

NASHVILLE — Acuff-Rose is launching a new label to go with its new offices.

Over the past weekend, Nashville's biggest music publishing, booking agency and recording complex moved into its new \$500,000, two-story building.

When the new facility is com-

pleted and officially opened sometime in June, however, it will be a showplace. The facade of the new structure, incorporating a new concept of construction in the Nashville area, will consist of three large areas of backlighted stone tracery, cantilevered off the black granite wall of the building itself. The main entrance, screened with gold anodized aluminum, will pick up the design of the tracery.

Inside will be a total of nearly 24,000 square feet of space, with 40 individual offices, two large conference rooms, an executive office area, and the ultimate in modern studio and mastering facilities, as well as a darkroom, a complete printing operation, and storage facilities. Executive offices and conference rooms will be completely soundproofed.

The studio facilities were designed by Glenn Snoddy, audio and acoustical engineer. The "old" building will be renovated and structurally and architecturally integrated with the new and will house the shipping,

(Continued on page 54)

of entertainment. Nonetheless, he said, bookers and promoters need to get together to discuss the matter intelligently and find a common solution.

Promoter Dick Blake was out of Nashville with a tour, but his office said attendance in recent shows had been off from the recent past.

Long said there was a time that no artist would appear in a given area of a performance for so many months and so many miles from a scheduled show, but that this had disappeared from the contracts over the years. He cited an instance in which an artist recently appeared in a city in a package one night, then appeared "40 miles down the road" the next night.

LYNN "RIDES" AGAIN!



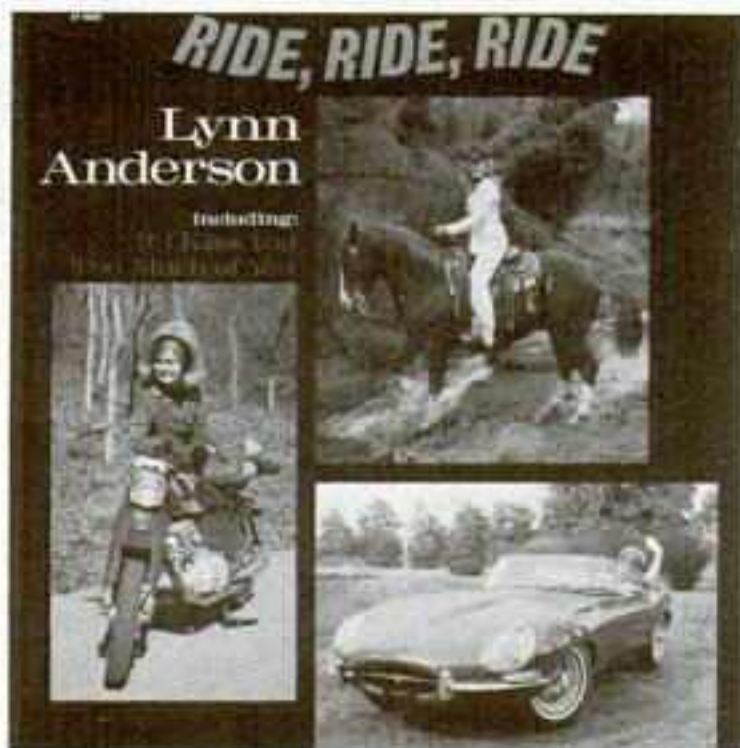
"IF I KISS YOU" LYNN ANDERSON

CHART #1430

WRITTEN BY LIZ ANDERSON

PUBLISHERS — GREENBACK & YONAH MUSIC, BMI

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Ozarks to Echo With Folk Music

MOUNTAIN VIEW, Ark.— One hundred performers from the "Land of the Rackensack" gather here Friday to Sunday (21-23) for the Fifth Annual Arkansas Folk Festival, produced by recording star Jimmy Driftwood.

Across the nation those who love the true folk traditions of the Ozarks already have made reservations. Folklorists call this one of the most authentic events of its kind anywhere in the nation.

Some 100 musicians from the Stone County area will be on the Friday and Saturday pro-

grams. Instrumentals will include fiddles, guitars, banjos, mandolins, harmonicas, bass tubs, pickin' bows, mountain dulcimers, auto harps, and even a jawbone of a jackass.

Driftwood, an author, musician and folklorist, will be master of ceremonies for the two performance days of the festival. Sunday will be devoted to old-time hymn singing.

Fair and Sale

Ozarks Foothills Handicraft Guild Association will have its annual fair and sale at the Mountain View Fair Grounds throughout the three-day affair. Visitors will see native crafts such as whittling, doll making, pottery and other items.

A blacksmith shop will be in operation. The women will be

quilting, spinning, weaving and making soap. Men will be bot-toming chairs, making banjos and other instruments.

The musicians spend the remainder of the year meeting each Friday night at the Stone County Courthouse, where they play and dance, and occasionally take up a collection to buy the janitor a new broom.

The Rackensack Folklore Society is centered in the mountains of North Central Arkansas. It has affiliate chapters in Little Rock, Memphis, Wichita; Tucson, Ariz.; Riverside, Calif., and Walnut Ridge, Ark. Driftwood, now a Monument recording artist, has cut eight albums mostly of folk music. He also has written scores of songs recorded by others.



JIMMY DRIFTWOOD and some of his neighbors from the "Land of the Rackensack" travel by oxcart to the Fifth Annual Arkansas Folk Festival.

Atkins Tribute Set for May 28

NASHVILLE — A "Tribute to Chet Atkins" will be the theme of the 19th presentation of "Furbelows and Fanfare" in Nashville on May 28, with Arthur Fiedler, conductor of the Boston Pops Orchestra, conducting the Nashville Symphony. Jimmy Dean, RCA Victor recording star, will be master of ceremonies. Others on the program include Boots Randolph, Floyd Cramer, Homer and Jethro, Archie Campbell, Dottie West, John D. Loudermilk, and the Jordanaires. The appearance of Atkins with Fiedler and the Symphony will mark the climax of the production. All proceeds go to the Florence Crittenton Home, a local charity.

Nashville Scene

By **BILL WILLIAMS**
Country Music Editor

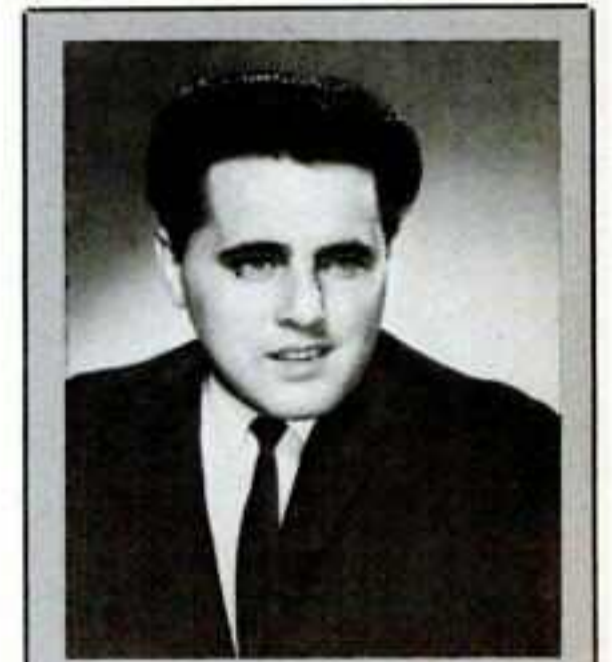
How "country" (or which country) can country music be? In a recent session at RCA Victor in Nashville, an album of country songs was cut by **Palito Ortega** of Argentina, and the session was conducted by **Bill Walker**, a native of Australia, who came to this city via South Africa. That's a long way around to get the Nashville Sound. . . . The Charlotte, N. C., Chamber of Commerce and Central Piedmont College sponsored **Jeannie Seely** Day honoring the Grammy Award Winner. Jeannie's "Don't Touch Me" (Monument) was one of the strongest records ever released in the Charlotte area.

Nancy Dunn is now working in the Joe Taylor agency, and the agency is handling **Jake Hess** and the **Imperials**. . . . **Ray Pillow** has taken up golf. . . . One of the most successful publishers in the Nashville area is **MusicMusic-Music**, owned by **Chet Gierlach** and **Phyllis Fairbanks**, and run locally by **Teddy Bart**. From out of this office have come new songs by **Johnny Paycheck** and **Frankie Laine**. . . . **Archie Campbell** and **Chet Atkins** will play in the Colonial Invitational Golf Tournament in Fort Worth in May. . . . **Murv Shiner**, who made his first Nashville recording seven years ago, has another potential big seller in his MGM release, "Big Brother." . . . Chicago used to seem an improbable place from which a country music singer would emerge. But no longer. **Darlene Jaye** came to Nashville, recorded, made several television appearances, signed with a talent agency, and made plans to move south. A former member of the **Three J's**, a family vocal group disrupted when her brother was

sent to Vietnam, she promises to be big in the business.

John Davidson is preparing to record an album of all-time country hits for Columbia. . . . **Curley Rhodes**, promotion man for Cedarwood, has been made an honorary "Country Gentleman" by **KDXE**, Little Rock, Ark. **Lamar Morris** has cut a new MGM release. . . . **Bill Anderson** makes the wide circuit between TV show tapings in Windsor, Ontario. . . . **Presta's Barbara Allen** does a nine-day stint in

(Continued on page 54)



Ken Rogers' latest wax of "Crazy Memories" on Solar is a great country and pop sound. Dee Jays without copies, write Brite Star Record Promotions, Newbury, Ohio. Ken is slated for a promotion tour to cover New York, Pennsylvania, Ohio and West Virginia. If you need booking agent contacts, public relations, distribution, pressing, label contacts, be sure to see Brite Star's ad in Billboard's Classified Mart today. (Advertisement)



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Country Music

Billboard SPECIAL SURVEY for Week Ending 4/22/67

HOT COUNTRY SINGLES

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This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
Billboard Award	1	LONELY AGAIN Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	10
	2	WALK THROUGH THIS WORLD George Jones, Musicor 1226 (Glad, BMI)	14
	3	NEED YOU Sonny James, Capitol 5833 (Bibo, ASCAP)	9
4	8	JACKSON Johnny Cash & June Carter, Columbia 44011 (Bexhell/Quartet, ASCAP)	8
	5	STAMP OUT LONELINESS Stonewall Jackson, Columbia 43966 (4 Star, BMI)	12
	6	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor 9067 (Stallion, BMI)	13
7	9	URGE FOR GOING George Hamilton IV, RCA Victor 9059 (Gandolf, BMI)	14
8	10	DRIFTING APART Warner Mack, Decca 32082 (Page Boy, SESAC)	11
9	12	IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol 5831 (Freeway, BMI)	9
	6	I WON'T COME IN WHILE HE'S THERE Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI)	14
	7	GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca 32077 (Stallion, BMI)	15
	13	MY KIND OF LOVE Dave Dudley, Mercury 72655 (Vector, BMI)	9
13	17	I'LL COME A RUNNIN' Connie Smith, RCA Victor 9108 (Brush Arbor, BMI)	7
	15	BOB Willis Brothers, Starday 796 (Jack, BMI)	9
15	21	ANYTHING YOUR HEART DESIRES Billy Walker, Monument 997 (Metro, BMI)	8
16	19	CHARLESTON RAILROAD TAVERN Bobby Bare, RCA Victor 9098 (Southtown, BMI)	8
	14	WORDS I'M GONNA HAVE TO EAT Bill Phillips, Decca 32074 (4 Star, BMI)	14
18	25	LIFE TURNED HER THAT WAY Mel Tillis, Kapp 804 (Wilderness, BMI)	10
19	26	JUST BEYOND THE MOON Tex Ritter, Capitol 5839 (Central Songs, BMI)	5
	22	PAPER MANSIONS Dottie West, RCA Victor 9118 (Harbot, SESAC)	6
21	28	IF I KISS YOU Lynn Anderson, Chart 1430 (Greenback/Yonah, BMI)	6
22	27	SAM'S PLACE Buck Owens, Capitol 5865 (Blue Book, BMI)	4
	16	SWEET MISERY Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	10
24	29	YOUR GOOD GIRL'S GONNA GO BAD Tammy Wynette, Epic 10134 (Gallico, BMI)	6
	11	WHERE DOES THE GOOD TIMES GO Buck Owens, Capitol 5811 (Bluebook, BMI)	15
	20	I DIDN'T JUMP THE FENCE Red Sovine, Starday 794 (Southtown, BMI)	10
27	32	DANNY BOY Ray Price, Columbia 44042 (Boosey & Hawkes, BMI)	5
	18	HEART WE DID ALL WE COULD Jean Shepard, Capitol 5822 (Central Songs, BMI)	13
	29	COUNTRY MUSIC LOVER Little Jimmy Dickens, Columbia 44025 (Tree, BMI)	7
30	35	I THREW AWAY THE ROSE Merle Haggard, Capitol 5844 (Bluebook, BMI)	6
31	40	WALKIN' IN THE SUNSHINE Roger Miller, Smash 2081 (Tree, BMI)	4
	23	FUEL TO THE FLAME Skeeter Davis, RCA Victor 9058 (Combine, BMI)	13
33	39	THE PARTY'S OVER Willie Nelson, RCA Victor 9011 (Heart of the Hills/Pamper, BMI)	8
	38	FLY BUTTERFLY FLY Marty Robbins, Columbia 43845 (Mariposa, BMI)	9
35	42	ANY OLD WAY YOU DO Jan Howard, Decca 32096 (Wilderness, BMI)	7
	24	HE'S GOT A WAY WITH WOMEN Hank Thompson, Warner Bros. 5886 (Texoma, ASCAP)	12
	37	I DON'T WANT TO BE WITH YOU Conway Twitty, Decca 32081 (Wilderness, BMI)	10
38	43	RUBY, DON'T TAKE YOUR LOVE TO TOWN Johnny Darrell, United Artists 50126 (Cedarwood, BMI)	4

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
39	44	FIFTEEN DAYS Wilma Burgess, Decca 32105 (Forest Hills, BMI)	5
	40	DUMB BLONDE Dolly Parton, Monument 982 (Tree, BMI)	14
	41	LOVE MAKES THE WORLD GO ROUND Kitty Wells, Decca 32088 (Wells, BMI)	10
42	47	WHEN IT'S OVER Jeannie Seely, Monument 999 (Pamper, BMI)	6
	43	HASTA LUEGO Hank Locklin, RCA Victor 9092 (T. M., BMI)	8
44	49	WHAT AM I GONNA DO NOW Ferlin Husky, Capitol 5852 (Husky, BMI)	4
	45	NO TEARS MILADY Marty Robbins, Columbia 43845 (Mojave/Noma, BMI)	12
	46	SWEET THANG Ernest Tubb & Loretta Lynn, Decca 32091 (Su-Ma/Stuckey, BMI)	9
47	55	JUKEBOX CHARLIE Johnny Paycheck, Little Darlin' 0020 (Mayhew, BMI)	3
	48	BLAME IT ON MY DO WRONG Del Reeves, United Artists 50128 (Blue Crest, BMI)	6
49	54	YOU GOTTA BE PUTTING ME ON Lefty Frizzell, Columbia 44023 (Ly-Rann, BMI)	5
	50	THE COCKFIGHT Archie Campbell, RCA Victor 9081 (Ly-Rann, BMI)	7
	51	GOODBYE CITY, GOODBYE GIRL Webb Pierce, Decca 32098 (Cedarwood, BMI)	6
52	62	I GUESS I HAD TOO MUCH TO DREAM LAST NIGHT Faron Young, Mercury 72656 (Vanadore & Capchan, BMI)	3
	53	MENTAL REVENGE Waylon Jennings, RCA Victor 9146 (Cedarwood, BMI)	4
54	—	ALL THE TIME Jack Greene, Decca 32123 (Cedarwood, BMI)	1
	55	BACK TO NASHVILLE TENNESSEE Stonesman, MGM 13667 (Jack, BMI)	5
56	66	DIESEL ON MY TAIL Jim & Jesse, Epic 10138 (Silver Star/Francis-Marvin, BMI)	4
57	—	BOTH SIDES OF THE LINE Wanda Jackson, Capitol, 5863 (Ma-Ree, ASCAP)	1
	58	WHAT'S THIS WORLD COMING TO Slim Whitman, Imperial 66226 (Kramer/Whitney, ASCAP)	7
59	—	ON THE OTHER HAND Charlie Louvin, Capitol 5872 (Talmont, BMI)	1
	60	TWO OF THE USUAL Bobby Lewis, United Artists 50133 (Pamper, BMI)	5
	61	I'LL NEVER TELL ON YOU Roy Drusky & Priscilla Mitchell, Mercury 72650 (Screen Gems-Columbia, BMI)	5
62	72	NASHVILLE CATS Lester Flatt & Earl Scruggs, Columbia 44040 (Faithful Virtue, BMI)	2
	63	JUST AN EMPTY PLACE Ernie Ashworth, Hickory 1445 (Rose, BMI)	4
	64	71 ALL MY TOMORROWS Nat Stuckey, Paula 267 (Su-Ma/Stuckey, BMI)	2
	65	CONSCIENCE KEEP AN EYE ON ME Norma Jean, RCA Victor 9147 (Piccolo, BMI)	4
	66	CUPID'S LAST ARROW Bobby Austin, Capitol 5867 (Central, BMI)	3
	67	65 NOTHIN'S BAD AS BEIN' LONELY Johnny Sea, Warner Bros. 5889 (Unart, BMI)	4
	68	64 TWO OF THE USUAL Don Adams, Jack O' Diamonds 1002 (Pamper, BMI)	3
	69	75 I COULDN'T SEE George Morgan, Starday 804 (Starday, BMI)	2
	70	70 ALL OF ME BELONGS TO YOU Hank Cochran, Monument 994 (Bluebook, BMI)	2
71	—	SNEAKIN' 'CROSS THE BORDER Hardin Trio, Columbia 44059 (Harden, BMI)	1
	72	73 I'VE NEVER BEEN LOVED Leroy Van Dyke, Warner Bros. 7001 (Bryant, BMI)	2
73	—	MAMA SPANK Liz Anderson, RCA Victor 9163 (4 Star Sales, BMI)	1
	74	74 LAST TRAIN TO CLARKVILLE Ed Bruce, RCA Victor 9155 (Screen Gems-Columbia, BMI)	2
75	—	MIGHTY DAY Carl Smith, Columbia 44034 (Sure Fire, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 4/22/67

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	1	LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	8
	2	3 DON'T COME HOME A DRINKIN' Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	8
	3	4 TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	13
	4	2 THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	15
5	9	WILMA BURGESS SINGS MISTY BLUES Decca DL 4852 (M); DL 74852 (S)	6
	5	5 DOWNTOWN COUNTRY Connie Smith, RCA Victor LPM 3725 (M); LSP 3725 (S)	8
	7	7 OPEN UP YOUR HEART Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	14
	8	8 GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca DL 4855 (M); DL 74855 (S)	6
9	11	SOUL OF A CONVICT Porter Wagoner, RCA Victor LPM 3683 (M); LSP 3683 (S)	8
	10	10 JIMMY DEAN IS HERE! RCA Victor LPM 3727 (M); LSP 3727 (S)	5
	11	12 TWO FOR THE SHOW Wilburn Brothers, Decca DL 4824 (M); DL 74824 (S)	12
	12	14 WALK THROUGH THIS WORLD George Jones, Musicor MM 2119 (M); M3 3119 (S)	3
	13	6 SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	18
	14	13 NASHVILLE REBEL Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S)	16
	15	15 THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S)	21
	16	17 YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); SLP 3709 (S)	20
17	21	GEORGE JONES GOLDEN HITS, VOL. 2 United Artists UAL 3566 (M); UAS 6566 (S)	3
	18	16 SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	26
	19	19 LEAVIN' TOWN Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	25
	20	22 THIS I BELIEVE Bobby Bare, RCA Victor LPM 3688 (M); LSP 3688 (S)	11
21	24	LIFE'S THAT WAY Mel Tillis, Kapp KL 1514 (M); KS 3514 (S)	5
	22	20 YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	29
23	34	I'LL REMEMBER ALWAYS Charlie Louvin, Capitol T 2689 (M); ST 2689 (S)	2
24	29	HEART, WE DID ALL WE COULD Jean Shepard, Capitol T 2690 (M); ST 2690 (S)	4
	25	18 GAME OF TRIANGLES Bobby Bare/Norma Jean/Liz Anderson, RCA Victor LPM 3764 (M); LSP 3764 (S)	8
	26	26 HERE'S WHAT'S HAPPENING Floyd Cramer, RCA Victor LPM 3746 (M); LSP 3746 (S)	10
	27	28 UNMITIGATED GALL Faron Young, Mercury MG 21110 (M); SR 61110 (S)	9
	28	27 WITH ALL MY HEART AND SOUL Dottie West, RCA Victor LPM 3693 (M); LSP 3693 (S)	12
	29	25 STRUTTIN' MY STUFF Del Reeves, United Artists UAL 3571 (M); UAS 6571 (S)	6
	30	32 NORMA JEAN SINGS PORTER WAGONER RCA Victor LPM 3700 (M); LSP 3700 (S)	2
	31	33 IF THE WHOLE WORLD STOPPED LOVIN' Roy Drusky, Mercury MG 21097 (M); SR 61097 (S)	2
32	—	MY KIND OF COUNTRY Marty Robbins, Columbia CL 2645 (M); SCS 9445 (S)	1
33	—	NEED YOU Sonny James, Capitol T 2703 (S); ST 2703 (S)	1
	34	35 FOLK COUNTRY CLASSICS George Hamilton IV, RCA Victor LPM 3752 (M); LSP 3752 (S)	5
35	—	WAYLON SINGS OL' HARLON Waylon Jennings, RCA Victor LPM 3660 (M); LSP 3660 (S)	1
	36	38 COCKFIGHT AND OTHER TALL TALES Archie Campbell, RCA Victor LPM 3699 (M); LSP 3699 (S)	4
	37	37 HAPPINESS IS YOU Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	24
	38	39 PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca DL 4792 (M); DL 74792 (S)	2
39	—	PATSY CLINE'S GREATEST HITS Decca DL 4854 (M); DL 74854 (S)	1
40	—	COUNTRY GENTLEMAN Carl Smith, Columbia CL 2610 (M); CS 9410 (S)	1

Grammy Winner DAVID HOUSTON

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'With One Exception'
Written by G. Sutton and B. Sherrill
Published by Gallico Music
101 West 55th St.
New York, New York
Phone 582-1368

DENNY HEADS BOARD OF COUNTRY MUSIC FUND

NASHVILLE—J. William Denny, president of Cedarwood Publishing Co., has been elected chairman of the board of directors of the Country Music Foundation, the non-profit corporation charged with operation of the Country Music Hall of Fame and Museum.

Owen Bradley, Decca Records, was named president, and Wesley Rose, Acuff-Rose, is vice-president. Frank Jones of Columbia Records is secretary-treasurer.

Three new members of the board of trustees were elected to replace Roy Acuff, "Lucky" Moeller and Wesley Rose, whose terms expired. They are Roy Horton, Peer-Southern; Steve Sholes, RCA Victor, and Ken Nelson, Capitol Records. Other trustees whose terms still are in force are Mrs. Frances Preston, BMI; Tex Ritter, Capitol Records artist; Hal B. Cook, publisher of Billboard, and attorney Richard Frank.

ABC to Accelerate Move Into Country Music Field

NASHVILLE — ABC Records is going full-scale into the country music, according to Bill Lowery of Atlanta, who will be charged with the task of establishing production.

Lowery said the label now is in the process of trying to secure "name" talent, and that within five years' time it hoped to be totally competitive in this field.

The Atlanta publisher, talent manager and music business operator said he had proposed a plan to Larry Newton, presi-

dent of ABC, and outlined the manner in which new country artists would be utilized at first while the label is building its association with country. Newton accepted the plan, along with Howard Stark, vice-president in charge of sales and promotion.

Lowery said sessions would be cut wherever the artists are based, either in Nashville or on the West Coast. He added that the label's first three country tunes, with new artists, would be released this month, and perhaps four more next month. Lowery said ABC Records is competitive in all other facets of the music industry, and this would round out the picture.

Say You Saw It in Billboard

Acuff-Rose Plans to Bow A New Label

• Continued from page 50

storage, printing and studio operations.

The new facility houses the domestic corporate headquarters of Acuff-Rose Publications, Inc.; Fred Rose Music, Inc.; Milene Music, Inc.; Acuff-Rose Artists Corporation and Hickory Records, Inc.

Hickory Records will produce a second label, as yet unnamed, in an expansion of its marketing efforts. W. D. Kilpatrick and Lester Rose, officials of the firm, said Hickory has access to more production, both domestic and foreign, than it can accommodate in the Hickory label, and this will provide an additional outlet. The new label will feature primarily contemporary music. In some cases, the new label will go through present Hickory distributors, and in others it will not. The initial release will come in May. The present Hickory promotion men will be utilized: Gene Kennedy in the East, Wayland Stubblefield in the South, and Del Roy on the West Coast. Acuff-Rose also has hired a new public relations firm for representation—Noble-Dury.

Buck Owen's "Sam's Place" is doing so well it is spurring sales of the album from which it was taken. . . . England's Frank Ifield, arriving in the U. S. April 19, hops to Nashville to record on Hickory. He'll return to be on the Ed Sullivan show in New York May 7. In Nashville he'll cut four or eight sides. . . .

Nashville Scene

• Continued from page 51

Anchorage, Alaska, and returns to serve with manager Jim Gemmill as judge in the talent contest at Winchester's Apple Blossom Festival. . . . Look for something strong on the Roy Montague release of "I Don't Go There Any More." He's a new artist to watch.

Mary Madison, Silver Star artist, appeared on "Country Music Time" in Germany for a month-long period. . . . Dave Dudley's "My Kind of Love" is now getting pop action as well as country. . . . Arthur Smith of Charlotte, N. C., has cut some folk-style commercials for Kent Cigarettes. . . . Merle Travis, after more than three consecutive months in the Far East, will fly to Europe where he will spend an entire month. . . . Larry and Lorrie, the Collins Kids, follow an 18-day swing through Germany by opening for three weeks at Harrah's Tahoe, and then on to Reno. . . . Gertrude Feith, Cheyenne songwriter, has received a contract from Leslie Goodwin for a TV screen play. . . . Howard Vokes gets away from his traditional country sound with his recording in a new Betty Bee release, "Judge of Hearts."

Dorsey Burnette, who has done virtually all of his work on the West Coast, will produce his first session in Nashville. . . . Roy Orbison, after five weeks in the British Isles, cuts an album and some singles, and takes off on a college concert tour.

Acuff-Rose's "Sounds of Nashville," a radio series cut for the Armed Forces Network, has completed its first 26 shows and immediately was contracted for an additional 14. The show is estimated to be heard by more than

200 million people in the world.

Hickory has signed Gail Wynters, of Lexington, Ky., a well-known club entertainer. Her first release, "Snap Your Fingers," is just out. . . . Lou Stringer, Nashville musician, has published the first edition of his new tabloid, "The Countryopolitan." In it he features 20 artists, printing current information. It is mailed to disk jockeys, talent buyers and club owners. . . . Glen Pine, Montana born and show-business trained, has a new release on the Twin Rose label, titled "Roxbed of Life by a Drunken Wife," and "Lookin' for My Teeth." His is a hard luck story. Like so many others, he's tried to make it big, and spent many recent months singing and playing in saloons and passing the hat. He has scores of credits, now is looking for the break.

Tammy Wynette, the newest star in the Hubert Long talent agency, has recorded a Moss Rose song for her latest Epic offering, "Send Me No Roses." . . . Ethel Delaney, the "Swiss Miss Yodeler" of Ohio Records, just returned from a promotional tour through Ohio, Kentucky and Tennessee. . . . David Houston will appear on the NBC Grammy Awards show, filmed April 17. On May 6, he will appear in Shreveport for the first time since he was a 17-year-old. It will be David Houston Day there. . . . Dave Dudley was presented the "Roving Ambassador" award at the Buffalo Days Centennial Celebration in Regina, Saskatchewan. . . . Stonewall Jackson packed the auditorium at Macon, Ga. It was a turnaway crowd.

Say You Saw It in Billboard

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THE MONTANAS

"CIAO BABY"

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JACKIE TRENT

"HUMMING BIRD"

7022



WARNER BROS. RECORDS

TONY HATCH

"BEAUTIFUL IN THE NIGHT"

7023



WARNER BROS. RECORDS

SANDIE SHAW

"PUPPET ON A STRING"

0575



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International News Reports

U. K. Entry Wins Eurovision

By ANDRE DE VEKEY

VIENNA — "Puppet on a String," the U. K. entry for this year's Eurovision Contest here Sunday (8) and the most strongly tipped to win, came first by more than double the votes of the runner-up. The win-

ner took 47 votes and Ireland's "If I Could Choose" took 22. This is the first win for the U. K. in 11 contests held since 1956, although her entries have come near to winning in past contests.

Music publishers from U. K. were happy that this year the

Music Publishers' Association was given the task of selecting the song for entry which previously the BBC undertook. Judging by the result of voting which came from 17 different countries, the MPA has been able to choose a "Common Mar-

(Continued on page 64)



BRITISH SONGSTRESS SANDIE SHAW does her "Puppet on a String" which took the Eurovision Award. Publisher is Peter Maurice Music. The song was recorded on Pye.



SANDIE SHAW AND COMPOSERS of her winning number accept plaque. Second from left is last year's winner, Udo Jurgens.



PUBLISHERS AND COMPOSERS of the top song. Left to right are composers Phil Coulter and Bill Martin, and Peter Phillips and his father Jimmy Phillips, both of Peter Maurice Music.



MR. AND MRS. LOUIS BENJAMIN, owners of Pye, attend reception after the label's recordings "Puppet on a String" and "If I Could Choose" took first and second place respectively at Eurovision.

Pye Pulls Off Double Victory In Eurovision

LONDON — Pye pulled off a major double victory through the Eurovision Song Contest. Sandie Shaw's winning number, "Puppet on a String," and the runner-up, Sean Dunphy's "If I Could Choose" from Ireland, are both major selling Pye singles.

On the day of the contest Sunday (8), the Shaw single passed the quarter million sales figure in Britain. Pye managing director Louis Benjamin was in Vienna to see his artists take the honors. The double victory for Pye gave Britain its first win in the contest. Previously the UK has been pushed into second place in five of the nine annual contests it has entered. The event has been running 12 years.

The Pye artists' international feat was seen by an estimated 200,000,000 viewers in 17 nations over the Eurovision TV network and the Intervision hook-up which took the contest into Eastern European homes for the first time.

Eurovision Contest Results In Publishing Transactions

VIENNA—The gathering of international music businessmen at this year's Eurovision Contest resulted in numerous deals in publishing rights purchases. The winning song from the U. K., "Puppet on a String" (Pye/Peter Maurice), has been taken by Al Gallico in the U. S., Thore Ehrling in Sweden, Imudico in Denmark; Musikhuset, Norway; Music Fazer, Finland; Basart, Holland (who also have the Irish song which came second); Tutti France; World Music, Belgium; Canciones del Mundo, Spain. Al Hirt has already recorded it on RCA. Pye Records has a double win as it has released both winner and runner-up, "If I Could Choose."

Deals for other songs reported are: Edition Bens, Brussels, has taken the Spanish song "Hable Mos Del Amor" for its Dutch company. William Van Vught of Altona Amsterdam has taken the Portuguese, Luxembourg, Monaco and Irish songs. In Germany, Montana has the rights for the Spanish song, for release by Deutsche Vogue.

The Norwegian entry, "Dukemann" has been taken by

Acuff-Rose in U. K., Anagaon in Holland, Sonet in Sweden and Karousell in France and Switzerland. Sture Borgedahl of Sonora, Sweden, has taken the Luxembourg, Holland and Monaco songs. The EMI group were represented in strength by Harry Lewis, London; M. Bonnet, France; Jeff de Boeck, Brussels; John Lee, Italy; Ivan Nordstrom, Sweden, and Van Schalyrck, Holland.

Beuscher Marks Sign a Contract

PARIS — Paul Beuscher's Rene Desmarty announced this week that the Beuscher Publishing Co. has signed a contract with Hubert E. Marks to represent the E. B. Marks catalogs, Alameda Music Corp., and Piedmont Music Corp. for France, Belgium, Luxembourg and other French-speaking countries.

Beuscher is setting up a strong promotion to achieve maximum exploitation of the catalogs in French-language territories.

Ariola Starts Push on Soviet Record Product

GUETERSLOH, West Germany — Ariola - Eurodisc is pushing a big Germany-wide sales campaign to create a mass market for Soviet product in West Germany.

Ariola's promotion is geared to a special "Kostprobe" (sample tidbit) disk specially produced for the drive—"Die schoensten russischen Volkslieder in Originalaufnahmen" or "The Most Beautiful Russian Folk Songs in the Original Recording."

The disk was conceived with the sole purpose of creating the widest popular interest in Germany in Russian music, and the disk is priced accordingly—at \$2.50. The recording is packaged in album format with an attractive 10-page lavishly illustrated folder in color describing the dozen titles represented by excerpts on the special disk.

Song titles include "Kalinka," "Song of the Volga Boatman," and "Along St. Petersburg Streets." Famous groups represented include the Alexandrov Ensemble and the Pjatnitsky Folk Choir and gypsy singers.

This disk is being deftly promoted to build sales for the repertoire of over 100 recordings by famous Soviet artists for the Soviet state record company Melodia now being distributed in West Germany under the Melodia-Eurodisc label.

The \$2.50 Russian folk song LP is a sequel to Ariola's arrangements to achieve mass distribution of Melodia product through a link-up with the Burda Publishing Company, which publishes Bunte Illustrierte and a number of other major mass-circulation magazines.

The first Melodia - Eurodisc release under the Burda link-up was "The Ossipov Folk Orchestra Plays Beloved Melodies of Famous Composers," classic standard themes in balalaika sound.

Ariola's supercharged sales promotion for Melodia repertory is being closely observed by Capitol executives as a guide for exploitation of its Melodiya Angel labor in the U. S. market.

Canadian Bows Handled, Plastic Bags for Singles

TORONTO—Robert J. Stone Associates of Oshawa, Ont., has introduced a new method of packaging promotional records and mailings, in clear, see-through plastic bags with a firm but flexible snap-shut carrying handle. Stone has had 5,000 of the bags made up, in eight inches by eight inches size for singles, eight inches by 13 inches size for singles with photos or other promotional material, and 13 inches by 14 inches for albums, and has mailed about 2,000 to date with no complaints about breakage (the disks are backed on one side with corrugated cardboard) or damage to the bags.

The bags, called "hand-l-it" bags, were developed after discussions between Stone's vice-president, merchandising, Harold Pounds, and the new product development manager of Somerville Industries of Canada Ltd. RJSA has world-wide rights to the bags in their adap-

tations to the record industry, and is considering going into colors, imprints, and attention-getters.

Also under consideration is an adaptation of the bag to replace standard shrink-sealed LP packaging, providing the consumer with a carrying bag, and a "hand-l-it" wrap for singles to reduce pilferage from racked outlets, where customers now slip an extra disk into the paper sleeve. In view of the plastic bags' advantages, the price is competitive with paper, Stone says, costing not much more on large production runs.

Stone's mailings have attracted inquiries from record companies and radio stations not only in Canada but in the U. S., England, Australia and Germany. Interest was also shown by those who saw the bags when Pounds attended the NARM convention. Stone is now looking into the feasibility of exporting the bags.

10 'Action' Records Chosen For April by RSI-Italiano

MILAN—RSI Italiano has selected the 10 new records creating action in Italy for its April release. The selection is made by Germano Ruscitto, Billboard's director of Italian operations.

The subscribers to RSI Italiano include record companies and music publishers who review the records and songs for their value in their particular market. RSI Italiano also supplies the English translation to the Italian lyrics and information as to where licensing arrangements are to be made.

Following is a list of the 10 records selected for April shipment:

"I Vasia E I Mamia" by Los Marcellos Ferial (Durium).
"Non Andare Piu' Lonano" by Claudio Villa (Fonit-Cetra).

"Una Storia D'Amore" by Gigliola Cinquette (CGD).

(Continued on page 64)

CRMA Re-Elects RCA's Harrison

TORONTO — The Canadian Record Manufacturers Association returned to office for a second term CRMA president George I. Harrison, vice-president and general manager, RCA Victor record division, and secretary-treasurer R. A. Chislett, vice-president and general manager of the Compo Co. Elected vice-president was G. Edward Leatham, vice-president and general manager, Capitol Records (Canada) Ltd.



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E/SE-4471

Chaplin's 'Song' Catches Fire in Europe

By MIKE HENNESSEY

PARIS—"This Is My Song," the runaway Charlie Chaplin hit from his film "The Countess From Hong Kong," now exists in scores of versions throughout Europe, and is proving to be one of the most lucrative copyrights of 1967.

But no singer can say "This Is My Song" with more authority than Anglo-French artist Petula Clark whose version has already topped the charts of Britain, France, Belgium, Holland and Eire.

The Clark English version really made its first explosive impact on the charts in Britain; now the song is getting a second U. K. life with the chart-storming success of Harry Secombe. Yet, as Miss Clark's husband and manager, Claude Wolf, said, Petula's English version was recorded as an afterthought—because the singer's first impression was "This is not my song."

Wolf was first sent the song by Cyril Simons of Leeds Music, in September last year. In December, while Wolf and Miss Clark were in Reno, Simons called him and asked what he was doing about the song. Wolf said he liked it very much and thought it would be good for the German market. He asked Tony Hatch to do an arrangement, but Hatch wasn't impressed with the song and was not allowed by union laws to do a backing track.

Wolf then called Leon Cabat, head of French Vogue, and asked him to find an arranger for the French, Italian and German versions. Pierre Delanoe was asked to write a French lyric, though he, too, thought Miss Clark was making a mistake recording it.

An arrangement was sent to Wolf from France, but he wasn't happy with it; so he called in Ernie Freeman, who came up with the definitive arrangement. Miss Clark recorded the French, Italian and German versions, and as there was some time over at the end of the session she did the English version—adding a second voice track—which was planned to be released on an LP. The tape was sent to England, put out as a single—and the rest is history.

More Versions Next?

Now she may record a Japanese version, and a Spanish version for the South American market. The success of the Clark version—world sales are well past 1 million and heading for the second million—has sparked a whole series of recordings for the French and Belgian markets.

Published by Sim-Beuscher in France, "C'est Ma Chanson" has been recorded by Les Compagnons de la Chanson (CBS), Tino Rossi, Tereza (Pathe-Marconi), John William (Polydor), Mireille Mathieu, Alain Pommier (Barclay), Lucky Blondo (Philips) and instrumental versions by Franck Pourcel (Pathe-Marconi), Eddie Barclay (Barclay), Georges Jouvin (Pathe-Marconi), Caravelli (CBS) and Raymond Lefevre (Riviera).

There are also accordion versions by Andre Verchuren (Festival), Aimable (Vogue), Bruno Lorenzoni (Saphir), Yvette Horner (Pathe-Marconi), Raymond Boissier (Trianon) and Jo Privat (Columbia).

Beuscher also reports that sales of sheet music have been remarkably high, though no figures were available at press time. The John William version on Polydor has sold 20,250 copies.

Decca reports that the original soundtrack LP, which was issued with a special pictorial brochure on Charlie Chaplin, has sold about 10,000 copies, and the single, containing the "This Is My Song" theme, has sold more than 15,000.

Figures released by Pathe-Marconi show 50,300 sales for the Tino Rossi version, 40,250 for Franck Pourcel, 28,450 for Tereza and 10,000 for Georges Jouvin.

CBS Report

CBS reports that the version by the Compagnons de la Chanson has sold 80,000 copies while the Caravelli instrumental, on LP, has sold 80,000 in two weeks.

In Belgium, the sales of Miss Clark's treatment have been equally shared by the English and French versions. Total sales are well over 70,000, and Roger Meylemans, head of the Belgian Vogue company, is convinced they will top the 100,000 mark. An orchestral version by Roger Mores, also on Vogue, has sold 5,000 copies. The song has also been recorded for Voix de Son Maître in Belgium by Lize Marke.

But total French and Belgian sales of Miss Clark's French version are nearing 500,000.

BRITAIN—By Graeme Andrews

"This Is My Song" has scored a double success as a vocal single in Britain. Miss Clark's version on Pye topped the charts and went on to sell more than 500,000 copies. Subsequently, Harry Secombe, who recorded the number before Miss Clark, entered the top three with his version on Philips.

Several orchestral recordings of the tune have been issued, including single or EP versions by Cyril Stapleton, Ronnie Aldrich and Semprini. A host of album versions are on the way, including one by U. K. chart-topper Englebert Humperdinck.

Leeds Music, owned by MCA, whose Universal movie company made "The Countess From Hong Kong," published material from the film in Britain and arranged for Italian, German and French lyrics at Miss Clark's request. When Charlie Chaplin was told of the project, he asked to write the English lyric for the song.

ITALY—By Germano Ruscitto

Continuing the current movie music trend, "This Is My Song" has now been covered by 15 Italian artists in addition to the seven non-Italian versions released.

The line-up is Petula Clark (Vogue-Saar); Sante Latora (Durium); Bob Mitchell Orchestra (Rifi); Al

Korvin (GTA); Cesco Anselmo (Vedette); Gastone Parigi (Tiffany); Semprini (EMI); Tullio Gallo (CMS); Piero Gosio (2000 Volts); Pocho Gatti (CGD); Harry Secombe (Philips); Frank Chacksfield (Decca); Cyril Stapleton (Pye); Nico Fidenco (Parade); Roberto Negri (Jaguar); Milly (Jaguar); Exio Leoni (CAM); Aldo Pagani (Carosello); Angela (Originaldisc); Tereza (EMI); Giancarlo Chiaramello (Fonit Cetra); and James Last (Polydor). The number is subpublished in Italy by Pickwick Music. Despite the vast number of versions, there has, so far, been no chart action.

GERMANY—By Omer Anderson

Petula Clark's version of "This Is My Song" is a sure hit here, selling in both French and German (Love . . . So Heisst mein Song) versions on Deutsche Vogue.

Gerig, who published the song in Germany, reports that the German lyric was prepared and sent to Miss Clark in Germany together with a demonstration tape as a pronunciation guide.

Gerig will not give figures on disk or folio sales but reports that the song "is doing better in Germany than anything else at the moment."

There are two instrumental versions—by Roy Etzel on Mondial and James Last on Polydor. Aside from Gerig's sublicensing, Teldec has released the original soundtrack recording.

SCANDINAVIA—By Espen Eriksen

More than a dozen local recordings of "This Is My Song" have been made in Scandinavia and Finland, reveals Stig Anderson, head of Sweden Music, the sub-publisher of the Charlie Chaplin composition.

Swedish versions are by Gunnar Wiklund (HMV), Ann-Louise Hanson (Philips), Anna-Lena Loefgren (Metronome) and Oesten Warnebring (Karusell).

In Denmark the song has been recorded by Gitte (HMV) and Katy Boedker (Polydor). In addition Sonet is releasing a version by the Scandinavian Five in Denmark and Sweden and there will be three Finnish versions, two on Philips and one on P.S.O.

In Norway

In Norway, both Arne Bendiksen and Nor-Disc have made local versions of "This Is My Song" and the original version by Petula Clark has made the Norwegian hit parade.

No foreign tune has had so many covers in Scandinavia since the German Eurovision entry, "Zwei Kleine Italiener," reports Stig Anderson. Of the local artists Ann-Louise Hanson was first in the field with the Swedish version of "This Is My Song" (En Serenad Till Dig).

HOLLAND—By Bas Hageman

Petula Clark's recording of "This Is My Song" on Vogue has hit the No. 1 spot in Holland.

Bovema has released a cover version of the song, "Daar Straalt Een Licht," by a Dutch group called The Shepherds.

East Germany Drops Iron Curtain On West German Music Industry

• Continued from page 1

mans have canceled all contracts for co-operation with the East German state record company and for the use of its valuable classical repertory.

Tours by East German musical organizations in West Germany have been canceled, as have the participation by East German artists in West German music events.

East Germany's severance of virtually all music contact with the Bonn republic is entirely politically motivated. It is connected with the East German government's present drive to force the Bonn government to recognize the East Berlin regime as a sovereign government presiding over an independent nation.

Outlaw Regime

West Germany contends that the East Berlin government is an outlaw regime which would be ousted immediately if it ever submitted to a free vote.

West German record companies have argued vainly that their only interest is in making music, not in playing politics.

The ban will hit a number of big East-West German classic productions, and it will hit the

Bayreuth music festival hard. Two big stars are affected—Theo Adam, Germany's most famous baritone who is noted for his role of Wotan; and Peter Schreier, who since the death of Fritz Wunderlich has been Germany's leading tenor.

Adam and Schreier both live in East Germany, but have been permitted to travel more or less freely in West Germany commitments. Schreier, for example, sings with the Hamburg and Munich State Opera Companies and appears frequently in London and other countries.

Aside from stars such as Schreier and Adam, Wolfgang Wagner, the Bayreuth producer, since the death last year of his brother, Wieland, will have to replace about half of the Bayreuth musicians and choir, which made heavy use of East Germans.

East Germany also canceled its participation in the Bach Festival as Ansbach and appearances of East German artists at Munich and Hamburg, and an upcoming tour of West Germany by the Dresden Staatskapelle.

CBS' MILE. ST. JEAN LP IN RECTANGULAR SLEEVE

PARIS—As part of a promotion campaign for new girl singer, Valentine St. Jean, CBS is putting out her first EP in a rectangular sleeve which measures seven inches by eight-and-one-half inches, so it stands out from other records in display racks.

The EP features the Bacharach-David-Jacques Plait song "Rien n'Est Plus Triste Que l'Amour" (Nothing Is Sadder Than Love), with orchestral backing by the Johnny Arthey band under the musical supervision of Jean Claudric.

As part of the campaign, CBS sent out attractively packaged candy boxes to the press, TV and radio men, containing heart-shaped cookies to tie in with the name Valentine and sugared bonbons to plug one of the EP's titles, "Chien Sale, Baby Bonbon."

From The Music Capitals of the World

CINCINNATI

A two-and-a-half-hour show and concert by Columbia Records' Andy Williams and RCA Victor's Henry Mancini and his 40-piece orchestra attracted an estimated 8,500 to Cincinnati Gardens Friday night (7), with ticket prices pegged at \$5.50 and \$6.50. Both headliners netted an ovation from an enthusiastic audience. . . . A like reception was tendered John Gary (RCA Victor) at Music Hall Sunday night (9). With tickets scaled from \$2.50 to \$4.50, Gary pulled some 2,000 payers. He was supported on the date by a trio headed by pianist John Price. Joe Palazzola, local businessman, sponsored Gary's appearance. Gary made his record debut on Harry Carlson's Fraternity label here some eight years ago.

A rhythm & blues group pulled beyond all expectations at the Albee Theater here Saturday night (8). An innovation here, it is almost a certainty that the r&b idea will be repeated soon. The 3,000-seat Albee was filled to near capacity at the 8 o'clock show, and the 11 p.m. presentation had 'em jammed to the rafters. On the bill were Howard Tate, Freddie Scott, Peg-Leg Moffitt, Big Maybelle, B. B. King, the Drifters, Bill Murray, Jackie Wilson, the King Casuals and Johnny (Guitar) Jones and orchestra.

Fraternity Records' chief, Harry Carlson, was in Nashville last week to cut two new sides with Lonnie Mack at the RCA Victor studios there. While in Music City, Carlson also took time to finalize the new album by the Casinos titled "Then You Can Tell Me Good-bye," slated for early release. Carlson left for New York Sunday (16) where he will officiate Tuesday (18) at a press party for the Casinos arranged by Connie de Nave, the group's press agent.

In town last week to plug her new single, "Stamp Out Loneliness," on the Challenge label, was blond canary Jean Chapel of Nashville. While here, Miss Chapel appeared on the Bob Braun "50-50 Club" simulcast via WLW over Avco Broadcasting's four-city network, and taped the Nick Clooney and Vivian Della Chiesa TV-ers to be beamed over the same station. Jean also visited deejays at WSAI, WUBE, WCLU and WZIP here, as well as at WCNW, Fairfield, Ohio, and WING and WONE, Dayton, Ohio. Squiring her about was the veteran platter plugger, Julie Godsey, who covers the territory with a 100-mile radius of Cincinnati for Mainline, Cleveland. BILL SACHS

NEW YORK

Hermie Dressel, account executive at Scandore & Shayne, mar- (Continued on page 64)

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EZIO RADAELLI, left, with, from left to right, Ariston managing director Alfredo Rossi, Fonit-Cetra a& director Mario Zanoletti, Ricordi managing director Guido Rignano, Curci-Carosello managing director Giuseppe Gramitto Ricci and Durium president Krikor Mintangian, at a press conference held in Catania, Sicily, to announce dates and topics of his Cantagiro and Cantaeuropa. Most of the Italian record leaders and representatives of the national and international press attended.

**Supraphon Playing Vital Link
In East-West Sales Relations**

The following market report is the result of an interview between officials of the Czechoslovak company Supraphon, and Billboard's European director, Andre de Vekey.

PRAGUE—A small wedge of country in the heart of Europe may be the gateway to countries in the Eastern bloc for trade from the West. Czechoslovakia, small in population (14 million), but big in musical culture, and with a lively interest in music from the West, could play the role of wholesaler to the East territories for record companies from the West.

This is the impression gleaned from talks with the State-owned Supraphon company here. Supraphon is seeking contracts with firms in the West for reciprocal business. Licensing arrangements with Western firms offer sales opportunities not only in Czechoslovakia itself, but also for re-export of the Western product to Russia, East Germany, Hungary and Rumania. Supraphon claims it can press and sell advantageously to these areas.

Dr. Pavel Smola, deputy director of the Supraphon division of Artia (the Czech export-import organization here), said Supraphon was able to sell an original version of a Barclay LP by Dalida in other Eastern countries in numbers 17 times the quantity sold in Czechoslovakia itself. Actual figures were not disclosed.

Other Labels

Although comparatively little recorded product from the West has been available in Czechoslovakia, releases have been made from the Vogue, SAAR, Barclay, CBS France, Folkways and DDG labels. Udo Jurgens' "Merci Cherie" from Vogue sold 100,000 copies.

Artists like Dalida, Jacques Brel and Charles Aznavour have had sales, but only Czech versions of records by the Beatles and the Rolling Stones have been released. Western publishers may like to hear that more than 50 per cent of the pop business has been in Czech versions of songs from the West. Currently, there are eight out of the top 10 which are American, British, French, German and Italian songs.

The Czech protective organization for authors, OSA, is a partner of BIEM. Artists currently popular on radio, where original versions are played, are Gene Pitney, Jim Reeves, the Monkees and Polnareff.

Smola reported that Supraphon opened business relations with CBS in September 1966 for release of classical product on the Crossroads

label in U. S. Currently, it is negotiating with CBS to release in Czechoslovakia recordings by Duke Ellington, Ray Conniff, Bob Dylan and Broadway musicals.

Hopful on Pop

Supraphon is hopeful that some of its pop and jazz material can be taken by the West. At this year's MIDEM, Czech singer Karl Gott showed the quality of a pop ballad singer; also, the Czechs are well known for their jazz talent. A band in the Bert Kaempfert style is also recording.

Supraphon reports that an average hit single sells about 60,000 copies over two months. Its top seller has been an EP of Czech songs which sold 350,000 in two years. The company runs a record club which has 24,000 members who take eight LP's a year plus one free. Supraphon's export manager, Jaroslav Sevcik, estimated there are 1,500,000 record players in use in the country (12 per cent of the population) and efforts are being made to promote sales. Sales of its own production of records ran 10,000,000 in 1966 (6,000,000 in 1960), and this growth is expected to continue. Breakdown of sales are 75 per cent singles and EP's and 25 per cent LP's. Selling prices are 75 cents a single, \$1.20 for EP's and \$2.20 to \$3.00 for LP's.

150 Record Shops

There are 150 record shops throughout the country, plus another 1,500 retail outlets in stores. The manufacture, distribution and retail selling is all under control of Supraphon.

It is estimated that there are between 500 and 1,000 jukeboxes in use, mainly of German origin, made by Loewen Automaten, the Serenade model from West Germany.

Supraphon expects that its recent application to join the Federation of Phonographic Industries, the International licensing organization, will be concluded shortly. Czechoslovakia was, of course, a member before the war.

To indicate Supraphon's growth, a second record company was formed under a label called classical works by Czech composers.

For consumer promotion, Supraphon publishes a record and music newspaper called "G 67," edited by musicologist Jaroslav Prochaza, which is distributed free through record dealers. Currently, Supraphon reports that its best markets in the West are the U. S., West Germany and the U. K. There are 18 licensees distributing their products outside the Eastern bloc, and seven in Eastern Europe.

**DGG Bows 8 LP's
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HAMBURG — Deutsche Grammophon announced eight new releases on its spring program for the label's "Literary Archive" productions.

Gramophon is promoting its text releases to bibliophiles as bringing a new dimension of enjoyment to the written word. Releases include Elias Canetti reading from Canetti's books; Oskar Werner reading verse from Moerike and Heine

and text from Saint-Exupery; the greatest modern German tragedienne, Maria Becker, reading scenes from Kleist and Schiller; and Maria Wimmer in monologs from Racine, Goethe, Schiller, Lessing, Hebbel and Euripides.

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Name	Composer/Author	Copyright Number	Copyright Date
BREAK UP	Del Shannon	EU 880732	May 3, 1965
BROKEN PROMISES	D. Shannon	EU 853935	Nov. 17, 1964
GIVE HER LOTS OF LOVIN'	Del Shannon	EU 829801	June 11, 1964
HATS OFF TO LARRY	Del Shannon	EU 672588	May 25, 1961
HATS OFF TO LARRY	Del Shannon	EP 153518	June 29, 1961
HEY! LITTLE GIRL	Del Shannon	EU 696674	Nov. 24, 1961
I CAN'T FOOL AROUND ANYMORE	D. Shannon, G. Katsakis and D. Coffey	EU 836668	July 30, 1964
I DON'T CARE ANYMORE	Del Shannon	EU 696675	Nov. 24, 1961
I GO TO PIECES	D. Shannon	EU 830181	June 15, 1964
I WON'T BE THERE	D. Shannon	EU 836669	July 30, 1964
I'LL BE LONELY TOMORROW	Del Shannon, Robert McKinzie	EU 837732	Aug. 5, 1964
I'M GONNA MOVE ON	Del Shannon	EU 723377	June 12, 1962
JODY	C. Westover	EU 658583	Feb. 17, 1961
KEEP SEARCHIN'	D. Shannon	EU 853932	Nov. 17, 1964
KELLY	M. McKenzie, D. Shannon	EU 764908	April 3, 1963
LITTLE TOWN FLIRT	Del Shannon, M. McKenzie	EU 752680	Dec. 20, 1962
MARY JANE	D. Shannon, M. McKenzie	EU 808411	Jan. 27, 1964
MOVE IT ON OVER	Del Shannon, Dennis Coffey	EU 896287	Aug. 4, 1965
NOW SHE'S GONE	Del Shannon	EU 836671	July 30, 1964
OVER YOU	D. Shannon	EU 864225	Feb. 1, 1965
RUNAWAY	C. Westover, M. Crook	EU 658587	Feb. 17, 1961
RUNAWAY	Del Shannon, Max Crook	EP 150748	April 10, 1961
SO LONG, BABY	Del Shannon	EU 688084	Sept. 22, 1961
STRANGER IN TOWN	D. Shannon	EU 864226	Feb. 1, 1965
THAT'S THE WAY LOVE IS	Del Shannon	EU 813610	Feb. 28, 1964
THIS IS ALL I HAVE TO GIVE	D. Shannon	EU 837734	Aug. 5, 1964
TWO KINDS OF TEARDROPS	M. McKenzie, Del Shannon	EU 762656	March 20, 1963
TWO SILHOUETTES	M. McKenzie, Del Shannon	EU 780673	July 18, 1963
THE WAMBOO	Del Shannon	EU 752682	Jan. 21, 1963
WHY DON'T YOU TELL HIM	Del Shannon	EU 866604	Feb. 12, 1965

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Steady Sales Pressure Pays Off For Electrola in German Market

COLOGNE — All sales systems are GO for Electrola's promotion of its 10th anniversary as Capitol label distributor in Germany.

Thanks to the steady sales pressure maintained by Electrola's distribution chief, Wilfried Jung, Capitol sales in the German market have hit an all-time peak.

Jung credits Capitol's strong sales position in Germany to the label's first-rate repertoire, but the Electrola distribution chief has made a name in the German trade for his ability to make the most sales capital from the EMI U. S. affiliate's artists.

Just now, the shining sales example is Al Martino, whom Electrola has built into a permanent fixture on German top sales charts. Martino's "Spanish Eyes" was a 1966 sales success for Electrola. The success of this title in Germany reflected the hand-in-glove co-operation between the two EMI affiliates. Martino scored big with his appearance on the top German TV show, "The Golden Shot," and Electrola then moved in fast to translate his TV triumph into big disk sales.

Electrola is also adept at blending Capitol artists into the German scene. The recent top

example is Wanda Jackson, whose large English-language sales in Germany failed to satisfy the hard-driving Jung. "Sie Muessen auf deutsch singen," commanded Jung. And that was how Wanda Jackson started singing in German, recording at the Electrola studios in Cologne. Her German-language hit, "Santa Domingo," was at the top of the charts for weeks, and she is regarded by her fans here as practically a native.

Electrola also has built the Beach Boys into a dominant singles force in Germany, using their tour of the country to give saturation promotion to their records. Examples are "Barbara Ann" and "Sloop John B," best sellers both.

Ray Anthony recorded in the Electrola studios such world hits as "The Ballad of the Green Berets," "Il Silenzio," "Merci Cherie" and "What Now, My Love."

Capitol has a long and distinguished record in the German market, dating back to the end of the last war. In fact — in 1948 — Capitol became the first leading American label to enter the war-shattered German market.

At that time, Capitol signed an agreement with Telefunken (now Teldec), by which Telefunken acquired the Capitol repertory for Germany.

From The Music Capitals of the World

• Continued from page 60

ries Adrienne Bell on May 5. . . . Sandra Sandy set as publicity director for MTA Records. . . . Ray Charles on a tour of Europe, with stops in Paris, London, Stockholm, Milan, Frankfurt and Berlin. . . . Sam and Dave make their Detroit debut at the Club 20 Grand for 10 dates beginning May 5. . . . Stax Records will record an album, "Carla Thomas Live at the Bohemian Caverns," during her engagement at the Washington jazz club May 22 through May 28. . . . Arranger-conductor Jimmy Wisner and RCA Victor a&r staffer Bob Cullen to Chicago last week to co-produce the Hi-Los' first session for Victor. . . . The Roman Numerals, vocal-instrumental group, signed to a recording pact by Peter Steinman Productions. The group is managed by Elaine Sorel. The Dallas Ad League gave Trini Lopez its "Ad Man of the Year" award. . . . United Artists Records will release the soundtrack album of "The Honey Pot" with a score by John Addison. . . . MGM's Erroll Garner has a concert date set at Salle De Pleyel in Paris on May 25. . . . The Angels, RCA Victor trio, into the Caribe-Hilton, San Juan, on May 15 for three weeks. . . . Roland Kirk to Hollywood for film score assignments. . . . Herbie Mann and his group are set for the Memory Lane in Los Angeles May 2-14 and the Lighthouse in Hermosa Beach May 16-29. . . . Ben E. King doing two weeks of one-nighters through Germany. . . . Eddie Hazell set for his third guest shot on Merv Griffin's TV show which he'll tape June 8.

The Montfort Singers, a group from the Montfort Missionary in St. Louis, have recorded an album

10 'Action' Records

• Continued from page 58

- "29 Settembre" by Equipe '84 (Ricordi).
- "Canta Ragazzina" by Santo & Johnny (Bluebell).
- "Un Mondo D'Amore" by Gianni Morandi (RCA Italiana).
- "I Ragazzi Del Chiaro Di Luna" by Peppino Gagliardi (Det.-Cem).
- "Piangi Cerca E Ridi" by Tina Polito (Vedette).
- "Questo Nostro Amore" by Rita Pavone (RCA Italiana).
- "Luce" by I Corvi (Ariston).

titled "There'll Come a Day."

. . . Anita Sheer will appear at the University of Massachusetts in Amherst on June 1 with Godfrey Cambridge. . . . The Kingsmen scheduled for a May 1 date at the Red Dog in Wichita, Kan. . . . United Artists Records' Serendipity Singers set for concerts April 29 at P. M. C. College, Chester, Pa., and May 5 at Madison College, Harrisonburg, Pa. . . . Molly Bee will headline the Jasper, Tex., Rodeo for three days starting May 10. . . . The Mothers of Invention will stay at the Garrick Theater in Greenwich Village through Sept. 4. **MIKE GROSS**

HAMBURG

Austrophon's Dacamera label now has 75 LP's and 34 EP's of classical music available. The label specializes in the more obscure works of well-known composers. Hanover's Elite Special has launched its joint campaign with the "Colour Illustrated" magazine on a series of European folk music LP titled "Happy Colour Journey." Readers can buy the album direct from the magazine, and the series is also available in the disk shops. . . . Prague singer Hana Hegerova is cutting an album for Philips. DGG artists Joerg Demus, Rafael Kubelik and the Bavarian Sym-

U.K. Entry Wins

• Continued from page 58

ket" song. Both the Irish and Spanish entry were considered possible winners but Raphael's song "Hablemos del Amor" came sixth with only nine votes.

The contest took place in the Wiener Hofburg, the Imperial Ballroom being used as the auditorium.

ORDER OF WINNERS

1. U. K.
2. Ireland
3. France
4. Luxembourg
5. Monaco
6. Spain
7. Belgium
8. Shared by West Germany and Yugoslavia
9. Italy
10. Portugal
11. Shared by Norway, Holland, Austria

Switzerland did not get a single vote.

phony Orchestra, and Karl Richter and the Munich Bach Choir will tour Switzerland, Italy, France and Holland. Herbert Von Karajan will conduct Puccini's "La Boheme" in Montreal in October. . . . Argentine pianist Martha Argerich has signed exclusively with DGG. . . . The Rolling Stones sang to 4,000 in the Bremen State Hall.

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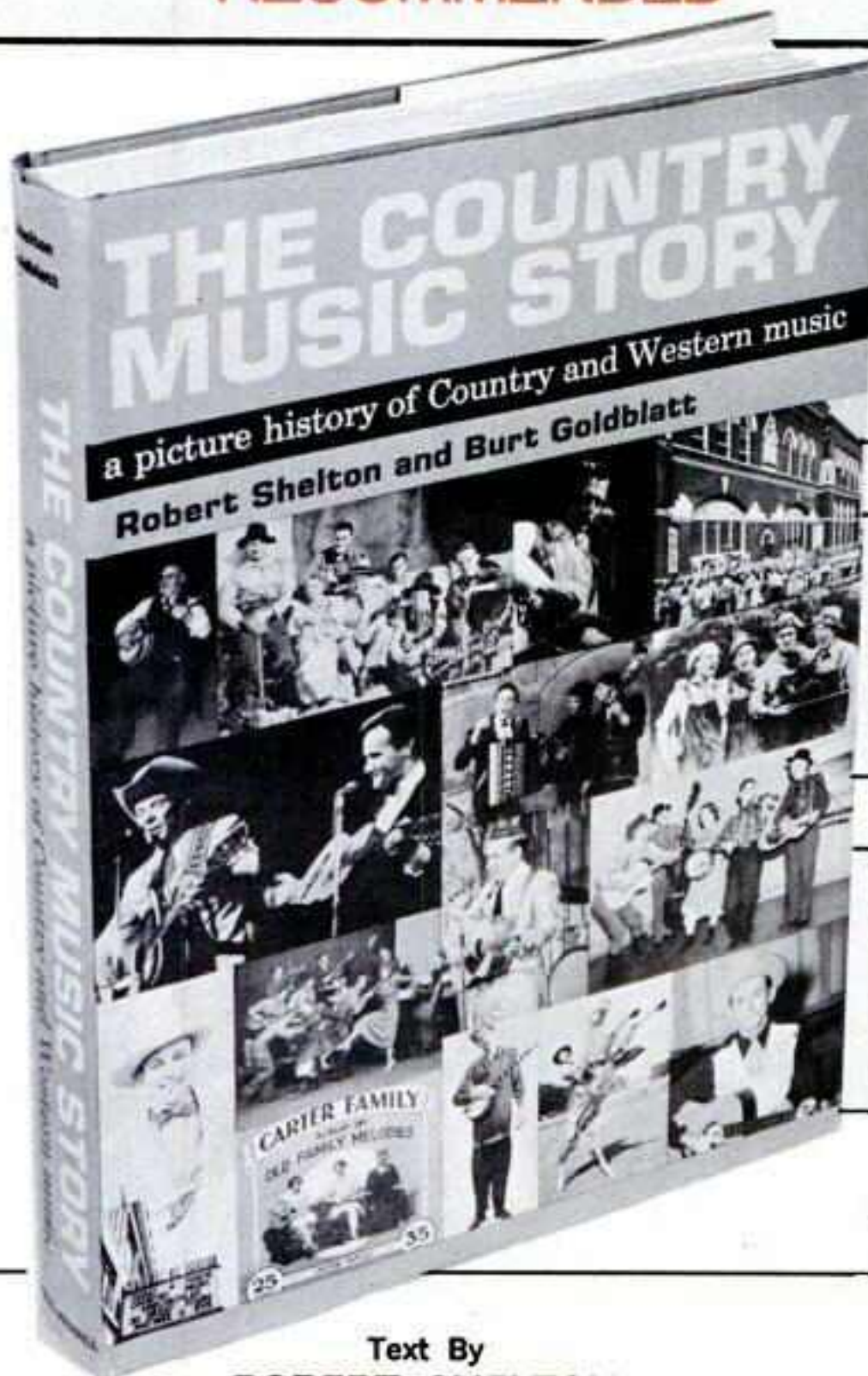


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City, State, Zip _____

AUSTRALIA

Table with columns 'This Week' and 'Last Week' for Australia. Tracks include Penny Lane, Georgy Girl, Gimme Some Lovin', Ruby Tuesday, Words of Love, Dedicated to the One I Love, Pamela, Somethin' Stupid, Fools Fall in Love, I'm a Believer.

BRITAIN

Table with columns 'This Week' and 'Last Week' for Britain. Tracks include Somethin' Stupid, Release Me, Puppet on a String, A Little Bit Me, This is My Song, Ha' Ha' Said the Clown, Simon Smith, I was Kaiser Bill's Batman, It's All Over, Edelweiss, Purple Haze, Penny Lane/Strawberry Fields Forever, Bernadette, Georgy Girl, Because I Love You, Touch Me, Memories are Made of This, This is My Song, Happy Together, Knock on Wood, I'm Gonna Get Me a Gun, Al Capone, There's a Kind of Hush, Love is Here and Now, Seven Drunken Nights, Arnold Layne, On a Carousel, You Got What It Takes, Give it to Me, I Can Hear the Grass Grow.

Table with columns 'This Week' and 'Last Week' for France, Italy, Denmark, and Eire. Tracks include Detroit City, I'm a Believer, I'll Try Anything, Jimmy Mack, Dedicated to the One I Love, Hi-Ho Silver Lining, 59th Street Bridge Song, I Can't Make It, Funny Familiar, Return of the Red Baron, Maroc, Gonna Get Along Without You, Snoopy vs. the Red Baron, Soothe Me, Oh How I Miss You, The Boat That I Row, Day Tripper, What a Woman in Love Won't Do, I Won't Come in While He's There, Here Comes My Baby.

DENMARK

Table with columns 'This Week' and 'Last Week' for Denmark. Tracks include Penny Lane, Sidste Dans, Let's Spend the Night Together, Somewhere My Love, Lilli Ann, I'm a Believer, Snoopy vs. the Red Baron, Jegg Har Aldrig Faet Noget, Du skal ikke gi' mig Roser, Step by Step.

EIRE

Table with columns 'This Week' and 'Last Week' for Eire. Tracks include Release Me, This is My Song, Streets of Baltimore, Penny Lane/Strawberry Fields Forever, Fool's Paradise, On a Carousel, There's a Kind of Hush, Detroit City, Puppet on a String, I Can Hear the Grass Grow, If I Could Choose.

FRANCE

Table with columns 'This Week' and 'Last Week' for France. Tracks include C'est Ma Chanson, La Famille, Hey Joe, Ta Ta Ta Ta, No Milk Today, Inch 'Allah, Penny Lane, 35' de Bonheur, La Fille Sauvage, Ce Soir ILS Vont S'aimer.

ITALY

Table with columns 'This Week' and 'Last Week' for Italy. Tracks include Cuore Matto, Un Mondo d'Amore, Penny Lane, Pietre, L'immensita', Proposta, Lara's Theme from 'Dr. Zhivago', Let's Spend the Night Together, Lara's Theme from 'Dr. Zhivago', Bisogna Saper Perdere, Io, tu e le rose, Winchester Cathedral, Ciao Amore Ciao, L'immensita', Se Perdo Anche Te.

JAPAN

Table with columns 'This Week' and 'Last Week' for Japan. Tracks include Kimikoso Waga Inochi, Yorigiyo Konyamo Arigatou, Balla, Balla, Koborebana, Onna no Hatoba, Shinjite Itai, Konyawa Odorou, Kaeritaku Naino, Koi no Hallelujah, Osaka Roman.

MALAYSIA

Table with columns 'This Week' and 'Last Week' for Malaysia. Tracks include Penny Lane, Ruby Tuesday, There's a Kind of Hush, Friday on My Mind, Roller Coaster Man, On a Carousel, You're Gone, This is My Song, I've Found a Love, How do you Catch a Girl.

MEXICO

Table with columns 'This Week' and 'Last Week' for Mexico. Tracks include El Cable, I'm a Believer, Celoso, A Man and a Woman, Espumas, Bravo, El Infierno, La Chispita, La Martina, Que se Hunda.

NEW ZEALAND

Table with columns 'This Week' and 'Last Week' for New Zealand. Tracks include Penny Lane, Hey Baby, I'm a Believer, Friday on My Mind, Single Girl, Happy Jack, In the Country, Save Me, Pamela, Strawberry Fields Forever.

RIO DE JANEIRO

Table with columns 'This Week' and 'Last Week' for Rio de Janeiro. Tracks include Ebrío de Amor, Letter to Jesus, Jesus is Mine, Where I Long to Be, Come to Jesus.

COMEDY

THE BEST OF ANDY GRIFFITH Capitol T 2707 (M); ST 2707 (S)

CHILDREN'S

THE BEST OF WALT DISNEY Trousdale Strings / Dawn Chorale. Dunhill D-50016 (M); DS-50016 (S)

LOW PRICE CHILDREN'S

THE WONDERFUL WORLD OF WYNKEN, BLYNKEN & NOD Various Artists, RCA Camden CAL 1080 (M); CAS 1080 (S)

SPOKEN WORD

CALL ME BURROUGHS William Burroughs, ESP ESP 1050M (M); ESP 1050S (S)

POEMS FOR PEACE Various Artists, Broadside BR 465 (M)

INTERNATIONAL

THE BEST OF THE BOSSA BY BRAZIL'S BEST Various Artists, Monument MLP 8074 (M); SLP 18074 (S)

Table with columns 'This Week' and 'Last Week' for Singapore. Tracks include Cathedral du Amor, A Man and a Woman, Never, Never, Love Me, Please Love Me, La Poupee qui Fait Non, Sunny.

SINGAPORE

Table with columns 'This Week' and 'Last Week' for Singapore. Tracks include Roller Coaster Man, Good Vibrations, Keep in Touch, Matthew and Son, Release Me, Penny Lane, It's Love, This is My Song, Soul for Sale, On a Carousel.

SOUTH AFRICA

Table with columns 'This Week' and 'Last Week' for South Africa. Tracks include Single Girl, There's a Kind of Hush, This is My Song, MatheW and Son, Ruby Tuesday, The French Song, Die ou Kraalliedjie, I'm a Believer, Much More Love, Spicks and Specks.

ALBUM REVIEWS

Continued from page 44

LETTER TO JESUS Inez Andrews, Song Bird SBLP 201 (M)

JESUS IS MINE Cheatham Spiritual Singers, Nashville 7038 (M)

WHERE I LONG TO BE Gospel Crusaders of L. A. Song Bird SBLP 204 (M)

COME TO JESUS Rev. Amos Walker, Song Bird SBLP 207 (M)

SAN REMO '67 Various Artists, MGM E 4461 (M); SE 4461 (S)

AUSTRIAN FOLK FAVORITES Grenzlandchor Arnoldstein, Capitol T 10463 (M); ST 10463 (S)

MUSIC FOR A TRIP ON THE DANUBE Danube Valley Brass and Singers, Capitol T 10468 (M); ST 10468 (S)

LOW PRICE INTERNATIONAL

CLASSICAL MUSIC OF INDIA Various Artists, Nonesuch H - 2014 (M); H-72014 (S)



THREE-STAR ALBUMS

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

CLASSICAL

MINNESANG UND SPRUCHDICHTUNG Studio der Fruhen Musik, Telefunken AWT 9487 (M); SAWT 9487 (S)

RAWSTHORNE: STRING QUARTETS NOS. 1, 2 & 3 Albertyn String Quartet, Argo RG 5489 (M); ZRG 5489 (S)

STEVENS/LESSARD: SONATAS/GROSS: EPODE Philharmonia Trio Rejto/Greenhouse/Pressler, CRI CRI 208 (M)

COWELL/SEAMLER: TRIOS Philharmonia Trio, CRI CRI 211 (M)

LOW PRICE JAZZ

THE SOUL OF BRAZIL Living Jazz, RCA Camden CAL 2135 (M); CAS 2135 (S)

GOSPEL

SOFTLY THE NIGHT IS FALLING Kansas City Melody Aires, Song Bird SBLP 205 (M)

Retailer: See page 14 for display program announcement.

U.S. AND CANADA \$1.00 elsewhere \$1.25

SOUNDMAKERS

THE AUTHORITATIVE RECORD MAGAZINE A Billboard Publication



MOD SOUNDS!	SPECIAL IN THIS ISSUE	
PSYCHEDELIC	THE MAN WHO BOUGHT THE BEATLES	HERB ALPERT DISCOTHEQUES
BLUES-ROCK	50 FULL-COLOR ARTIST PHOTOS	
RAGA-ROCK	WHO'S BEHIND THE LOVIN' SPOONFUL	
LATIN-ROCK	THE SUPREMES	THE MONKEES



• COMPLETE CHARTS OF THE MAJOR ARTISTS AND RECORDS AS RATED BY BILLBOARD •

ON SALE

AT ALL NEWSSTANDS

APRIL 18

FOR: THE SWINGING GENERATION

ABOUT: THE CURRENT AND COMING RECORDED SOUNDS . . . AND THE PEOPLE WHO MAKE THEM

BY: BILLBOARD — THE BIBLE OF THE MUSIC-RECORD INDUSTRY

by Larry Finley

Editor's Note:
**SEE THIS
SPACE
NEXT ISSUE**

**LARRY FINLEY DID NOT RETURN FROM EUROPE
IN ENOUGH TIME TO FILE A COLUMN THIS WEEK**

Tape CARtridge

RCA Unrolls Multi-Million Plants in Stereo-8 Offensive

By MIKE GROSS

INDIANAPOLIS — RCA Victor's commitment to Stereo-8 tape cartridges was dramatized here last week with the unveiling of a tape duplicating facility and research development laboratory. The cost of the new facilities is reported to be more than \$3,000,000.

And in further pointing up Victor's decision to stay with an 8-track only policy despite the move by Columbia and Capitol into the 4-track field, Norman Rascusin, division vice-president and general manager, said, "We believe we've built a better mousetrap."

Rascusin also said, "These two facilities assure our leadership in recorded entertainment. The Recorded Tape Duplicating Plant is indicative of RCA's belief in the future of recorded tape in general and Stereo-8 specifically. The new facilities for our laboratories provide the means for RCA Victor to continue to serve the consumer with improvements in both disk and tape products."

Another Plus

Rascusin considered another plus in Victor's Stereo-8 drive the fact that the company has again been selected by both

the Ford Motor Co. and the Chevrolet Division of General Motors to supply the consumer courtesy tapes which these firms will provide to purchasers of stereo-equipped 1968 models.

Rascusin indicated that RCA Victor foresees many new specialized uses for cartridge tape and is working to develop new uses. As an example, he mentioned that in conjunction with Recording for the Blind, Inc., Victor will participate in a test program sponsored by the National Foundation for the Handicapped.

"The purpose of the program is to determine the practicality of utilizing tape cartridges to enrich the cultural opportunities available to the physically handicapped for whom book-reading is difficult or impossible," Rascusin said.

Recordings of literature furnished by Recording for the Blind will be duplicated by RCA in 8-track cartridges for use in specially adapted Stereo-8 tape players to be provided to a group of veteran and civilian hospitals.

Instruction Series

Victor also is launching its Stereo-8 tape cartridge language instruction series. The

project, reported in Billboard last November, opens with Spanish, French, Italian and German tape courses.

In reviewing the market situation of Stereo-8, Irwin Tarr, division vice-president, marketing, said that in the first quarter of 1966, RCA Victor had the market virtually to itself, and that in the like period of 1967, with competition from every company, RCA Victor still had achieved a 60 per cent increase in its own sales of Stereo-8.

The two buildings, which were unveiled to the trade press Wednesday (12), add 123,760 square feet to the RCA Victor Record Division's already existing facilities in Indianapolis.

The Recorded Tape Duplicating Plant, containing approximately 95,000 square feet on one floor, has the capacity of processing 74,000,000 feet of tape a month. From its 11 master units and 110 duplicating units a total of 700 processes each day, based on one eight hour shift per day. It was noted that within a year, the remaining 80 per cent of the loading operation would be fully automated.

The new quarters of the Research and Development Laboratory contains 28,000 square feet equipped with the most up-to-date electronic apparatus.

Programming Dept. Set Up

NEW YORK — RCA Victor has set up a production department devoted exclusively to developing specially programmed tape for Stereo-8 cartridges. The programming staff will be headed by Elliot Horne, manager, Stereo 8 Planning and Merchandising. The producers in the group are C. E. Crumpacker, Julian Ross and Graham Slater.

Under the direction of Horne, 25 Variety Pack cartridges, each encompassing performances by a number of different artists, taken from existing repertoire have been released. In addition, the staff will be responsible for the programming of all available RCA Victor repertoire in to all other Stereo-8 tapes.

AM Calls Its Pack The Audio Cassette

LOS ANGELES — Audio Magnetics has trademarked its cassette pack the Audio Cassette. The Gardena duplicator has just entered the custom cassette duplication field. Tape in the Audio Cassette uses a green leader at the beginning of the program and a red leader at the tail, which the firm claims is a special feature of its design.

Enter 3¾ IPS Reel-to-Reel Tape Field; 32 Released

INDIANAPOLIS—RCA Victor has added the 3¾ inches per second reel-to-reel tape to its tape marketing activities. The company is entering the field with the release of 32 packages.

According to Irwin Tarr, division vice-president, marketing, the company waited for its move into 3¾ tape until it could produce slower speed reel tapes equal in sound quality to that normally associated with 7½ ips tapes. "We believe," he said, "our tapes will establish a new 3¾ ips standard of quality for the entire industry."

The initial release contains 22 pop titles, six Red Seal and four Camden titles, none of which duplicates repertoire already available on 7½ ips tapes. Future releases will follow at

two-month intervals beginning in June.

Tarr said that the 3¾ ips reels will be supported by trade and consumer advertising and with new sales aids for distributors and dealers. Victor, also, is introducing a new Collector's Series - monaural recordings that are compatible for playback on 4-track stereo systems.

Among the highlights of the initial release of 3¾ ips release are the complete opera, "Lucrezia Borgia," and the Broadway musical, "I Do! I Do!"

The packages will carry the following list price categories: Popular Twin Pack, \$9.95; Red Seal Twin Pack, \$10.95; Red Seal 3-LP equivalent, \$17.95; Camden Twin Pack, \$7.95, and Original Cast Single, \$8.95.



HENRY HILDEBRAND JR., right, president of All South Distributors in New Orleans, shows the MGM Records PlayTape machine to two of the more than 50,000 fans attending a recent teen fair at the Jung Hotel. Looking on is Mel Price, who heads up MGM Records' cartridge activities.

4 and 8 TRACK CARTRIDGES

- | | | |
|-------------|-----------|-----------|
| ATCO | DYNOVOICE | BOOM |
| ATLANTIC | MALA | TANGERINE |
| COMMAND | MUSICLAND | OLIVER |
| GRAND AWARD | NEW VOICE | KING |
| MOONGLOW | SCEPTER | CHESS |
| MUSIC GUILD | STAX | CHECKER |
| PURIST | WAND | CADET |
| WESTMINSTER | ABC | DOT |
| STARDAY | DUNHILL | HAMILTON |
| VOLT | VAULT | CRESCENDO |
| BANG | DUNWICH | VIVA |
| AMY | IMPULSE | PAULA |
| BELL | JERDEN | MONUMENT |

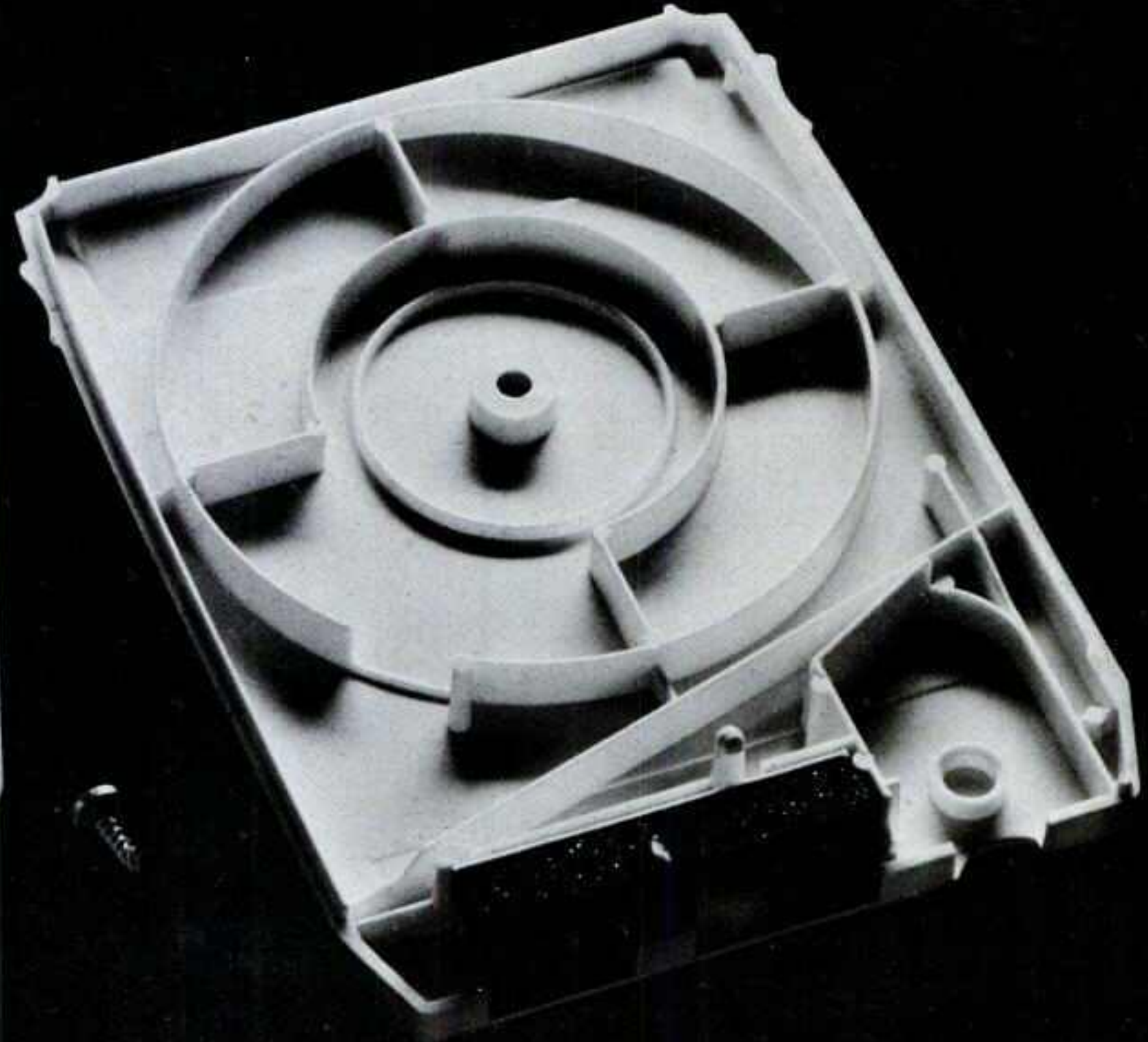
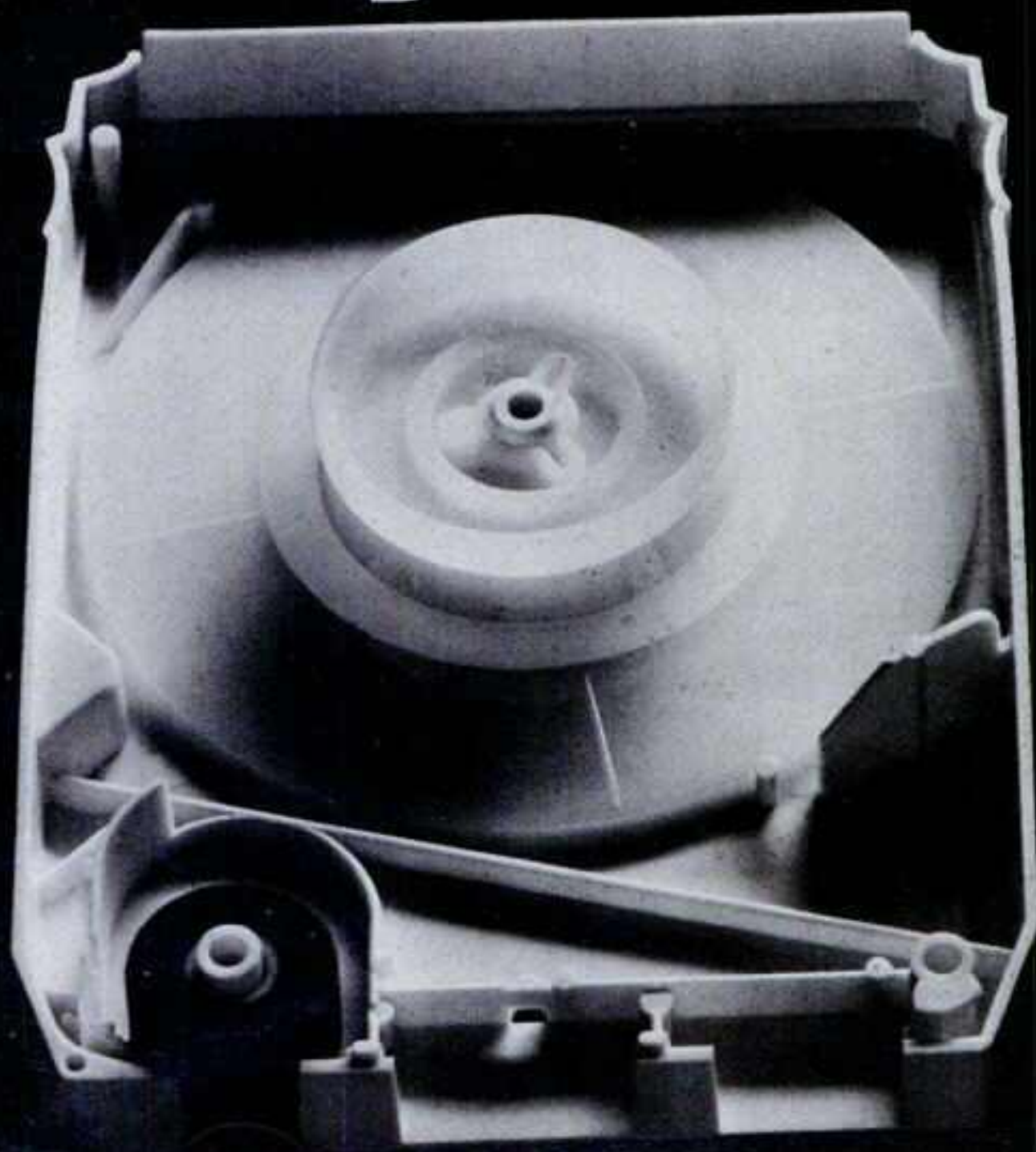
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The trouble with most tape cartridges is that you have to take them apart before you can put them together.

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Very few pieces, at that.

In fact, Audiopaks have fewer pieces than any other cartridges (you might say it sets us apart).

Fewer pieces means less handling. Less handling means less mishandling. Less mishandling means less time spent on each cartridge. And more money saved.

Prove it for yourself. Send for a sample 4- or 8-track Audiopak. We could make such beautiful music together.

Audio Devices, Inc., 235 E. 42nd St., New York 10017.



Audiopak

TAPE CARTRIDGE

Copyrighted material

The secret is out.

Now—an Auto Tuner* cartridge that gives ■ AM-FM Stereo Sound ■ FM-Multiplex Sound ■ Police & Emergency Monitoring

There was so much excitement that it leaked out. GW Electronics has manufactured a line of cartridge radio tuners that fit *all* 4-track and 8-track car stereos. ■ It's a snap for anyone to install. Just connect the GW antenna extension to the car aerial lead. Then slip the Auto Tuner* cartridge into the existing stereo tape deck, just as you would an ordinary 4 or 8-track tape. You can change back to pre-recorded tapes by simply slipping the Auto Tuner* cartridge out and unplugging the antenna extension. ■ And here is the real news. The Auto Tuner* cartridge line, complete with antenna extension, is priced from \$39.95 to \$59.95 (suggested retail). ■ Some of the industry's "secret agents" got wind of our product announcement a couple of weeks ago and the orders have already been streaming in. So we decided to take out this ad in order to be fair to everyone. ■ You may use the form below to establish your allocation position for these units. Positions will be determined by post mark of forms received. Now that's fair, isn't it!

GW Electronics ■ 9465 Wilshire Boulevard ■ Beverly Hills, California 90212 ■ Phone: 278-3303, 278-3304

Please establish my allocation position for the GW Auto Tuner* cartridge, as noted in the quantities shown below:

MODEL	QUANTITIES
C-100	_____
C-200	_____
C-300	_____

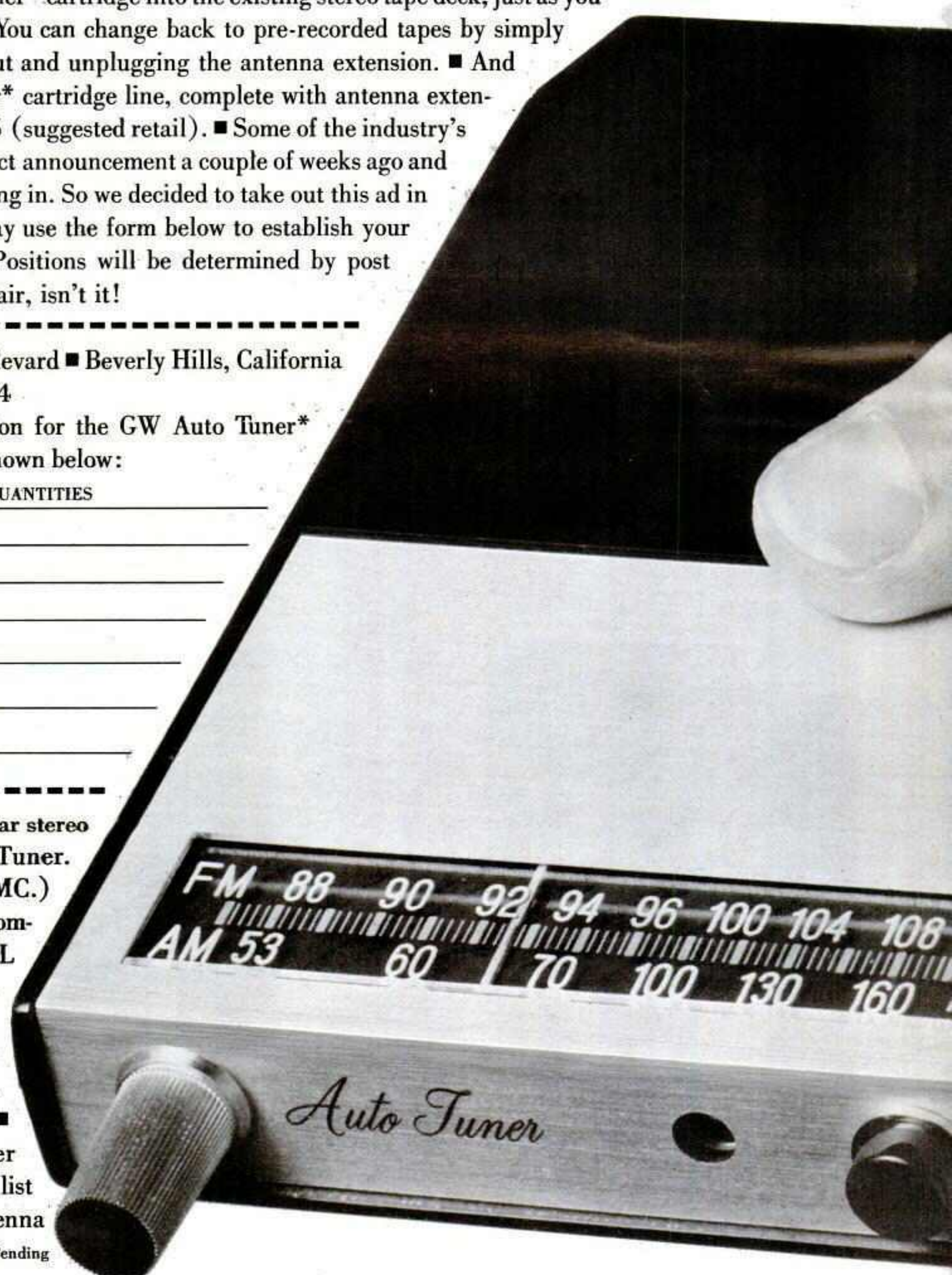
_____ FIRM NAME

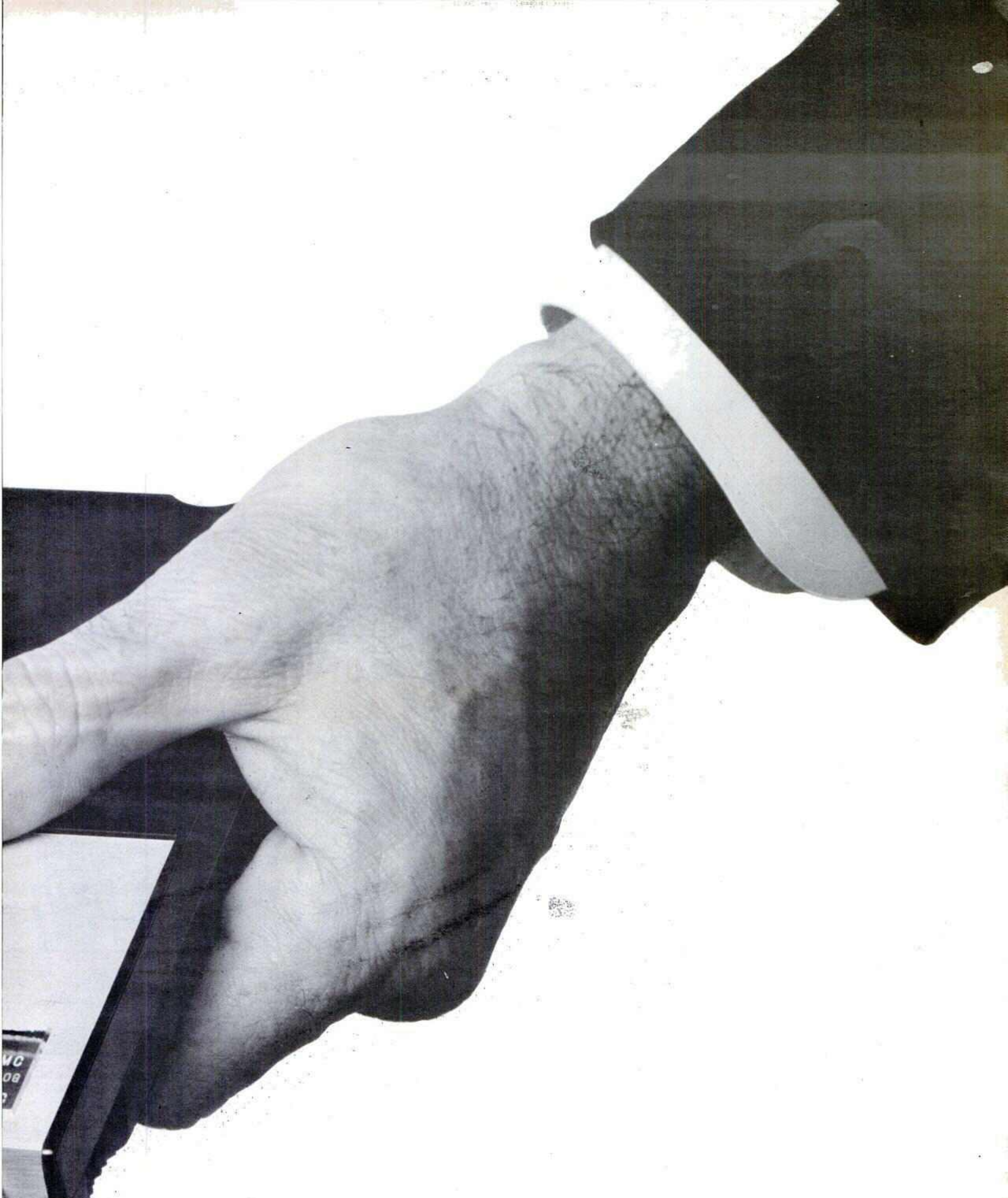
_____ ADDRESS

_____ AUTHORIZATION:

All models fit any 4-track or 8-track car stereo system. ■ MODEL C-100 AM-FM Tuner. (AM: 550-1660 KC, FM: 88-108 MC.) Suggested retail list price—\$39.95. Complete with antenna extension. ■ MODEL C-200 VHF Police & Emergency Monitor. (30-50 MC VHF low-band, 152-162 MC VHF high-band). Suggested retail list price—\$49.95. Complete with antenna extension. ■ MODEL C-300 FM Multiplex Tuner (FM: 88-108 MC). Suggested retail list price—\$59.95. Complete with antenna extension.

*T.M. Patents Pending





ELECTRONICS INCORPORATED

Muntz Forms European Network

By ELIOT TIEGEL

LOS ANGELES — Muntz Stereo-Pak has signed 45 separate agreements with European companies which will establish a network CARtridge distributors, manufacturers and mu-

sic licensees, according to Ron Gordon, Muntz's international director.

In addition, the company plans establishing a duplicating facility in Italy with 20 slaves as the initial mechanical involvement, adds Earl Muntz,

president of the Van Nuys-based firm.

The 45 agreements, Muntz noted, are more than he had started with domestically more than four years ago. He and Gordon will probably visit Italy to select the site for the duplicating facility.

According to Gordon, who traveled through Europe earlier this year, the key to launching the American 4-track system on the Continent is to provide those people selling and installing players with the cartridges. "Based on this concept, we have been able to secure music rights from the record companies," Gordon said.

One of the provisions in the Muntz contract is that once enough machines are on the market, Muntz will provide cartridges for the companies to sell through their own distribution. At the outset, Muntz affiliates will handle distribution of the music.

Gordon said that the firm's model M 30 would be the unit promoted in Europe because of its low cost and ability to fit into small cars. The company reports player orders for some 7,500 units.

The duplicating facility in Italy will be designed to service all of Europe and the Common Market. A facility in England could service the outer seven nations (England, Sweden, Denmark, Norway, Switzerland, Austria and Portugal).

Immediate orders for players and cartridges are being handled through the U. S., with the construction of duplicating and cartridge player manufacturing facilities following.

On the domestic front, Muntz last week said he was considering Florida as his East Coast duplicating location, instead of Chicago, as had been previously indicated. He said he had been

Presley Tops RCA April List

NEW YORK — Elvis Presley tops the list of RCA Victor's April release of Stereo-8 Cartridge tapes with three of the 17 new entries. Also featured in the April release is a Colgems Twin Pack by the Monkees.

Other pop entries are by Ed Ames, Marty Gold and His Orchestra, Jimmy Dean, Floyd Cramer, and Al Hirt. Pop Variety Packs, which are not available in LP form, are by Frankie Carle, Floyd Cramer, Derek & Ray, Joao Donato, Earl Hines, Peter Nero, and a special teen package featuring the Jefferson Airplane, the Youngbloods, the Sidekicks and the Metros. Other pop Twin Packs are by the Norman Luboff Choir, and an all-star package of Cole Porter songs featuring the Luboff Choir, Lena Horne, Al Hirt, Alfred Drake, Pat Suzuki, Peter Nero, John Gary, Etjel Ennis, Anthony Newley, Morton Gould, Eartha Kitt, Frankie

Randall, and Arthur Fiedler, among others.

The Red Seal tapes are by Arthur Fiedler and the Boston Pops, and the Vienna Philharmonic under the direction of Herbert Von Karajan. The RCA Camden entries are by the Living Marimbas and the Living Guitars, and Wand is represented by Chuck Jackson.

The 17 new April releases bring the RCA Victor Stereo-8 cartridge tape catalog to 479.

GNP Crescendo Goes RCA; 1st In May Item

NEW YORK — RCA Victor has added Gene Norman's GNP Crescendo label to its Stereo-8 tape cartridge catalog. The first Crescendo Stereo-8 release, due in May, will feature the Seeds, a West Coast group.

Crescendo marks the eighth independent label to be marked and distributed on Stereo-8 cartridge tapes by RCA Victor. The others are Kapp, Scepter, Colgems, Wand, Buena Vista, Prestige and Diamond.

Other artists on the Crescendo label are: Billy Strange, Joe and Eddie, Arthur Lyman, the Challengers, Buddy Merrill, Dizzy Gillespie, Lionel Hampton, Jimmy Giuffre, Chet Baker, Buddy de Franco, Art Blakey and Wild Bill Davis.

Lear Opens Sales Office in Geneva

GENEVA — The Lear Jet Corp., Stereo Division, has opened a sales office here. The Swiss company will be the general agency of all Lear Jet Stereo 8 product for Europe, the Middle East and Africa. William Lear Jr. is president of the new firm.

Miller Promo on Exclusive Acts

HAMBURG — Miller International has launched a promotion drive on its first exclusive artists. They are American singer Peter Terrace with "Boogaloo" and a local group, the Beathovens. They are getting action on TV and radio.

Miller pioneered low-price albums in Germany, featuring pop and classical repertoire on its Somerset and Europa labels. The Miller factory at Quickborn is one of the most modern in the industry, with a daily capacity of 15,000 LP's.

Miller executive Bert Varell is planning to sign more exclusive artists later this year.

studying Chicago without any success, and that Florida's climate offered a built-in advantage over a Midwest location.

NEW!!!
4 OR 8 TRACK HEAD CLEANING CARTRIDGE
 Cleans and polishes head like factory new for best sound reproduction.

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1-99.....	\$1.00 each	4 AND 8 TRACK MAY BE MIXED FOR BEST PRICES.
100-499.....	.90 each	
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39⁹⁵

Superb Car Stereo



59⁹⁵

For Home or Office— with Self-Contained Amplifier (Speakers Optional)



NEW RELEASE #11—BILLBOARD, APRIL 22, 1967
 FOUR-TRACK CARTRIDGES

QTY.	ARTIST	RECORD COMPANY
—	4WA-1670 THE SEA—The San Sebastian Strings	Warner Bros.
—	4WA-1671 A LATIN HAPPENING—Tony Hatch	Warner Bros.
—	4WA-1673 COLOR MY WORLD/WHO AM I—Petula Clark	Warner Bros.
—	4WA-1675 THE BIRTH OF A SOUND—The Charlie Underwood Glide Band	Warner Bros.
—	4WA-1676 THE HIT SOUND OF THE EVERLY BROTHERS	Warner Bros.
—	4WA-1677 THE MEXICALI SINGERS RIDE AGAIN	Warner Bros.
—	4WA-1679 THE COUNTRYPOLITAN SOUND OF HANK THOMPSON'S BRAZOS VALLEY BOYS	Warner Bros.
—	4WA-1680 THE BIG BRASS OF THE AMERICAN PATROL	Warner Bros.
—	4WA-1681 SING ALONG WITH UNCLE DICK'S OLD-TIME SINGERS	Warner Bros.
—	4WA-1684 TOGETHERNESS—Allan Sherman	Warner Bros.
—	4LA-5904 THE IKE AND TINA TURNER SHOW (Vol. 2)	Loma
—	4RA-6228 FACE TO FACE—The Kinks	Reprise
—	4RA-6234 DUKE ELLINGTON'S GREATEST HITS	Reprise
—	4RA-6238 TRINI LOPEZ IN LONDON	Reprise
—	4RA-6239 SUGAR—Nancy Sinatra	Reprise
—	4RA-6240 THE ROARING TWANGIES—Duane Eddy	Reprise
—	4RA-6245 HIS KIND OF LOVE SONGS—Charles Aznavour	Reprise
—	4RA-6247 THE WEST COAST POP ART EXPERIMENTAL BAND, PART 1	Reprise
—	4RA-6248 THE ELECTRIC PRUNES	Reprise
—	4RA-6253 MIRIAM MAKEBA IN CONCERT!	Reprise
—	4CL-653 SONGS FOR SWINGIN' LOVERS—Frank Sinatra	Capitol
—	14Y-639 MOOD FOR LOVE—Mr. Acker Bilk	Atco
—	14A-642 LARA'S THEME (SOMEWHERE MY LOVE)—The Brass Ring	Dunhill

Audio Retailing

Vox Breaks Into Drum Market With New Line

LOS ANGELES—Vox has entered the world of drums with some rather unusual shapes. Joe Benaron, president of Thomas Organ Co., has announced a line of three different drum sets now being distributed through the firm's Vox Division.

Two of the three sets being offered—the Telestar and Fanjet—have unique bass drum shapes to provide style and acoustical innovations for the drum market. The Telestar bass has an elliptical contour and is played with two foot pedals—giving the drummer two distinct different sounds or tympani effect.

Eliminating the conventional open booming sound of a regular bass, the Fanjet is conical shaped to produce an intimate club beat. A traditional round bass is included in the set called Thunderbolt.

Retail Prices Revealed

In announcing the Vox Drums, Benaron said, "We are committed 100 per cent to the drum business with a complete line of percussion instruments competitively priced, with de luxe four-piece sets at \$399.95, \$459.95 and \$499.95 retail. Each item in the line is a quality product, tested and proved."

Key features of all three sets are eight-ply Birch shells and weather-proofed inside and out. Bass drum hoops are high qual-

ity reinforced hickory with counter hoops of special case-hardened steel. Permanent scratches are prevented by the nylon fabric covering in simulated crocodile. The tough material cannot peel, separate or fade; marks and indentations disappear.

Lugs are noise-free, with nylon inserts, no springs. Self-aligning tension rods with new micrometer-type thread provides the finest, most exact vernier adjustment, offering perfect tensions.

Metal Parts Protected

All metal parts are protected by four-process chrome, including a copperized bonding layer, followed by a nickelized coat, and then twice chromed to ensure long lasting, good-looking hardware.

Vox's bass drum pedal is a self-clamping unit with lifetime nylon linkage and ball-bearing action, and automatic locking action to drum. The full-size steel bass drum pedal with non-slip rubberized sole and padded patented construction beater ball is unbreakable chrome-plated.

Easy pedal adjustment is possible with an exclusive high point spring tension adjuster, while fold-up action provides compactness without a screw driver.

A feature of the complete Vox drum sets is the strong, comfortable and fast Hi-Hat sock pedal. Heavy-duty link chain, direct pull from pedal to slide rod means years of trouble-free playing. The durable chrome steel Hi-Hat pedal—extra long and overlaid with removable thick non-slip composition pad—offers foot comfort.

Snare Drum Features

The snare drums highlight a snare throw-off with 26 strand snares mounted in noiseless receivers on both sides, covering the entire snare head surface. A choice of colors is available in the exclusive Vox croco nylon fabric or the drummer may select an all-chrome snare drum model at no additional cost.

A 360-degree vertical and horizontal adjustment of cymbals is possible with a specially formed nylon support. Bass drum legs are of tubular, case-hardened steel construction with vinyl-tipped, easy-to-remove spurs which are adjustable with coin or key; no "creeping" possible.



A CLUB SOUND CAN be produced by this conical shaped bass which is a member of Vox's new drum line. This set is called the Fanjet.

Old Jazz Reaps Disk Profits



DIXIELAND VETERAN KID THOMAS solos for the crowd at Preservation Hall in New Orleans. Other members of this band are Jim Robinson, trombone; Dede Pierce, coronet; Billie Pierce, piano; George Lewis, clarinet, and Narvin Kimball, banjo.

Live Shows Draw Buyers

By JERIANNE ROGINSKI

NEW ORLEANS — Record retailing—New Orleans style—has proved to be a very profitable business for two old-time jazz concert halls in the heart of the French Quarter.

Preservation Hall, the oldest of the two operations at 726 St. Peter Street, was first made into a concert hall about six years ago when several Dixieland jazz veterans decided that the true stuff should be preserved. The operation started out as a purely non-profit affair, with collections taken at the end of the performances. The originators of the jazz era, many of them in their 70's and 80's, were invited to play whatever their heart desired.

Within one year Preservation Hall was so popular that another concert facility, Dixieland Hall, was opened up at 516 Rue Bourbon. In New Orleans, the birthplace of jazz, there are enough authentic jazz musicians to provide several bands which rotate between the two halls.

Over the years, the halls proved to be such top spots for residents and tourists that both managers decided to make exclusive recordings of the bands for sale after each show. The local-recorded albums go like wildfire and sell for \$5 and up.

Entrance fee, incidentally, is now only up to \$1—the live listening booths draw enough in records that the managers don't want to discourage customers from coming in. Collectors' items, the albums are the only documentation of the first jazz.

Sweet Emma, Billie Dede, Papa French, Paul Barbarin, George Lewis, Kid Howard, Louis Cottrell, and Frog Joseph are just a few of the popular band leaders in the area. Sweet Emma recently gained fame on national television when her

(Continued on page 74)

Telex Announces 19 Models Of Phonographs, Recorders

CHICAGO—Telex-Phonola, a subsidiary of Telex Corp., is introducing this month a new 19-model line of stereo phonographs, tape players, consoles and portable combinations. Designed to increase the company's market penetration, the new line is the largest and most advanced ever to be manufactured by the company in its 52-year history.

National sales manager, Edward Boba, commented: "New styling innovations are especially obvious in the totally new Telex-Phonola 180-degree models." The company's custom record changer's exclusive new circuitry, and vertical and horizontal positioning are features of the models. The 180-degree concept is offered with an dwithout AM/FM stereo tuners.

Effective with this introduction, the new brand name "Telex-Phonola" will be used on all phonographs and Phonola Magnecord will be carried on tape recorders. Prices of the new models range from \$19.95 to \$549.95.

Among the monaural phonographs in the new line are the manual hi-fi (1102) in teal blue and white which is a good children's item for \$19.95; the suitcase-styled monaural (2104) carries an open list price, and the AC battery phono with AM ra-

dio (2105), retails for \$59.95.

Five models make up the portable stereo phonos offered. Low price item is the stereo automatic (3104) retailing for \$59.95. Solid State Deluxe Stereos vary in price according to quality of speakers and extent of controls: (3108) for \$69.95; (3105) for \$79.95; (4108) for \$99.95; and (4107) for \$159.95.

AM/FM stereo radios are included in two of the stereo phono models—(5103) has a list price of \$219.95 and (7007) has a tag of \$299.95.

Consoles ranges in price from \$109.95 to \$279.95, starting with model (6112) which has no AM/FM radio. Other models with the radio are (6114) for \$219.95; (6115) in Provincial styling for \$279.95 and (6116) in modern styling for \$279.95.

Four models make up the Phonola/Magnecord tape recorder line. Item (9004) is a light but sturdy machine for portable dictating and retails for \$99.95. Other recorders are the (9005) a Solid State stereo model with mikes and all accessories sells for \$199.95; (9006), also stereo with walnut finish and extra large speakers, is priced at \$289.95; and the deluxe Solid State Home Entertainment Audio System (9003A) with phono, AM/FM radio and tape recorder is listed at \$549.95.

Display Opens In New York

NEW YORK—A new consumer showcase for home entertainment products was opened at 51st Street and the Avenue of the Americas here April 5 by National Union Electric.

National numbers among its divisions Emerson Television & Radio and Eureka Williams. The center section of the new 7,000-square-foot salon is devoted to the display of color and black and white television receivers and stereophonic and high-fidelity radios and phonographs bearing the Emerson and DuMont escutcheons.

Eight trained attendants under manager Frank Bonventre will answer all questions about products.

The plush showroom, of a style and function now being adopted widely in the home electronics industry, is intended as a soft-sell projector of the company's image and lines. National chairman and president, C. Russell Feldmann, received a letter of congratulations from Mayor John V. Lindsay.

Concord Reveals Sales Program

LOS ANGELES — Marking its eighth anniversary, Concord Electronics Corp. has announced its first national sale program.

To be an annual event, the promotion will include a complete program of selected products and merchandising support materials from the manufacturer to all dealers.

The promotion will run through April, May and June.



ELLIPTICAL IN SHAPE, the new Telestar bass drum by Vox has two foot pedals to produce a tympani effect. Sets are priced \$400-\$500.

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FIRST EDITION, "HOW TO MAKE A Million Dollars in Records." Published by Thunder Records. \$1.95 ea. Box 271, Jenkintown, Pa. 19046.

FOR SALE: NEW SHUFFLEBOARD Weights, 2 1/4", regular size, slightly defective, \$1 each. Sun Glo Shuffleboard Supplies, Inc., 111 Heckel St., Belleville 7, N. J. ap29

READ "SONGWRITER'S REVIEW" magazine, 1697-B Broadway, N. Y. C. 10019. \$3 year; 35¢ sample. Guiding Light to Tin Pan Alley. Est. 1946. ap29

35,000 PROFESSIONAL COMEDY LINES! 40 Books, plus Current Comedy, the topical gag service. Catalog free. Sample selection, \$5. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. 11510.

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WANTED: USED SEALER AND SHRINK tunnel. Write Thomas A. Zeitz, Stark Record Service, Inc., 2797 Hamilton Ave., Cleveland, Ohio 44114.

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.

ARTISTS: EARN MONEY AT PERSONAL appearances with novelty pins. Miniature records and guitars. Details and samples, 25¢. Souvenir Records, Box 1136, Coeur d'Alene, Idaho 83814. ap29

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UNITED STATES

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GROUPS/ARTISTS—THUNDER RECORD Co. Auditioning talent, forward tape and resume, plus \$3 for A&R evaluation. P. O. Box 271, Jenkintown, Pa. 19046.

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Audio Retailing



BARNEY PIP, WCFL Radio personality, signs autographs for a gaggle of teen-agers and one grandmother at the grand opening of the new Hi Shop at Carson Pirie Scott & Co., Chicago.

Jazz Records Reap Profits

• Continued from page 73

band appeared on Bell Telephone Hour's special on the origins of pop music.

All the local color of the hall performances are captured on the recordings. Old-time musicians are very casual during a number. They talk, joke and never play the same number the same way. Audiences love it.

Allan Jaffe, manager of Preservation Hall, said his bands have been very successful on tours as well as local performances. "College students, especially, like the old Dixieland jazz. We started on a two-month tour last year and I ran out of albums in one week," Jaffe said.

Evidently, the popularity of old-time jazz is not restricted to the United States. Jaffe said that he currently has two young Britishers studying with his bands and in the past has had Scandinavian and French musicians request to learn the style.

In commenting on the same subject, Clint Bolten, manager of Dixieland Hall, said one night he had a Frenchman in the audience and he became so enthused with the music he bought 150 albums.

Most of the artists and albums sold are local with a sprinkling of a few majors such as Al Hirt and RCA. Preservation Hall has some recordings under its own name and carries other local labels: M. Lenberg, ICON, Center, Pearl, Jazzology, G.H.B., Mono, Jass Crusader and Atlantic.

Dixieland Hall carries a wider variety of major labels and many of the same local labels as Preservation; plus, its own "recorded live at Dixieland Hall" series which is on the Nobility label.

New Home Items

CHICAGO — Components, tape recorders, tape cartridge players, speaker systems, phonographs and guitars are among the hundreds of new home entertainment items included in Allied Radio Corp.'s new 1967 spring catalog.

The publication, No. 265, is available free on request from Allied Radio Corp., 100 N. Western Avenue, Chicago, Ill. 60680.



IDEAL FOR DICTATING, this recorder by Phonola (9004) runs on an AC or battery. It retails for \$99.95.



DE LUXE AMONG PHONOALA'S new models is No. 7007 which offers Solid State AM-FM/FM MPX tuner and stereo phonograph. Retail for \$299.95.



VERTICAL POSITIONING is offered in this phonola Solid State stereo, model No. 4107. Retail price is \$159.95.



PHONOALA'S HOME ENTERTAINMENT AUDIO system features Solid State AM-FM/FM stereo, stereo phonograph and a four-track tape recorder. This model (9003) retails for \$549.95.



Coin Machine News

COPYRIGHT BILL PASSES

HOUSE VOTES \$8 FEE



FRED GRANGER: "We're hopeful that the Senate will accept it."



REP. GEORGE MILLER: "It is the best we can do."



JOHN WALLACE: "We can live with it."

Payments Through Copyright Office; System Simplified

By MILDRED HALL

WASHINGTON—The House made history last week when it ended the 58-year-old jukebox exemption in U. S. copyright law, but cushioned the blow with an \$8 statutory per box payment once a year, covering all performance royalty annually for operators. The amendment is part of the revision bill H.R. 2512, passed by a 379 to 29 vote April 11, and was authorized by Rep. George A. Miller (D., Calif.), long a champion of the jukebox operator on the Hill.

(Continued on page 79)

Industry Reacts With Relief

WASHINGTON — All segments of the coin machine industry showed relief at the manner jukebox royalties are treated in the version of the Copyright Bill passed last week by the House.

Music Operators of America executive vice-president Fred Granger issued the following statement:

"Jukebox operators have many friends in Congress.

"This was proved last Tuesday when the efforts of these friends resulted in acceptance by the House of Representatives of a substitute for Section 116 of H.R. 2512 as it had been

reported by the House Judiciary Committee, the terms of which provide that jukebox operators will pay \$8 per box per year.

Co-Sponsor

"Congressman George P. Miller (D.-Calif.), and Congressman Henry P. Smith III (R.-N. Y.), co-sponsored the substitute section after its terms had been informally agreed upon by sponsors of the legislation, representatives of the Music Operators of America and the phonograph manufacturers.

"Acceptance of this substitute in the House of Representatives was the direct result of the strenuous and untiring opposition to

Section 116 by Congressman Bryon G. Rogers (D.-Colo.), with support from Congressman Jack Brooks (D.-Tex.), Basil Whitener (D.-N. C.), Arch Moore (R.-W. Va.) and Benjamin Sisk (D.-Calif.)

"Success in defeating Sec. 116 was also due in no small part to the fantastic job done by the members of MOA in protesting to their Congressmen on the unworkability of Sec. 116. The support of CATV and Educational TV, having similar objections to other controversial provisions of the bill, was also a factor.

(Continued on page 80)

Big Illinois Meet Set

SPRINGFIELD, Ill. — Lou Casola, president of the Illinois Coin Machine Operators Association, urged operators in the State last week to make early reservations at the Holiday Inn East here, or at other facilities, in preparation for a meeting April 22-23.

Unusual emphasis is being placed on the meeting's importance in view of an anti-pinball bill now pending in the State Capitol (see separate story). Reservations can be made at the Holiday Inn East here by phoning (217) 529-5431. The meeting will be kicked off at 6 p.m. Saturday (22) with a reception

and a buffet dinner one hour later.

The four major Chicago coin machine distributors are hosts for the reception and dinner.

Granger to Speak

Prominent speakers lined up for the two-day program include executive vice-president of the Music Operators of America, Fred Granger, who will address the board of directors at a special Sunday noon meeting and later talk to the members at the 1 p.m. general meeting. Granger will review the recent MOA board of directors meeting in Washington, D. C.,

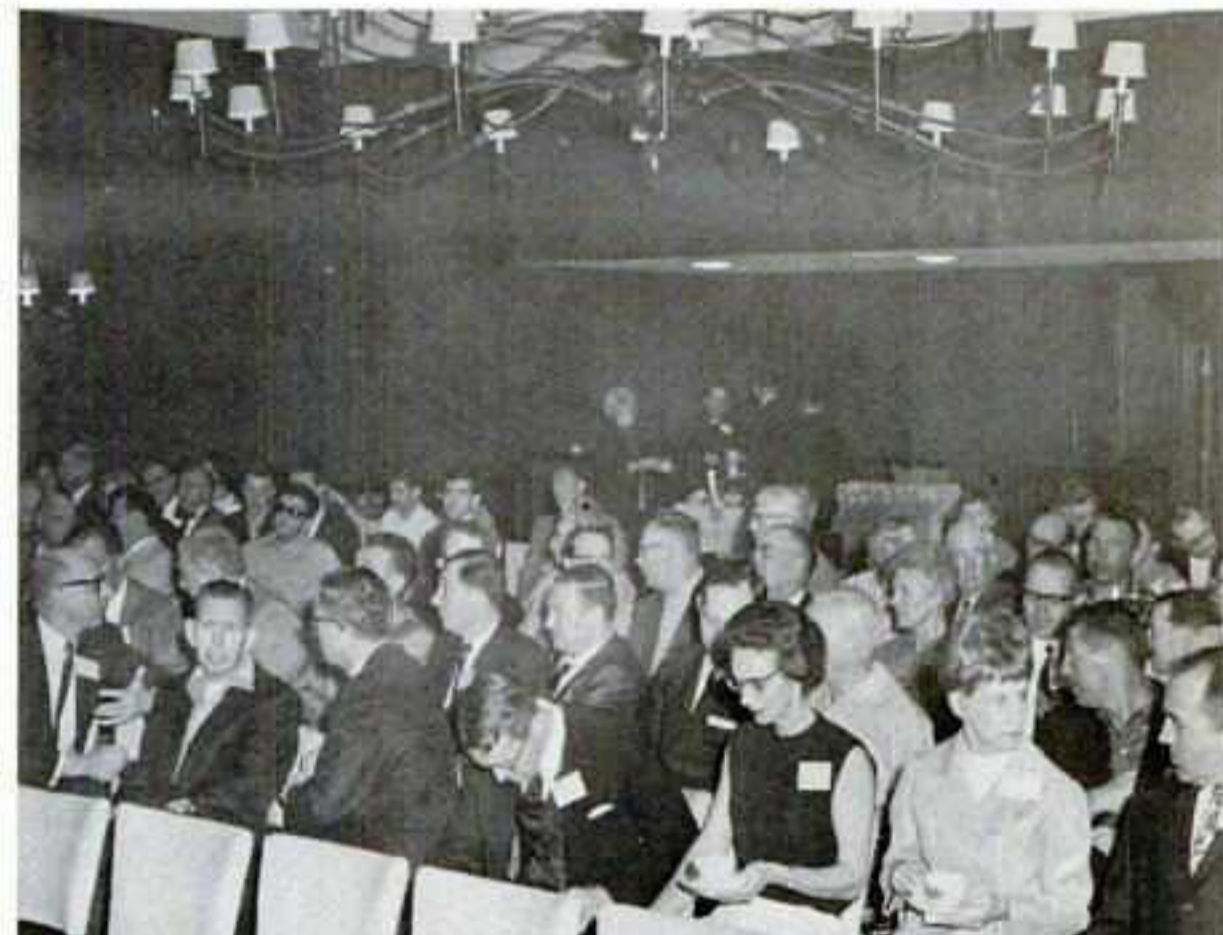
(Continued on page 80)



DON MITCHELL addresses the National Vendors Association delegates during the group's 17th annual convention.

NVA SHOW REPORT

By EARL PAIGE and JERIANNE ROGINSKI



DISCUSSION during the opening meeting of the National Vendors Association in New Orleans.

NVA Ends Rift

NEW ORLEANS — A controversy over the leadership role of manufacturers in the National Vendors Association (NVA) that has plagued the growing trade organization at recent conventions was settled during the NVA board meeting here at the 1967 convention, April 6-9, when it was decided that any member can be elected to the presidency.

When it convened Thursday afternoon (6), the board was unable to resolve the complexity surrounding the spreading industry practice of individual operators and distributors also entering various manufacturing phases. Amendments to the NVA bylaws, approved during the convention, carefully spelled out the distinctions between manufacturers, distributors and operators.

It was even determined that one was not a "manufacturer" and was, hence, a distributor or operator, if two-thirds of his volume came from non-manufacturing activities. As the meeting abruptly adjourned one

(Continued on page 76)

Big NVA Show

NEW ORLEANS—The bulk vending businessmen meeting here at the Monteleone Hotel for the 17th annual National Vendors Association convention and trade show re-elected the current officers for another year.

Irwin Nable, head of Schoenbach Co., Brooklyn, N. Y., and the entire list of NVA officials were unanimously re-elected. The other officers are vice-president H. B. Hutchinson Jr., H. B. Hutchinson Distributing Co., Atlanta; secretary and host of this year's convention, Nick Schiro, Schiro Vending Supply; treasurer Hy Fisher, Chicago, and sergeant at arms Mike Sparcino, Chicago.

"Stagnant Board"

General meetings both Friday (7) and Saturday were highlighted by stirring and interesting speakers and once by an exciting note when a young vendor from New York charged that the NVA board of direc-

(Continued on page 76)

New at Show

NEW ORLEANS — Novelty-styled machines and a wide assortment of vending merchandise proved attention-getters at the National Vendors Association convention here April 6-9.

Oak Manufacturing Co. introduced combination vender and novelty game styled around its Vista cabinet. Northwestern Corp. showed its Booz-Barometer and Punt Return, two non-vending novelty games. David Neustein, a Pittsburgh operator, introduced his Strike-It-Rich, another combination vending-novelty game. Also showing equipment were Harby Industries and a new exhibitor, Inter-County Industries, Inc.

In terms of merchandise, every exhibitor had at least one item in the limelight. The convention also attracted the attention of a new company, General Foods, which through its subsidiary, Electriccooker Operations, displayed seven varieties of nutmeats.

One operator, A. R. Martin, Mount Vernon, Ill.,

(Continued on page 76)

Bulk Vending News

NVA Ends Rift

• Continued from page 75

member was heard to remark this stipulation could still leave one a "little pregnant," that another stipulation of the bylaws declares that over 50 per cent of the NVA membership must be made up of operators and it was decided that any member, regardless of his role in the industry, could be elected president.

Most members, as the unanimous approval of the bylaws proved, felt that the fear of the association coming under the control of manufacturers was ill-founded.

"I suppose the president could appoint committees and steam-roll things through," one member com-

(Continued on page 79)

Big NVA Show

• Continued from page 75

tors was "stagnant" because it did not rotate its membership.

The young vendor, who was promptly invited to become a board member if he so chose, said, "What is this organization afraid of? Why don't you rotate members of the board so that a certain number are off for at least two years so this will give new people a chance to express their views?"

Several members rose to defend the current system and one said, "Even where board members are rotated off they are usually re-elected later anyway, if they're good members."

(Continued on page 82)

New at Show

• Continued from page 75

who arrived Thursday when the exhibit floor was jammed with bulk vending businessmen, said, "I don't know when I've seen such a variety of merchandise."

Another man, who had once complained about the shortage of items available for mixing with penny gum, said, "It looks like they haven't forgot the penny vander this year."

Most charm makers were influenced by the popularity of the large, Century-size penny gum, and were showing larger items to balance out this end of the merchandising scheme.

While action of one kind or another characterized

(Continued on page 83)

10c Vend in Capsule

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Fisher Calls for Co-Ordinated Coin Industry Training Effort

By BRUCE WEBER

LOS ANGELES—The need for increased technical education—and pressure for still more—continued on a wide front in both the vending and the jukebox-amusement game fields.

Industry executives, with an eye on greater profits, warn that skilled personnel is essential for industry growth, especially among machine servicemen.

Today, executives are pressing for more service schools, additional technical knowledge and even trade-technical college participation. All this in an attempt to lure young men into the coin machine-vend field.

Don Fisher, a former operator with 17 years of experience and now an instructor at Los Angeles Trade-Technical College, expressed concern with the lack of co-ordination among coin-vend manufacturers, distributors and operators in the education field.

"Although the coin-vend industry is making rapid strides forward in promotion, merchandising, public relations and service," he said, "the industry must realize the importance education can play in its future."

Larger Role

"Maintenance is playing an increasingly larger role in today's coin-vend operation," Fisher said. "Servicemen must have the mechanical and electrical knowledge to master today's sophisticated coin and vend equipment."

Fisher believes service technicians and maintenance engi-

neers must be familiar with the mechanical and electrical capabilities of all machines in the field, however different.

While manufacturers and distributors realize the importance of maintenance education, according to Fisher, the operator still has not come around to the full realization that a skilled technician can mean increased revenue.

He declared:

"The operator has a poor attitude on skilled personnel. They think sending a maintenance serviceman to a three-hour service school will be enough to teach mechanical skills. That's false security. The operator is not thinking of the future."

Los Angeles Trade Technical College offers a two-year college program with courses in vending during both daylight and evening hours. Fisher recently developed an 120-hour course in jukeboxes. Assisting Fisher are Tom Young and Nick Paris.

Bulk Banter

ST. LOUIS

Earl Veatch notes that Northwestern's Booze Barometer is being well received by operators, both those who have bulk vending routes and the normal flood of games operators who have traded at Central for so long. "We're actually waiting on another delivery," said Veatch, who added that he's eager to see the penny model and thinks it could be a return to the 1-cent counter amusement game.

Another promising item at Central is Northwestern's Big Case vendors, Veatch reports.

Several music and game operators in the Central market area have been experimenting with bulk vending during the past year or so, Veatch said. Of the more prominent he mentioned Ted Key, Farmington, Mo.; Frank Heck, Quincy, Ill., and Art Anderson, Waynesville, Mo. But the most enthusiastic is Fritz Bentler, of Springfield, Ill.

"Fritz," said Veatch in describing the son of veteran operator Rosco Bentler, "is really enthused about bulk vending. He started out with only a few machines and has steadily increased his route." Veatch also reports that another Illinois Capitol operator, Lou Edminston, is starting into bulk vending. Ed-

(Continued on page 78)



GOV. RAYMOND P. SHAFER of Pennsylvania will speak May 6 at the annual meeting of the Pennsylvania Automatic Merchandising Council in Lancaster. The three-day meeting will be held at the Host Farm Resort Motel.

NORTHWESTERN

Model 60 Bulk-Pak

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Novelty Units, Enormous Array of Items Bow at NVA

NEW ORLEANS—"Vendorama of 1967," the 17th annual convention and trade show of the National Vendors Association, attained one of the highest attendance figures in NVA history, in spite of fears that the relative remoteness of this holiday city would hinder turnouts.

Not only did more than 300 vending businessmen and their wives attest to the convention site's appeal, but manufacturers responded equally well. The show attracted new exhibitors and found many using the occasion to introduce one of the widest arrays of new products and machines in recent memory.

The following is a glance at the many items highlighted on the Monteleone Hotel exhibit floor:

Cramer Gum Co.

Six new varieties of gum were introduced at the show by this Boston manufacturer, which like other makers, is bringing new designs and shapes to its products. An example of a new shape is Cramer's Pic Pic, 320 count, which is finger-shaped. Another new shape is the Big "O," orange gum ball with a hard exterior fabricated over a chewable kernel. Gems, a foil-wrapped gum that will sell three for 5 cents, Spicy Apple, Wild West and Ho Ho Ho are other items introduced. The last two feature printed witty sayings.

Creative House Promotions

This Chicago manufacturer introduced its "Swinger" series of buttons and stickers featuring sassy and groovy sayings such as, "It's Boss," "I'm FAB," "Out of Sight," "I Luv Me" and "I'm Tuff." There are 12 different buttons in the collection and 36 different stickers which are available in mini-book form. The items can be used for 1-cent mixes or vending in capsules.

Electricooker Operations

A division of General Foods, Inc., this firm showed at NVA for the first time in response to many requests from operators who were curious about the company's new vacuum packed nutmeats. Seven varieties were on display at the firm's booth: Pistachios, Cashews, Spanish, Virginia Blanched, Extra Large Redskins, Mixed Nuts & Peanuts and Fancy Mixed Nuts.

Eppy Charms, Inc.

The hobby craft influence in bulk vending was most evident at this company's booth where three versions of miniaturized snap-together Dinosaur monsters, folding spaceman with helmet and oxygen tube and a launching rocket that "fires" its projectile as high as 10 feet in

the air were introduced. A special styrene display piece with a snap-on cover was also shown as were the firm's metallic and painted-face capsules and its earlier-introduced fruit-shaped capsule.

Frank H. Flee Corporation

This Philadelphia manufacturer exhibited for the second time since entering the bulk vending field with its line of bubble gum and pan candies two years ago. Here representing the firm were Jack Griffiths and Glenn Stevens with a display of the many varieties in wrapped gum products now available since the company introduced its popular "Double Bubble" wrapped gum.

Karl Guggenheim

Bob Guggenheim, prominent head of this Jamaica, N. Y., manufacturer and importer of charms, carnival and bazaar merchandise and who holds a Ph.D. in psychology, normally brings one major item to the NVA and this year it was "Humptee," a tiny miniaturization of the famous egg-shaped figure so familiar to children.

While displaying a wide assortment of mixes at the booth, most of the attention focused around the new item which can be pinned on, used on a chain or placed on a shelf. A 10-cent item, Humptee joins a group of novelty items that seem to go beyond their appearance in enlisting appeal and depend on tactile sensations when people feel them with their fingers.

Harby Industries

Pointed towards exterior compactness but with greater inside capacity were the Kompak Venders exhibited by Harby Industries. A number of built-in features include special engineered merchandise wheels, single lock rapid servicing, minimum floor space of 13 in. by 16 in. and a four unit stand that mounts flush against the wall and can be wheeled about.

The chrome jam-proof coin mechanism is designed for close tolerances to prevent acceptance of wrong coins or slugs and features a double-dog and interlock system. The Kompak machine has a false bottom that converts to a money bank with a capacity of \$35 in pennies. The merchandise chute is oversized with aluminum die-cast styling allowing for easy cleaning.

Inter-County Industries

Inter-County Industries, Inc., a new NVA show participant, displayed its specialized Pez candy and toy dispensers geared at children. The machines, 31 1/4-in. high, 23 1/2-in. wide and 12-in. deep, have a 70-pound capacity and the four-column coin slots and selector wheels are mounted for easy reach by tots.

Much of the appeal of the machine is through the unique packaging of the candy which comes in a popout tube topped by the head of a comic character and is vending for 25 cents. The machine has only two moving parts and replacement mechanisms can be installed without tools.

Henal Novelties & Premiums

Decals, depicting each of the 20 major league baseball clubs that can be ironed onto shirts, jackets, caps and other items were introduced by this Brooklyn, N. Y., company at the show. The company also showed a "Twin Double" assortment featuring the "Thing Ama Ring" and "Lucky Seven Ring," a "Geometric Ring" and a new import mix with such items as a ball-in-a-cup, razzler, clicking teeth and skeleton head.

Leaf Brands

Already one of the leaders in the gum field with over 28 different varieties on the market, this Chicago firm introduced five more items at the show, including its candy-styled Carmel Chews. Mini-Grape, Banana Gems, Spyniks Tadoo Gum and Mod Man bubble gum rounded out the new selection. Most of the company's merchandise, as with Mod Man gum, is available with colorful promotion pieces.

Knight Charm Corporation

This firm, a division of Knight Toy Company, a big manufacturer for major outlets in the toy field, was among exhibitors showing game-styled items with its "Roll-A-Word,"

"Roll-A-Sum," and "Roll-A-Hit" 25-cent games which have been used by General Foods in one of its promotions.

Another new item from this Freeport, L. I., N. Y., company was an imported Joke & Trick assortment. A spring lock that works without a key, Fink Box featuring "smallest" and "largest" finks and Wierdo Pencil Tops were other items shown by the company.

MacMan Enterprises

Capitalizing on the proven success of name-brand candies, this Oceanside, N. Y., firm convinced Tootsie Roll that its popular candy would sell in a miniaturized form through bulk vending machines. The tiny item, (Continued on page 82)

USE THE BEST FOR TOP RESULTS

- SCARE-EE RINGS \$20 per M
- GOOFIE and HORSE \$20 per M
- MR. LUCKY (cute little Humpty available with 2 hats) \$32 per M
- BARREL OF FUN MIX \$18 per M
- JUMBO SCARE'EMS FOR 25¢ vending (No. 1 and No. 2 — price 10¢ and up)
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N.W. Deluxe, 1¢ or 5¢ Comb.	12.00
N.W. 10-Col. 1¢ Tab Gum Mach.	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, White	.82
Afgan Crown Red Lip Pistachio Nuts	.58
Afgan Prince Red Lip Pistachio Nuts	.52
Cashew, Whole	.80
Cashew, Butts	.72
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.40
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Munchies, 16-lb. carton, per lb.	.39
Hershey-ets	.47

Wrapped Gum—Fleers, Topps, Bazooka & Pal, 4M pcs.	\$14.00
Rain-Bio Ball Gum, 1800 per ctn.	6.25
Rain-Bio Ball Gum, 1800 printed per carton	6.40
Rain-Bio Ball Gum, 5250 per ctn.	8.35
Rain-Bio Ball Gum, 4250 per ctn.	8.35
Rain-Bio Ball Gum, 3500 per ctn.	8.35
Maltettes, 2400 per carton	8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Bio 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 Paris, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

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Give Us More Teen Items, Urges Calif. Bulk Vendor

LOS ANGELES—Bulk vending manufacturers should explore and then exploit the teenage market for new sources of revenue, according to Bernard (Bernie) Salit, an operator with a string of locations in Orange

County, Long Beach and East Los Angeles.

The young teen-age market, he says, has been tapped by bulk vendors in the past but not to the proficient degree that operators can depend on that market as a consistent money-gainer.

"Operators can increase business in some locations by as much as 100 per cent if the manufacturer can improve his product for the spend-happy teens," Salit said. "We are in need of merchandise that will appeal to teen-agers on a year-round basis," he feels, "rather than a gimmick item with an immediate appeal only for it to vanish within a few weeks."

"Too often the bulk vendor is at the mercy of the manufacturer on products. The standard bulk market," Salit believes, "always will be there. Peanuts, bubble gum and penny items always will sell. What the operator needs, however, is novelty merchandise, new charms and more frequent fad-type items."

Merchandising

"Before the 'guy-on-the-route' can improve his business he must have help from the many different phases of the bulk vending industry. The teen market is an avenue the manufacturer and operator can exploit and see some new profits," he feels.

Salit believes the major area in need of improvement on a manufacturing level is in merchandising. The industry, he said, needs "idea men" to think up new and creative products. "A creative merchandiser can go a long way in increasing revenue for the operator and the manufacturer."

"The teen market, when exploited, has proved to be a profitable one. But infrequent production of teen slanted gimmicks and charms has caused the young teen-ager to look elsewhere to spend his money."

"Only a few items in the last six months has captured the teen coin," Salit said. The "go-go ring" and the "Batman ring" received immediate response from youthful teen buyers. This is good, but too infrequent to establish a good teen-age buying habit.

Salit also attempts to find bulk vending product that will appeal to the adult, but realizes there is limited acceptance by the adult buyer.

"Except in several low income areas," Salit said, "bulk

(Continued on page 83)

New Orleans Scenes



"WELCOME TO NEW ORLEANS!" is spoken here by the National Vendors Association convention host, secretary Nick Schiro, who with his son, Vincent, operate Schiro Vending Supply in the Crescent City where a record number of bulk vending businessmen and their wives thronged for the 17th annual affair April 6-9.



LEONARD QUINN, Columbus, Ohio, operator and former NVA president, driving home points on the importance of sanitation during a very spirited workshop conducted by Oak Manufacturing vice-president Herb Goldstein.



SHIRTSLEEVE PRESIDENT Irwin Nable, head of NVA and Schoenbach Distributing Co., Brooklyn, making an NVA delegate feel welcome as he enters the exhibit area of the Monteleone Hotel. Nable and the entire NVA slate of officers were re-elected.



CAROLINA DELEGATION takes a rest during busy convention schedule. From left are Mrs. Hugh R. Eckard, Eckard Vending, Conover, N. C.; Joyce H. Thompson and Mr. and Mrs. Lee Smith, Southern Acorn Sales, Charlotte, N. C., and Charles Meredith, C&C Vending, Asheville, N. C.



LES WILLSON, DuPont Co. marketing expert, told his NVA audience that supermarket sales doubled when children accompany parents.

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

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Write: T. J. King & Co. for prices and our new 12-page catalog.

Bulk Banter

Continued from page 76

minston, like Benter, has been traditionally a music and games operator.

CALIFORNIA

Fred Desatoff, of Fred's Service in Arcadia, Calif., is getting ready for the marriage of his

son. . . Isabelle Jenacaro is back on the job with vending in the San Fernando Valley, following a trip to her native England. . . Mike Fichera Sr., reports that he is due to become a grandfather again. His son Butch and wife are looking for a larger house. . . New operators using

Northwestern machines in Southern California include Ivory Moss, Robert O'Donnell, Paul Stevens and Fred Brosius. Irving Korn has returned to vending and is again using Northwestern. . . Murray Carr recently entertained friends from Canada. He showed them the sights of Los Angeles, but without snow. . . Clarence and Bernice Kettles visited Acme for supplies for their routes in the Port Hueneme area.

SAM ABBOTT

NVA Ends Rift

• Continued from page 76.

mented, "but it would be nearly impossible because of the make-up of the board and the membership being predominantly composed of operators. The president needs too much help from too many people to ever become that powerful," he said.

Task Force

With its most dramatic piece of business out of the way, the board's other accomplishments during the convention included another nearly equal in importance when for the first time, it established a five-man task force trouble-shooting committee armed with \$6,000 in funds.

The committee is composed of Irwin Nabel, Roger Folz, Lee Smith, Bob Kantor and Paul Floyd Price. Its purpose is to study regional problems and coordinate its findings with NVA co-counsel Don Mitchell and Ted Raynor and determine the association's role in dealing with such problems that could have industry-wide significance.

The board additionally approved a \$2,000 increase in counsel salary in view of the added legal burden and committee advisory work that the new task force group could involve.

Slug Report

Members of the board heard a report from Roger Folz on the progress attained in trying to limit the problem of slugs and pokerino chips now plaguing operators in wide areas of the country. Folz said, "We have contacted the U. S. Treasury Department and have made them aware of this illegal manufacturing of coin-like materials. We have also obtained a restraint order against a manufacturer who makes pokerino chips."

Folz also expressed his thanks to the board for its gesture of voting funds to enable the New York association to gain financial relief for expenses incurred during its successful fight to gain an exemption from the gross receipts tax in New York last year.

In other matters the board agreed to keep its present exhibitor fee structure. It also approved the membership and exhibitor status of Electricooper Operations, a division of General Foods, who displayed at the trade show for the first time. Additionally, the board was informed that with the mass joining of NVA by

the 45-member New York Bulk Vendors Association, the new membership level was increased by 18, offsetting a 27-member drop.

Convention Plans

NVA convention chairmen Rolf Lobell outlined for the board members the convention plans up to and including 1969. The annual fall board meeting will be held this year in a downtown Chicago hotel, yet to be determined, Lobell said.

As for the 1968 Spring NVA Convention, it will be held at Pheasant Run, a resort-hotel some 25 miles southwest of Chicago's Loop. The 1968 fall board meeting will be held, as has been the practice in previous years, in the same city that hosts the National Automatic Merchandising Association. This will be Philadelphia and the board will hold its meeting at the Merriott Hotel there.

One of the surprises of the board meeting was the swell of enthusiasm for holding the 1969 Spring NVA convention in Los Angeles. Lobell was merely probing opinion, he said, and could hardly believe the response. However, members at the general meeting were equally enthusiastic in deciding upon the California city.

Complete Text of Copyright Bill's Amended Sec. 116

WASHINGTON—Here is the exact text of the new jukebox Sec. 116 in the Copyright Revision Bill, H. R. 2512, as passed by the House April 7, 1967:

"(Section or numbered clause) 116. Scope of exclusive rights in non-dramatic musical works: public performances by means of coin-operated phonorecord players.

"(A) Limitations on exclusive rights.—In the case of the non-dramatic musical work embodied in a phonorecord, the exclusive right under clause (4) of Section 106 to perform the work publicly by means of a coin-operated phonorecord player is limited as follows:

"(1) The proprietor of the establishment in which the public performance takes place is not liable for infringement with respect to such public performance unless:

"(A) He is the operator of the phonorecord player; or

"(B) He refuses or fails, within one month after receipt by registered or certified mail of a request, at a time during which the certificate required by Subclause (1) (A) of Subsection (B) is not affixed to the phonorecord player, by the copyright owner, to make full disclosure, by registered or certified mail, of identity of the operator of the phonorecord player.

"(2) The operator of the coin-operated phonorecord player may obtain a compulsory license to perform the work publicly on that phonorecord player by filing the application, affixing the certificate, and paying the royalties provided by Subsection (B).

"(B) Recordation of coin-operated phonorecord player, affixation of certificate, and royalty payable under compulsory license.—

"(1) Any operator who wishes to obtain a compulsory license for the public performance of non-dramatic musical works on a coin-operated phonorecord player shall fulfill the following requirements:

"(A) Before or within one month after such performances are made available on a particular phonorecord player, and during the month of January in each preceding year that such performances are made available in that particular phonorecord player, he shall file in the copyright office, in accordance with requirements that the register of copyrights shall prescribe by regulation, an application containing the name and address of the operator of the phonorecord player and the manufacturer and serial number or other explicit identification of the phonorecord player, and he shall deposit with the register of copyrights a royalty fee for the current calendar year of \$8 for that particular phonorecord player.

"(B) Within 10 days of receipt of an application and a royalty fee pursuant to Subclause (A), the register of copyrights shall issue to the applicant a certificate for the phonorecord player.

"(C) The operator shall affix to the particular phonorecord player, in a position where it can be readily examined by the public, the certificate, issued by the register of copyrights under Subclause (B), of the latest application made by him under Subclause (A) of this clause with respect to that phonorecord player.

"(2) Failure to file the application, to affix the certificate or to pay the royalty required by Clause (1) of this Subsection renders the public performance actionable as an act of infringement under Section 501 and fully subject to the remedies provided by Section 502 through 506.

"(C) Distribution of royalties.—

"(1) After the first day of January in each year, the register of copyrights shall file an action in the nature of an interpleader with the United States District Court for the District of Columbia and shall turn over to the court the royalty fees deposited with the register during the preceding year, for the purpose of having the court distribute them. The court shall distribute the royalty fees to copyright owners or their agents asserting claims thereto within the period of time to be fixed by the court, as follows:

"(A) To every copyright owner not affiliated with a performing rights society the court shall distribute the pro rata share of the deposited royalty fees to which such copyright owner proves his entitlement; and

"(B) To the performing rights societies the court shall distribute the remainder of the deposited royalty fees in such pro rata shares as they shall by agreement stipulate among themselves, or, if they fail to agree, the pro rata shares to which such performing rights societies prove their entitlement.

"(2) Upon the filing of the interpleader and the turning over of the deposited royalty fees to the court, the register of copyrights shall be discharged from any further responsibility with respect to the collection, holding, and distributing of the royalty fees for the year for which the interpleader was filed.

"(3) With respect to the collection, holding, and distributing of the deposited royalty fees, the register of copyrights shall be a passive trustee, whose sole functions are to receive applications issue certificates, receive deposited royalty fees, and turn the royalty fees over to the court in accordance with Clauses (1) and (2), and to prescribe regulations relating to these functions.

"(D) Criminal penalties.—Any person who knowingly makes a false representation of a material fact in an application filed under Clause (1) (A) of Subsection (B), or who knowingly alters a certificate issued under Clause (1) (B) of Subsection (B) or knowingly affixes such a certificate to a phonorecord player other than the one it covers, shall be fined not more than \$2,500.

"(E) Definitions.—As used in this Section, the following terms and their variant forms mean the following:

"(1) A 'coin-operated phonorecord player' is a machine or device that:

"(A) Is employed solely for the performance of non-dramatic musical works by means of phonorecords upon being activated by insertion of a coin;

"(B) Is located in an establishment making no direct or indirect charge for admission;

"(C) Is accompanied by a list of the titles of all the musical works avail-

able for performance on it, which list is affixed by the phonorecord player or posted in the establishment in a prominent position where it can be readily examined by the public; and

"(D) Affords a choice of works available for performance and permits the choice to be made by the patrons of the establishment in which it is located.

"(2) An 'operator' is any person who, alone or jointly with others:

"(A) Owns a coin-operated phonorecord player; or

"(B) Has the power to make a coin-operated phonorecord player available for placement in an establishment for purposes of public performance; or

"(C) Has the power to exercise primary control over the selection of the musical works made available for public performance in a coin-operated phonorecord player.

"(3) A 'performing rights society' is an association or corporation that li-

censes the public performance of non-dramatic musical works on behalf of the copyright owners, such as the American Society of Composers, Authors and Publishers, Broadcast Music, Inc., and SESAC, Inc."

NEW SEC. 116 AT A GLANCE

WASHINGTON — Here in brief are the provisions of the amended Sec. 116 of the Copyright Bill (H.R. 2512) passed April 11 by a 369 to 29 vote:

AMOUNT OF FEE—\$8 annually for each jukebox on location.

METHOD OF PAYMENT—Uncomplicated. Operators merely file jukebox fees and serial numbers with the Register of Copyrights every January. In about 10 days the Register of Copyrights will issue certificates of payment which the operator will attach to all machines.

PAYMENT OF CREATORS—The Register of Copyrights will turn the royalty fees over to the U. S. District Court, which will, in turn, distribute the money. No creators will make claims directly to operators.

PENALTIES—There is a fine of \$2,500 for false representations and misuse of certificates.

LOCATIONS—Not liable for fees unless they own the machine or refuse to identify the owner.

House Votes \$8 Per Box

• Continued from page 75

Comment on the House floor indicated that the Senate will try to move quickly on its revision Bill, S. 597. Senate Copyrights Subcommittee is currently holding hearings, and is expected to endorse the House jukebox proposal, which deletes all of the onerous bookkeeping provisions in the original Sec. 116, which the Senate frankly disliked. Billboard, April 1, 1967.)

Fast Action

If there is fast action by the Senate Copyrights Subcommittee and the full Judiciary Committee on their version of the Copyright Bill, and if Senate Rules Committee also acts fast—there could be a vote this session. However, the Senate Copyrights Subcommittee is considering pleas to give recording talent a right to royalty when

their records are played for profit over radio, or in jukeboxes and elsewhere. If this highly controversial proviso is put into the Senate bill, lengthy wrangling could hold up final passage.

The new substituted Sec. 116 passed by the House provides an uncomplicated compulsory licensing route for operators, and frees them completely from having to negotiate with licensors ASCAP, BMI or SESAC. It also provides the kinder \$8 per box in lieu of the proposed average of \$19.20, and deletes all paper work beyond an annual registry of machines, and payment to the copyright office in Washington.

Certificate

The new jukebox Sec. 116 requires the operator to register
(Continued on page 80)



KEN JOHNSON, a Florida distributor executive, has been named used equipment sales manager for Rowe Manufacturing, according to an announcement by Rowe President Jack Harper and Joe Barton, general sales manager. "Johnson's appointment will strengthen our program of activities designed to provide maximum distributor and operator services." Lou Ribel, former used equipment sales manager, has purchased a vending operation in Traverse City, Mich.

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(614) 224-4672

Modern Music Company
849 W. Mound Street, Columbus, Ohio

House Votes \$8 Per Box

• Continued from page 79

his name and address, and identify the manufacturer, and serial number of his machine, within one month of start-off operation, and each January thereafter. He also sends the copyright office the \$8 payment which covers all performance royalty for the year, each January. Within 30 days, the copyright office must send him a certificate which he is to place on the machine, in plain view.

The location owner is not liable for infringement unless he owns or controls the machine. He must reveal on request, the name of the owner, if the machine bears no identifying certificate, or become liable himself.

The Register of Copyrights does nothing more than accept the money as a trustee, and forward it to District Court in New York, where it is disbursed to individual, nonaffiliated songwriters, and/or to licensors, on proof of their claims. If the licensors can't agree on a pro-rata division of the money, the court will decide on the basis of proof submitted.

Criminal penalties for an operator who knowingly falsifies records or fails to pay the royalty fee consist of a fine up to \$2,500 maximum.

Agreement

There was no floor argument last week on the Miller amendment, because agreement had previously been reached on the compromise ("reluctantly" by some) earlier. Judiciary Committee chairman Emanuel Celler (D., N. Y.), subcommittee chair-

man Rep. Robert W. Kastemeier (D., Wis.) and Rep. Richard Poff (R., Va.), managers of the bill, agreed with opponents to delete the onerous Sec. 116 and lower the per-box fee to \$8 a year. Rep. Byron Rogers (D., Colo.), was the vociferous leader of the fight against the bill, in and out of the Judiciary Committee, of which he is a member.

After the earlier acrimonious battling over the bill, there was general amnesty, and many House members rose to congratulate the hard-working Judiciary and Copyrights Subcommittee members, and the Register of Copyrights, Abraham Kaminstein and his deputies who have spent years hammering out the compromises in the first over-all revision of the 1909 Copyright Law (and the first ever to pass a bill ending the jukebox exemption).

Representative Miller voiced the mixed feelings about the jukebox issue, when he said the amendment "represents a matter which has been in contention for over 20 years. We had come to an impasse. I do not personally like it, but it is the best we can do. It does represent a compromise. Each side has given in . . . we can accept the amendment."

Representative Kastemeier said: "This is really an historic moment in this particular controversy because this is the first time that the major parties (in the House) have ever agreed, even though somewhat reluctantly. I would further state I believe the public interest is represented in the amendment."

Industry Reacts With Relief

• Continued from page 75

"Working in close concert, the attorneys for MOA and the manufacturers did an outstanding job of carrying the industry's case to the Congress. The MOA attorney was Nicholas R. Allen of the Washington firm of Armour, Herrick, Kneipple & Allen. The manufacturers' attorneys were Perry S. Patterson of the firm of Kirkland, Ellis, Hodson, Chaffetz & Masters, and Herbert J. Miller Jr., of the firm of Miller, McCarthy, Evans & Cassidy.

"The MOA legislative committee, under the chairmanship this year of John A. Wallace, has kept on top of this fight in recent weeks by telephone conference contact with each other as often as necessary. A subcommittee of John Wallace, Jim Tolisano, Bill Cannon and Fred Granger have usually been the ones to attend the most recent meetings with attorneys, Congressional committees or agencies in Washington, working at all times under instructions from the full MOA legislative committee."

Other comments:

Brooklyn industry leader Al Denver, who has been in the copyright fight for 22 years: "A realistic solution."

Missouri operator John Masters: "It isn't too bad."

Wallace: "I'm glad the operators will not be saddled with the impossible bookkeeping and paper work. And we're happy that the statutory limitation has been retained. This bill is something we can live with. I also want to thank members of the legislative committee who have spent many hours working on the problem."

Tolisano: "For my part, I want to thank members of MOA for the tremendous job they did in carrying our objections to the old Sec. 116 to Congress."

A. D. Palmer, The Wurlitzer Co.: "The industry, its back to the wall, fought valiantly and has won a victory."

Examples of how hard operators fought are numerous. For example, Les Montooth of Peoria, Ill., obtained 300 location petitions against old Sec. 116.

Added Granger, "There was a lot more personal contact than we realized. Now we are hopeful that the Senate will accept the substitute Sec. 116."

The MOA legislative committee is composed of Wallace, chairman; Tolisano, Cannon, Howard Ellis, Lou Casola, Clinton Pierce, J. Harry Snodgrass, George Miller, Henry Leyser, Denver, Granger and Allen. Cannon is now renowned in the business for his devastating "stack of paper" testimony against old Sec. 116.

Big Illinois Meet

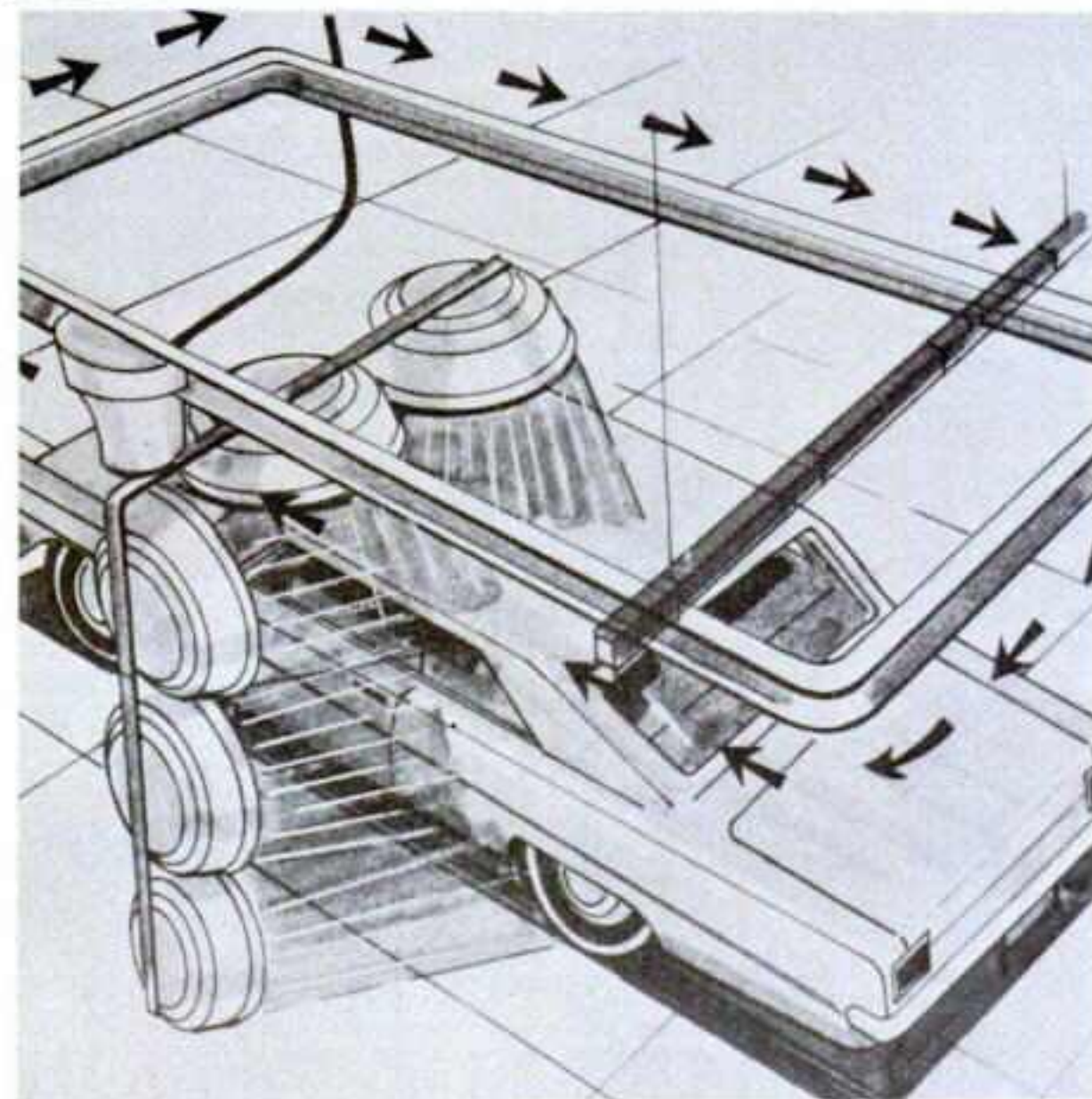
• Continued from page 75

and the legislative hearings on the copyright licensing bill.

S. John Insalata, general counsel for the Illinois Bar Association, will also address the members on legislative matters.

Legislative status of the anti-pinball bill will be reviewed by Zeke Giorgi, owner of Midwest Dist. Co., Rockford, and an Illinois House of Representatives member.

New Equipment



Kwiki Systems—Car Wash

A 50-CENT CAR WASH SYSTEM has been developed and is now being marketed by Kwiki Systems, Inc., Leawood, Kan. Called Whirlaway, the unit accepts coins or dollar bills. Cars are washed automatically. Cars are guided into position on a floor-mounted track. Weight of front wheels releases a trip-switch and the driver is informed by an electric sign that wash cycle has begun. Five shielded spinners whirling at 800 r.p.m. clean the auto in four cycles; 800 pounds of water pressure is provided by a three-cylinder electric pump. Full-size hot water heater and booster included. Write Kwiki Systems, Inc., 10318 State Line Road, Leawood, Kan. 66232.

Northwestern Names A.M.A.

NEW ORLEANS — AMA Distributors, Inc. here is another coin machine distributor to add bulk vending lines. The 10-year-old firm headed by Robert Nims was appointed as an outlet for Northwestern Corp. during the National Vendors Association convention, also held here April 6-9.

Northwestern Corp., Morris, Ill., is a pioneer in the bulk vending machine field, but significantly, it has started manufacturing counter-sized amusement games during the past year and has doubtless attracted attention of its entire line.

Nims, a director of the Music Operators of America, and no stranger to bulk vending, said, "We were in bulk vending equipment about four years ago and have the experience. I think Northwestern's line will be compatible with our other equipment and I know bulk vending can fit right in with music operators."

Now an outlet for Rock-Ola's full line of jukeboxes and vending equipment, Fischer pool tables, Midway amusement games, U. S. Billiards Coin-A-Copy, Nims was particularly delighted with Northwestern's Booze Barometer and Punt Return penny counter amusement games.

"We'll have the whole State of Louisiana for Northwestern and won't do any operating ourselves," said Nims, who is also a jobber for D. Gottlieb amusement equipment and Bally amusement and vending machines.

Bulk Supplies

John Asproditis will be vending sales manager at AMA, Nims said, and the firm will handle complete lines of bulk merchandise. Other people involved are Andrew J. LeBlanc, territorial sales manager, and sale staffer L. D. Etheridge.

AMA has a complete parts, repair and renovation shop at its 1711 St. Charles headquarters here, and Nims indicated he plans an open house to officially introduce Northwestern's line to operators.

AMA joins a list of distributors handling large coin-operated equipment who have during the past few years, added bulk vending. Some of these firms are Brady Distributing Co., Charlotte, N. C.; Angott Distributing Co., Detroit; Miller - Newmark Distributing Co., Grand Rapids, Mich.; Birmingham Vending Co., Birmingham; Central Distributing Co., St. Louis; Dale Distributing Co., Vancouver, B. C., Canada; Cleveland Coin Machine Exchange, Cleveland.

Marvel Mfg. Has New Timer

CHICAGO — Marvel Manufacturing Co. has introduced a new coin machine timer for use on all types of equipment, including kiddie rides, car wash units and laundry and dry cleaning equipment.

The compact, inexpensive unit has a one-piece case designed for outdoor or indoor use. The timer is available for 5-cent, 10-cent or 25-cent operation, has a large coin compartment and is equipped with a National Rejectors, Inc. slug rejector. Available with counter and/or timer. All timing cycles can be furnished to specifications.

The unit measures 8 inches wide, 16 inches high and 4 inches deep.



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Illinois Operators Gird for House Hearing on Flipper Game Ban Bill

SPRINGFIELD, Ill.—It has become apparent that the controversial pinball ban bill will pass the State Senate, and Illinois operators are now mounting an all-out effort to battle the measure in a House hearing scheduled for April 19.

Illinois Coin Machine Operators Association (ICMOA) president Lou Casola, who last week appealed to all operators and location owner to protest the proposed measure—which indiscriminately would prohibit operation of both amusement flipper games and in-line games—is now called on the State's businessmen to show in force at the

House hearings on the measure. At press time the bill, S. 376, had received its second reading in the Senate and required only an additional reading before floor action. Sponsored by 11 Republican Senators, the measure was expected to get ready approval when brought to a vote by that Republican-dominated body.

Support

The industry is expected to obtain more support in the House in opposition to the bill, which would amend the 1961 Criminal Code and add a new section making it "... unlawful for any person to keep or use

in any place of public resort any tables or implements for any game of pinballs, bagatelle or pigeonhole." This language is interpreted as applying to amusement flipper games.

Leading the House opposition to the measure is Rep. Zeke Giorgi of Rockford, himself an operator. Also supporting the operators in the battle to preserve the flipper game business are the major manufacturers. Representing Williams Electronics, Inc. and D. Gottlieb & Co., for example, is the well-known Washington attorney Rufus King. King is author of the "Model Anti-Gambling Act" drafted by the American Bar Association Commission on Organized Crime and subsequently approved by the National Conference of Commissioners on Uniform State Laws. In the model act, the distinction between amusement flipper games and gambling machines is clearly made.

Distinction

Backers of the pinball ban bill have declared that blanket prohibition of all types of pinball games is necessary because law enforcement officers have difficulty distinguishing one type from the other. King and the ICMOA are determined to show the Illinois legislators that such a distinction can be made easily and that a bill banning gambling machines but retaining flipper



S. JOHN INSALATA, general counsel for the Illinois Bar Association, will address members of the Illinois Coin Machine Operators Association at Springfield, April 22-23 on legislative matters.

games can be successfully written and enforced.

Casola, King and Giorgi will arrive here the 18th, setting up headquarters at the Holiday Inn East. Casola urged that the State's operators assemble here at the Holiday Inn on the 18th to be ready to attend the House hearing the following morning at 8:30. Operators desiring to reserve rooms or contact Casola at the motel may call (217) 529-5431.

Casola also urged that operators and their customers, who have not yet contacted their State Representatives to voice opposition to the bill, do so as soon as possible.

Runyon Expanding

NEW YORK—Runyon Sales, AMI distributor with offices here and in Springfield, N. J., is refurbishing and expanding its New York facilities. President Abe Green said the showroom, parts department and shop are all being expanded. He said that new lines will be added shortly.

ALL MACHINES READY FOR LOCATION

Bally Spinner	\$ 35.
CC Continental	195.
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CC Big Hit	195.
CC Hula Hula	345.
CC Official Bowler	295.
CC Super Sonic	645.
CC Tournament	525.
CC TV Baseball	395.
Gott. Buckaroo	295.
Gott. Captain Kidd	75.
Gott. Gaucho	145.
Gott. Gigi	125.
Gott. Ice Revue	345.
Gott. Skyline	295.
Gott. Slick Chick	135.
Gott. Thorobred	345.
Gott. World's Fair	185.
United Savoy	95.
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Say You Saw It in Billboard

Mo. Assn. Gets Local Press to Attend Meet

MEXICO, Mo. — The Missouri Coin Machine Council, meeting here recently, invited coverage by the local press.

"This isn't something that is so hard to set up," said president John Masters, Lee's Summit, owner of Missouri Valley Amusement and a director of the Music Operators of America. "We called the Mexico Ledger and they sent a reporter-photographer over to the Hoxie Hotel.

The resultant publicity, although local, can then be used via tearsheets mailed to the association's office for future use in public relations activities, Masters said. "Local papers are impressed when businessmen from all parts of a state gather for an association meeting," he added.

Location Contract

MCMC is currently involved in an educational program aimed at location contracts which is being handled by Red Howe, Howe Amusement Co., Kansas City. Masters said the association is preparing three sample contracts for music, for games and a general over-all equipment instrument which are being mailed free of charge to the group's members.

Howe, a respected lay expert in legal matters, drives hard on the point that increased costs — the new \$8-per-juke-

box - per - year licensing bill passed by the U. S. House of Representatives last week, for example — makes it imperative that operators commit location owners to firm contracts.

"The time is past," Howe told the Missouri organization members, "when you can operate your business out of your pockets. A contract is your protection and your location's protection."

Masters and Howe are planning to attend the April 22-23 meeting of the Illinois Coin Machine Operators Association in Springfield and explore the possibility of a combined Southern Illinois - Missouri operator meeting later this summer in St. Louis.

Fling Honored

One of its more well-attended meetings, the gathering here saw coin machine businessmen from all areas of the State in attendance, including both Kansas City and St. Louis operators. A highlight of the occasion was the presentation of a merit award to John Fling for his 21 years of service as an MOA director. Fling, a prominent industry figure and an organizer of associations, was MCMC president for 19 years.

Attending were Art Hunoldt, Trenton; Harley Tripp, Brookfield; Bob Burkhart, Macon; (Continued on page 83)

Advance Shows in 'Egypt'

CAIRO, Ill. — Advance Distributing recently staged a showing of its coin machine lines here in Little Egypt.

Conducting the showing was Pete Entringer, general manager of the St. Louis distributorship. Displayed to a good crowd of operators were the Rowe Music Merchant phonograph and PhonoVue visual adaptor, the Bally Manufacturing Co. amusement game line and Fischer Manufacturing Co.'s coin-operated pool tables.

For many of the area operators it was their first opportunity to view Bally's Capersville four-player flipper game.

"Advance has achieved the goal of dominance in the Greater St. Louis market area that we have striven for during the past few years," Entringer told the Southern Illinois crowd.

Accompanying Entringer to the Holiday Inn showing here were Billy Kiel of Rowe's field

engineering staff and Roger Price of the Advance sales department.

New Machine Theft-Alarm

CHICAGO — Auto-Matic Products Co. here has a new self-contained coin machine alarm system available for operators at \$16, complete with battery.

The unit, Model CM-1, fastens in the cabinet and as an Ace lockswitch control that mounts through the cabinet wall. There is a C-H cabinet door switch on a bracket. The unit operates on standard six-volt lantern batteries. Alarm dimensions are 5x7x3 inches.

The company, which also makes vehicle alarm systems, recently moved to a new location at 1918 S. Michigan Avenue.

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Big NVA Show

• Continued from page 76

Another member rose to remind the membership that NVA's board meetings are always open for participation from members, who, although they cannot vote on board matters, can nevertheless be recognized by the board chairman and express their views.

Speakers

The occasion was not the only one in which members were forced into rather jarring reappraisals of NVA and the attitudes of its participants.

Lee-Muiron Rousseau, prominent public relations expert, told the association it should "get out from under its shell." Co-counsel Ted Raynor delivered a biting talk in which he charged executives should take more initiative in their businesses. His law partner, co-counsel Don Mitchell, reminded the members of

several important aspects of anti-trust laws they, as an association, and as individuals, should be aware of. And DuPont's Les Willson outlined a study on consumer buying habits that made one member remark, "If DuPont's known this all the time why are we just finding these things out?"

Rousseau, who said he had noted three stories in the New York Times which mentioned vending in connection with crime syndicates, said "It's shocking what people think of your industry." He asked the members to produce their business cards and inquired as to how many used the association's logo on their cards. Only three said they mentioned NVA on their business cards.

Later in his spirited talk, Rousseau suggested that NVA begin a nationwide publicity campaign in conjunction with the Highway Courtesy Club wherein millions of cars could further the image of the association through the use of a slogan and the NVA emblem.

Raynor

Raynor, who chose the always effective negative

vehicle approach in his speech, made five points in this fashion. "Your customers are suckers, they're really not interested in whether your machines have attractive merchandise, are clean and in prominent places. You should start off each morning despondent, be a grouch," he said.

Continuing, Raynor said, "Don't delegate authority. Your personnel will steal you blind, you should do everything yourself." But on another point he said, "Don't bother with administrative details. You couldn't care less about costs, your insurance, or finances. This is a lousy business," he continued on his next point, "don't figure to leave your children with anything. Sell out and retire. And trade associations," he said, "why join them? What can they tell you?" he asked, "you know more than anybody else."

Then carefully, point by point, the veteran lawyer went over each negative remark he has mentioned and dramatized his advise on how businessmen could be more effective.

(Continued on page 83)

NVA Exhibit Summary

• Continued from page 77

with the brand prominently featured, is the size of tab gum and might start a trend of its own.

The firm also showed a hobby craft item designed around the Flintstones TV characters taking the form of penny sized figures that can be sewn into beads. Printed rings with colors against a white background was another item the firm displayed.

Northwestern Corporation

The novelty influence at the show was pointed up even more by Northwestern's NVA debut of its skill games, the Booz Barometer, and an adoption of the same idea in Punt Return. This nickle game involves the

player moving a hoop over a tricky, roller-coaster wire with the object being not to let the hoop touch the curved wire. The company plans further game-oriented styling of the machine.

Another attraction at this firm's booth was its new Vantage Professional vender which has coupled coin mechanisms allowing for greater efficiency on the route. The machine will also measure quantities vended.

Oak Manufacturing

Oak Manufacturing's novelty-styled vending machines reminded many veteran bulk vending businessmen of the company's earlier baseball combination game and vender introduced

some 10 years ago. The new machine, which will have fronts incorporating baseball, football, basketball and even horoscope, gives the user a score upon the insertion of a coin.

The coin, inserted at the top of the front, travels down inside the glass between extruding pins and drops into any of three score areas while a piece of merchandise is vended. A transparent slit at the side of the front-panel will show the contents of the machine if opaque panels are used.

Oak also displayed a new fiber pen vender dispensing 25 cent pens in blue, purple, red, green and black, with a capacity of 300 pens.

Penny King Co.

Penny King was at the front among companies championing the use of larger charms to go

with the ever popular Century-size gum showing four different Rocket Mixes. "You don't have the labor or the cost of filling capsules when you use these larger sized charms," said Margaret Kelly.

The Pittsburgh firm also displayed five new charm mixes: Chencille Brooch Mix; Brooch & Key Ring Assortment; Action Toys & Critters; Vinyl Critter Mix, and Action Toys. Most of the items in these new assortments are large enough to vend without capsules.

Paul A. Price

A Bug Sandwich put-together item, Goofies, Jumbo Scare'ems, a 1 1/8-in. Mighty-Ball, Mr. Lucky and Scare-ee Ring were among over 12 new items introduced by this Roslyn, L. I., N. Y., company at the show. Indicative of the promotion possibilities keyed to items at the year's show was Papco Scare'em, a 10-cent item with a coupon packed in each capsule enabling the child to send in for the jumbo version of the charm.

Strike It Rich

Too late in his efforts to obtain exhibit space on the floor was Pittsburgh's David Neustein, who showed a more dramatic amusement concept in a machine that will not only yield the user a score and a piece of merchandise for each coin, but will return the coin about 8 per cent of the time.

As with Oak's novelty vender, the coin travels down inside the

front glass of Strike It Rich passing through a tricky course of protruding pins. A "delicate" touch on the mechanism wheel can send the coin in the direction of a bottom opening where it returns to the player. (This feature can be eliminated by simply changing the position of certain pins should operators not want the coin-return action.)

Jos. A. Zaloom Company

Another firm specializing in the growing nutmeat vending field is this New York packager who displayed a wide variety of pistachio nuts. A variety ranging from the colossal eight star, with approximately 350 nuts per pound, to the tiny three star Buds, which count about 700 per pound, was on display. The company provides 14, 15 and seven-ounce tins in Red [certified color], White [salt and cornstarch] and Natural [salted only].



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Ohio Group Brings in MOA Members

DELPHOS, Ohio—At its last meeting, the Northwest Ohio Music Operators Assn. voted to make all members of the organization automatic members of the Music Operators of America.

The effect of the move is to net four new MOA members from Ohio. The NOMOA already boasted 19 MOA members.

Association secretary - treasurer Bill Hullinger announced following the meeting that the group's next regular get-together would be April 24 in Tiffin, Ohio, at the Riverview Inn. At that time Hullinger and NOMOA president Maynard Hopkins of Galion, Ohio, will report on copyright legislation developments and plans for the big MOA convention and trade show in Chicago this October.

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New at Show

• Continued from page 76

many of the novelty-styled machines displayed, merchandise seemed to take on the movement formula, too. There were many put-the-parts-together items, action type toys, tricks and gags and much color everywhere vendors looked.

Trends?

Vendors could look in many new directions at this year's NVA show. One company introduced miniaturized packages of name-brand candy. Another went in the direction of hobby craft with its put-the-parts-together items. Another firm already mentioned told operators how to vend nutmeats more profitably and candy in numerous forms as well as better-merchandised gum led to more inspiring ideas.

A trend that was not overwhelmingly in evidence on the exhibit floor nevertheless made itself felt when numerous operators told of their own diversification and where, in the case of one major manufacturer, it was learned that many coin machine operators primarily in music and games are now turning toward bulk vending.

One operator who exemplifies the trend to diversification is New York City's Herbert Ashendorph who began as an operator of kiddie rides. "I started to add vending machines only as a consideration to my locations who liked the service our company furnishes," Ashendorph said. "Now bulk vending is a very big part of our business."

Another veteran bulk vending businessman who has watched the diversification trend is distributor Max

Big NVA Show

• Continued from page 82

He concluded by mentioning NVA's new task force committee. "This is not a panacea, don't be carried away and think this will solve your own problems but remember that this will be a program for the over-all perspective of the industry. NVA," he said, "would be torn to shreds if we had to attack every local problem. This is why we are forming the task force, so we can localize the approach at the grass roots through local associations and then bring the national organization into it."

"The NVA needs your help. You must move the association forward and keep it ready to combat problems. This year we're allocating \$6,000. Maybe next year the figure will be double that. We have two

Hurvich, Birmingham Vending Co. "We've always had jukeboxes, games and vending equipment," he said. "The operator can't afford to ignore any machine he can make money with."

M. J. Abelson, Northwestern Corp. sales representative, was another show visitor pointing out the steady trend toward operating a variety of machines. "We recently added Brady Distributors in Charlotte," Abelson said, "and other distributors are interested in adding vending equipment lines. These distributors tell us that a lot of jukebox and amusement game operators are trying vending and in many cases vendors are starting to branch out, too."

attorneys, maybe we can and should hire more. These are the goals we are working towards," he said.

Mitchell

Mitchell enlisted some immediate laughter after outlining the dangers of price fixing by manufacturing groups when he said, "Charm makers, as we all realize, are probably the last group to ever get their head together."

But he went on in a very serious vein to warn against violations of the Sherman Anti-Trust Law and explained that manufacturers could not set prices or tell distributors what price to place on products.

Mitchell said, "The Sherman Anti-Trust Law says you must not fix prices but the Robinson-Patman Act says you have to." Explaining the apparent dilemma, Mitchell related the famous Morton Salt case wherein the company's quantity discount plan was found in violation of the Robinson-Patman Act because it made it impossible for small stores to buy in sufficient quantity to take advantage of the discount.

"By saying you have to establish a price plan, the Robinson-Patman Act merely means that any merchandising program must be cost justified; you cannot make a buying plan available to one purchaser over another one."

Mitchell, in outlining the importance of the first two laws he discussed, nevertheless pointed out that about 90 per cent of any unfair competition cases would fall under Section Five of the Federal Trade Commission Act. He cited the recent rulings that require television set makers to use uniform descriptions in advertising that do not mislead consumers.

"As operators," he said, "you must look at the big picture. Any price or commission you individually arrive at is fair. But as an association you cannot decide on prices or commissions."

Worldwide Dist. Begins Daytime Service School

CHICAGO — Nate Feinstein and Harold Schwartz launched a comprehensive six-week coin machine mechanics training school at Worldwide Distributing here last week (12) which will concentrate on jukeboxes and games, with Seeburg and Williams field engineers conducting classes.

The jukebox phase of the program will be held on Wednesdays from 1-5 p.m. April 19, 26, May 3, 10 and 17. Actual service calls will be simulated and mechanics will be instructed in both jukeboxes and accessories maintenance.

A phase on amusement games will begin Tuesday, April 18 with emphasis on shuffle games. Another on guns and baseball games will be held May 2 and a general training class on amusement equipment will be held May 16. Engineers from Williams and United will participate in the games schools.

More Teen Items

• Continued from page 78

vending doesn't seem to appeal to the adult. Basically, I'm not after that market but I do have machines in several low income areas that do well, especially if the machine is loaded with merchandise that would appeal to low income tastes. A good item," he said, "is a pair of cuff links in a quarter machine."

While not avoiding the "standard" machine market—the penny items—Salit would like to see a greater emphasis placed on "creative" thinking in the bulk vending industry. Only then, he feels, will operators see greater profits.

Missouri Assn.

• Continued from page 81

Gerald Vinson, Chillicothe; Jack Couch and Don Skinner, Moberly; Red Howe, Kansas City; Buddy and Russell Black, Mexico; Junior Storts, Bowling Green; Conrad Conifer, St. Louis; Ivan Nelson, Okie Harris, Mexico and John Masters, Lee's Summit. A number of wives also attended.

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Does New York Owe Operators \$1 Million?

ALBANY, N. Y.—The question facing New York State: Under the Appellate Court Division tax ruling in the Bathrick case, will the State be forced to refund all tax money collected since the sales tax levy went into effect Aug. 1, 1965?

Tax officials are not sure how large such a refund would be, but there are estimates that a two per cent sales tax on the state's coin machines would gross in the neighborhood of \$1 million a year.

On March 15, the Appellate Division, Third Department, held unanimously that the State sales tax law, as written, does not apply to jukeboxes and games. The case arose when the Lockport firm, Bathrick Enterprises, Inc., operator of 150 pieces in Niagara County, refused to pay the new sales tax, bringing suit for a declaratory judgment to determine whether the tax applied. Bathrick appealed after an adverse decision in a lower court.

Appeal

Whether the State will appeal the ruling of the Court of Appeals has not yet been decided. An appeal would reportedly delay a final ruling for months. But the appeal might not change the outcome from the industry viewpoint. It is possible that the legislature could change the wording of the sales tax law

to make it applicable to jukebox and game receipts, but this would not, presumably, affect the operators' rights to refunds on taxes already paid.

"We had intended to tax jukebox and amusement machines," said Dr. Lloyd E. Slater, co-ordinator of research for the State tax department, "but apparently the wording wasn't as specific as it might have been."

The State has until April 15 to request the Appellate Division for permission to appeal to the State Court of Appeals.

Among the attorneys that worked on the case there is the feeling that appeal is unlikely because of the Appellate's strong decision.

Howard Bathrick, owner of the operation, and a 25-year veteran in the business, said former State Sen. Jeremiah J. Moriarty first assessed that New York State operators had a case against the new tax law. Bathrick immediately began deducting two per cent from his machine collections to deposit in a special bank account rather

than paying it to the State. Many of the operators in the State had filed their tax forms under protest pending the outcome of the suit.

Bathrick's suit was based on the contention that coin machines were already paying a sales tax on their records, parts and other equipment and that they had no way to collect a sales tax from the users of their machines. The court upheld the contention because the purpose of a sales tax is to impose a tax on all transactions in which the actual possession is transferred. And patrons of jukeboxes and games, the court declared, are transferred no title—just that intangible, entertainment.

M. C. Allen Dies

PORTSMOUTH, Va.—Marshall Crane Allen, 60, arcade and vending machine salesman, died March 31 at his home here.

He is survived by his wife, a son, a daughter, a sister and three brothers. Burial was in Olive Branch Cemetery.

Two Booklets By Gold Medal

CINCINNATI—Gold Medal Products Co. has published a new catalog of concession equipment and supplies and a new illustrated guide to snack refreshment operations.

In the catalog are eight new supply items and equipment, with 60 improvements being shown for the first time. The snack idea book is designed to be helpful in evaluating menu items, training personnel and laying out snack bars.

To obtain the booklets free, contact J. C. Evans, vice-president, Gold Medal Products Co., 1823-33 Freeman Avenue, Cincinnati, Ohio 45214.

Coinmen In The News

CAIRO, ILL.

Hosting a recent equipment showing here were Pete Entringer and Roger Price, of Advance Distributing Co., and Rowe field engineering staff member Billy Kiel. The following area operators were present: Virgil Abbot, Buddy Enterprises; R. Frank Hodge, Hollenbeck Music Co.; Claude and Jess Fink, Fink Enterprises; Rudy and Andy Golish, Golish Bros.; Roy McClain, Merri Mac Vendors Co.; C. J. Walston, Walston Amusement Co.; Lawrence Wilson, Wilson Amusement Co.; Truman Lemons, Lemons Coin Machine Co. and Denny Caluffetti, Merri Mac Vendors, among others.

HOLLYWOOD, FLA.

A one-night-stand service conducted by Southern Music Distributing Co. here Feb. 24 attracted Bob Naunholm, Charles L. Lacey, James Swinch, Hap Weveking, C. B. Maulden, Homer Jensen, George J. Wanisky, Victor Bray, John Bushnell, Ron Brewster and Ray Walker. Handling instruction were Wurlitzer service manager C. B. Ross and field service representative Harry Gregg.

S. C. Assn. to Meet April. 22

SUMTER, S. C.—Changes in the constitution and bylaws of the South Carolina Coin Operators Association, Inc., will be voted on here the weekend of April 22-23.

An executive committee will be formed, if the members approve. It will be composed of the three serving vice-presidents and five past presidents. These will govern the association instead of the current board of directors.

The members will vote on changing the annual convention from the fall to a more suitable time.

President Hal J. Shinn of Gaffney said the members also will vote on a proposed increase in dues which the leadership feels is needed to meet increased expenses.

He said a code of ethics has been drawn up for members and that it will be put to a vote also.

Sheriff Byrd Parnell of Sumter will be the guest speaker after the Sunday luncheon and before the business session.

During the business session, the ladies will be taken on a tour of the iris gardens.

There will be a dinner and dance on Saturday evening.

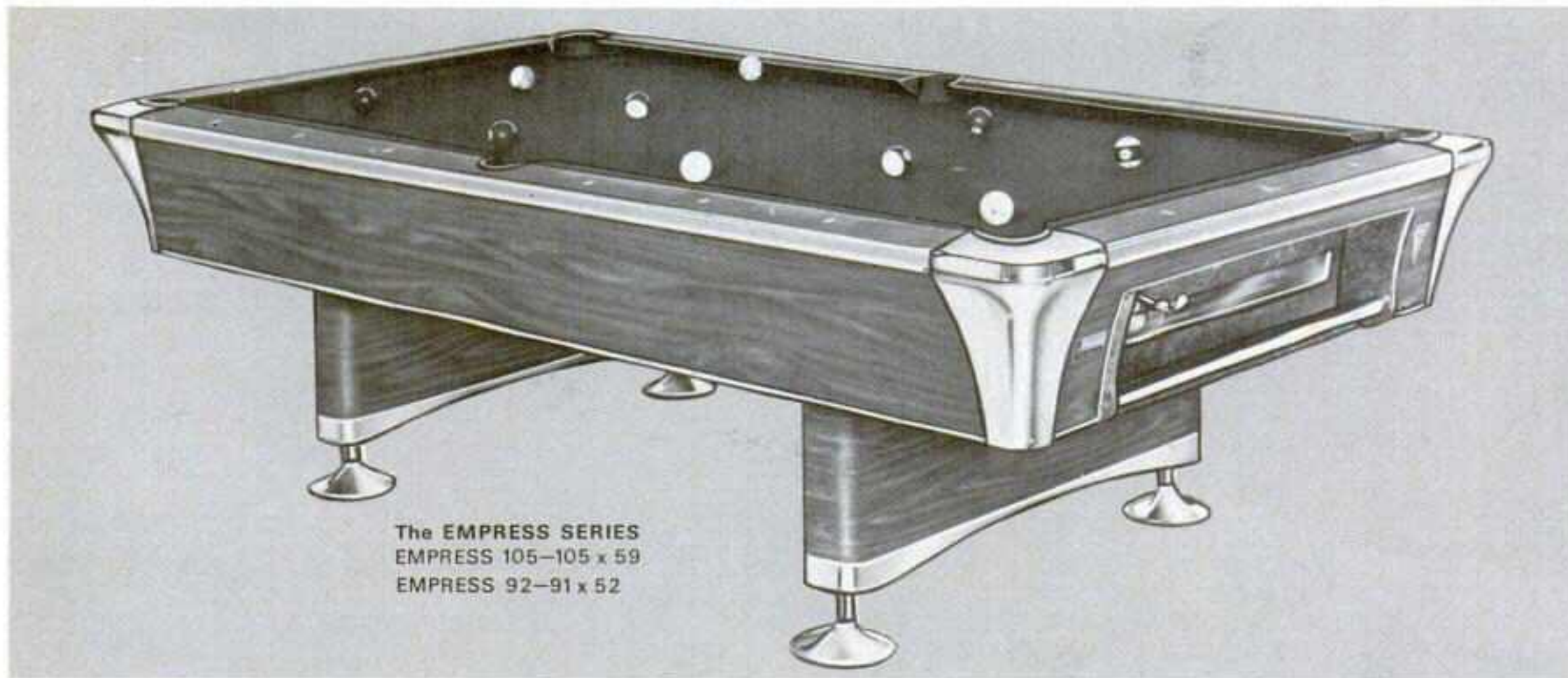
Catholic Leader On UJA Program

NEW YORK — Monsignor John P. Kelly of New York will deliver the benediction at the United Jewish Appeal dinner and dance June 10 at the Statler-Hilton Hotel here. The event is being handled by the UJA Coin Machine Division.

The invocation will be given by Rabbi Ronal Millstein of Temple Bethel, Laurelton, N. Y. Dance music will be provided by the Jeannie Claire-Tony Leonard orchestra. Other entertainment acts are being arranged.

Chairman of the coin machine effort, Gil Sonin, of Gil's Music, Brooklyn, is currently urging all members to actively solicit reservations for the event. Another planning meeting is being set up sometime this month.

What's so special about Fischer tables that makes them the favorite of operators coast-to-coast? Plenty!



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EMPRESS 105—105 x 59
EMPRESS 92—91 x 52

Here are just a few of the many outstanding features: NEW, FIELD TESTED, TROUBLE FREE MECHANISM DRAWER • ONE PIECE SIDE AND END PANELS FOR EASY REPLACEMENT IN CASE OF DAMAGE • 2 5/16" CUE BALL FOR THE ADVANCED PLAYERS

Exclusive Fischer Feature
WEDGE-LOCK
and Cushion assembly

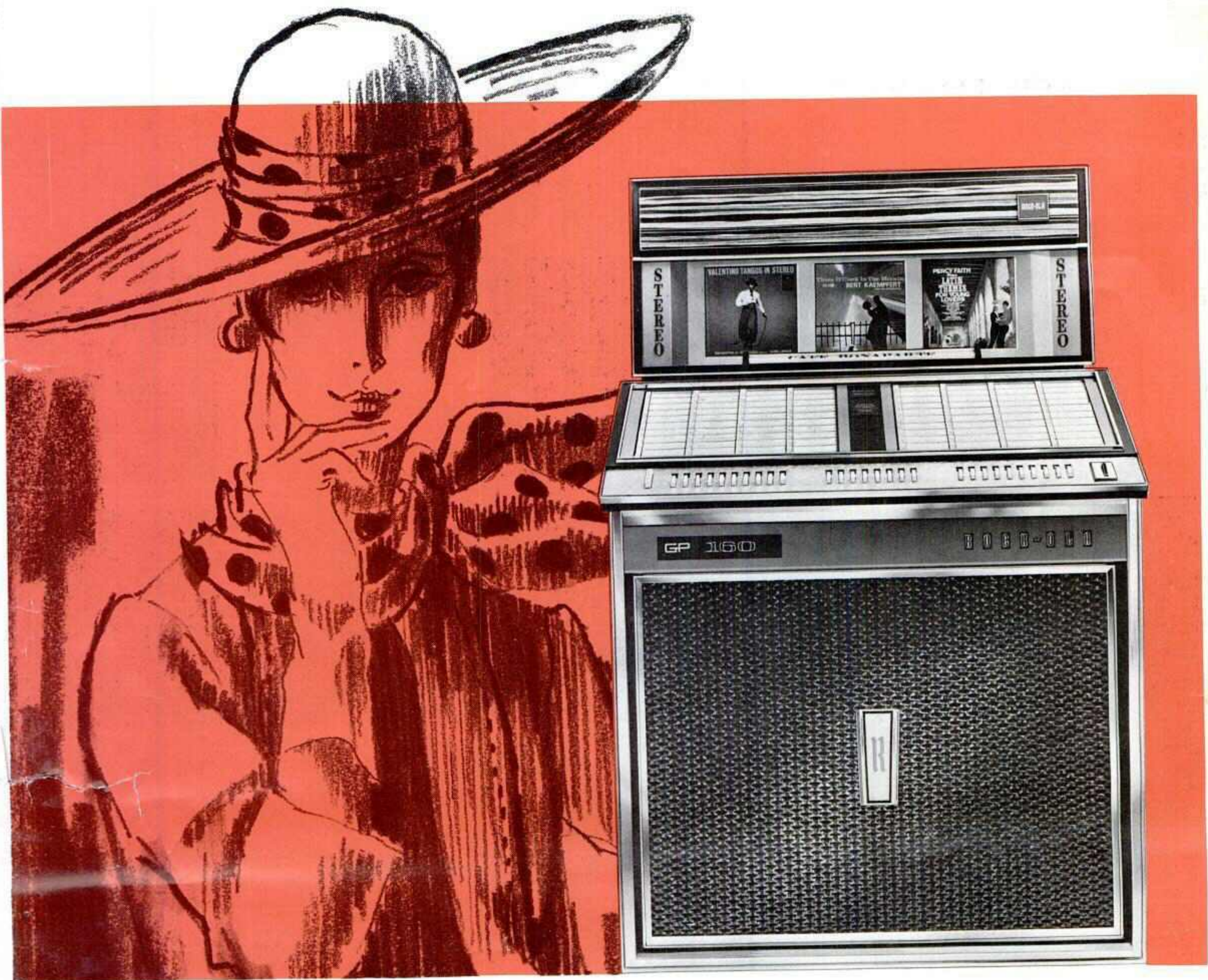
12 unit-lock clamps replace more than 50 wood screws... Wedgelock cushions locks top rail, playfield and frame together in a single, perfectly rigid unit.



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The Rock-Ola GP/160 brings all of the big sound and perfection of Rock-Ola engineering simplicity to a compact design of outstanding appeal. 160 selections, stereo-monoaural. 33 $\frac{1}{3}$ and 45 RPM intermix. Dependable Rock-Ola components assure profitable operation with minimum service. Rock-Ola Manufacturing Corporation, 800 North Kedzie Avenue, Chicago, Illinois 60651.

MODEL 500 PHONETTE WALLBOX. Individual listening pleasure from 160 selections. Personal volume controls. Programs of 33 $\frac{1}{3}$ and/or 45 RPM records. Stereo or monoaural. 50¢ coin chute optional. Model 501—100 selections.

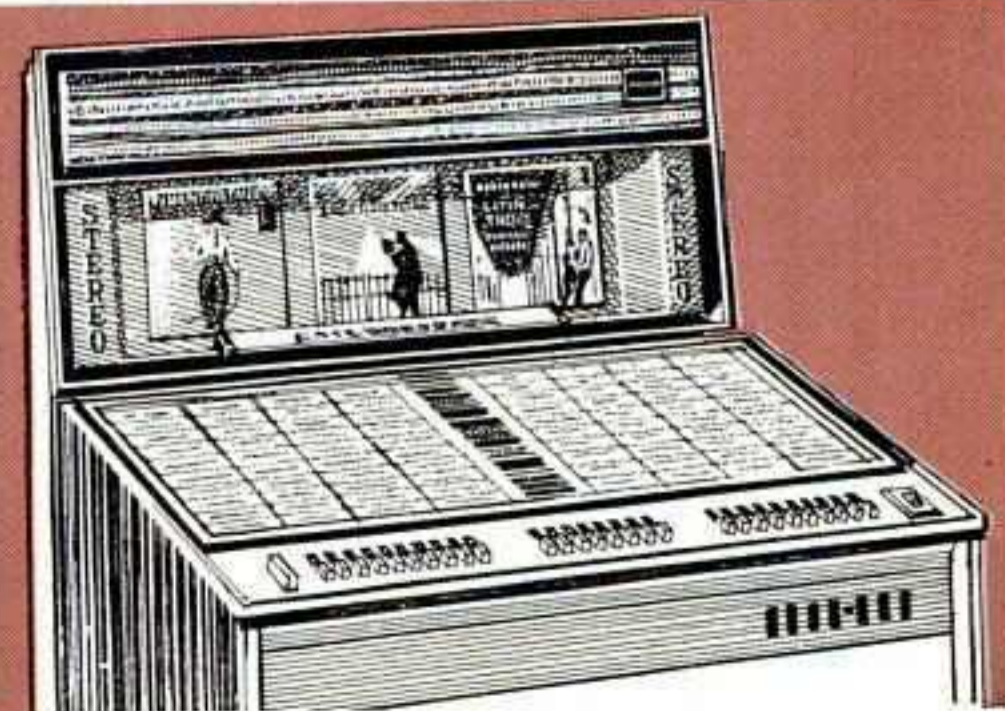
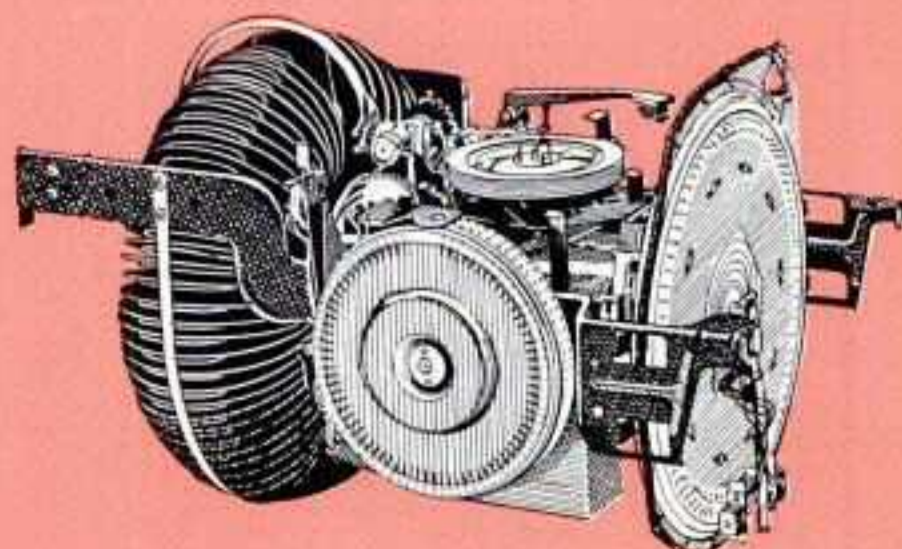
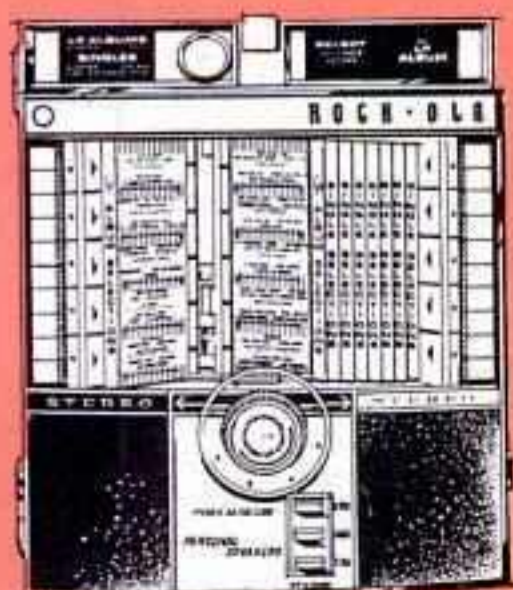
FAMOUS ROCK-OLA REVOLVING RECORD MAGAZINE. Often imitated, the famous Rock-Ola Revolving Record Magazine and exclusive mechanical selector have been proved through years of trouble-free service around the world.

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EASY-TO-READ SELECTOR AND FULL DIMENSIONAL SOUND PANELS. Beautiful profile enhances styling. Stand-up viewing of 160 selections. Dimensional sound panel provides room-filling sound for every location.





Reviews

MORE ALBUM REVIEWS INSIDE

SOUNDTRACK SPOTLIGHT
CASINO ROYALE
 Soundtrack. Colgems COMO-5005 (M); COSO-5005 (S)

Burt Bacharach has written an exceptionally exciting score for this new James Bond movie. The music is alive and thoroughly vivid on all bands. Selling plusses for the LP are the spotlighting of an instrumental by Herb Alpert & the Tijuana Brass and a vocal by Dusty Springfield.



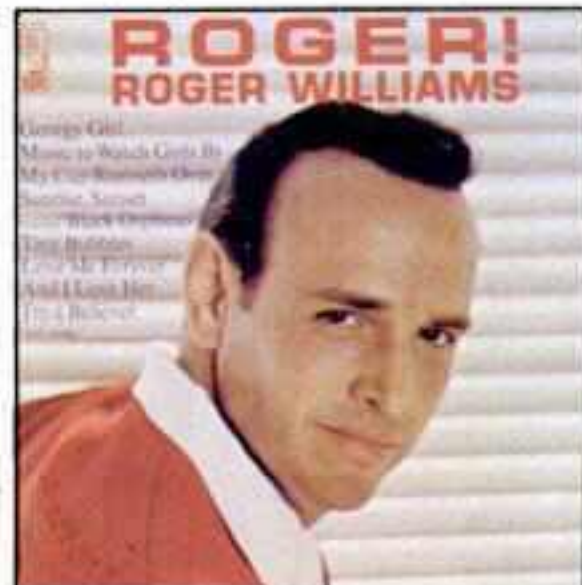
POP SPOTLIGHT
HAPPY TOGETHER
 The Turtles. White Whale WW 114 (M)

One of the hottest acts today, the Turtles should draw top sales interest with this LP, which uses their current smash hit as its title. The sextet also rocks with "Makin' My Mind Up," and "Person Without a Care." "Too Young to Be One" gets a fine, smooth treatment.



POP SPOTLIGHT
ROGER!
 Roger Williams. Kapp KL-1512 (M); KS-3512 (S)

This should be another big one for Roger Williams. The formula is the same, and it's a formula that stands up in the marketplace. Among recent hits, he plays "Music to Watch Girls By," "Georgy Girl" and "My Cup Runneth Over."



POP SPOTLIGHT
FEELIN' GROOVY
 Harpers Bizarre. Warner Bros. W 1693 (M); WS 1693 (S)

A bright, set of 12 numbers that's earmarked for the same success as the group's current single "59th Street Bridge Song," which is featured. The brighter side predominates in such numbers as "Happy Talk," "Happyland," and "Come to the Sunshine." Animals add to the joy in "Peter and the Wolf" and "Simon Smith and the Amazing Dancing Bear."



POP SPOTLIGHT
EQUINOX
 Sergio Mendes & Brasil '66. A&M LP 122 (M); SP 4122 (S)

As the title suggests, Sergio Mendes and Brasil '66 establish a perfect hypnotic balance with their always impressive talents. "Constant Rain," their single, and "So Danco Samba" and "Night and Day" are included in this package which will sell well.



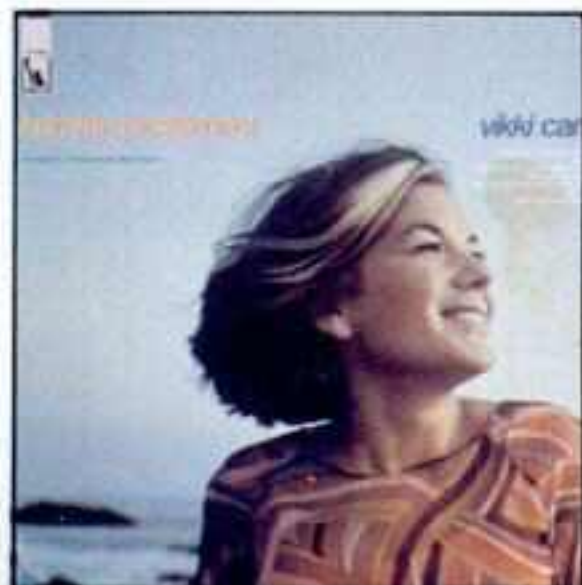
POP SPOTLIGHT
INI!
 The Outsiders. Capitol T 2636 (M); ST 2636 (S)

The Outsiders are chart-bound again with this rockin' album, which includes their hit, "Help Me Girl" and another single "Give Me Time (To Think It Over)." "Kind of a Drag" and "Haunted by Your Love" are other top performances. The group also does well by "I Wanna Be Free," a slower paced number.



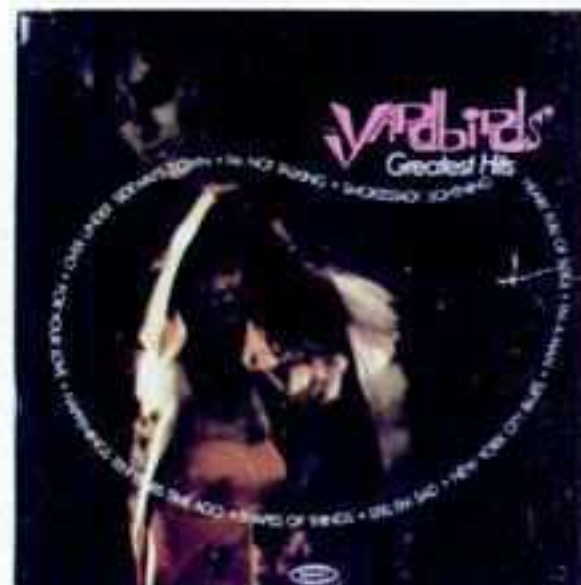
POP SPOTLIGHT
BOB DYLAN'S GREATEST HITS
 Columbia KCL 2663 (M); KCS 9463 (S)

Dylan's big ones—"The Times They Are A-Changin'," "Mr. Tambourine Man" and "Like a Rolling Stone"—are among the 10 selections. A handsome four-color wall poster goes with the album. There's nothing new here, but there's enough strength to put the album high in the charts.



POP SPOTLIGHT
INTIMATE EXCITEMENT
 Vicki Carr. Liberty LRP-3506 (M); LST-7506 (S)

This heavily Latin-flavored album is one of Vicki Carr's best. Her "Meditation" and "Carnival" are fitting tributes to Brazilian music. "Goin' Out of My Head" is delivered in exciting fashion. Backing—alto sax, trumpet, vibes and electric clavichord—is tailor-made for Miss Carr.



POP SPOTLIGHT
THE YARDBIRDS GREATEST HITS
 Epic LN 24246 (M); BN 26246 (S)

A hard-driving collection of 10 of the Yardbirds' numbers that should bring in the teen-age sales. In addition to "For Your Love" and "Over Under Sideways Down," this album offers top jobs on "I'm a Man," "Shapes of things" and "Smokestack Lightning," among others. The tempo is generally up.

POP SPOTLIGHT
THE GRATEFUL DEAD
 Warner Bros. W-1689 (M); WS-1689 (S)

The movement is toward the psychedelic sound and this group is right in the bag. They're popular with West Coast fans, and this LP should spread their fame nationwide. Tunes include "Beat It on Down the Line," "Morning Dew," "The Golden Road (To Unlimited Devotion)."



COUNTRY SPOTLIGHT
A LOSER'S CATHEDRAL
 David Houston. Epic LN 24303 (M); BN 26303 (S)

The Grammy Award winner has another winner here: It's a package of well-recorded material containing, in addition to the title song, "Danny Boy," "Smokey Blues Eyes" and "Wild Honey for Sale." Strong c&w merchandise.



COUNTRY SPOTLIGHT
RECKLESS LOVE AFFAIR
 Wanda Jackson. Capitol T 2704 (M); ST 2704 (S)

"Tears Will Be the Chaser for Your Wine" is her latest chart single, and it'll provide the largest sales impetus. But "This Gun Don't Care" and "The Box It Came In" will also make a hit with her fans. This LP is a winner all the way and will receive heavy radio exposure.



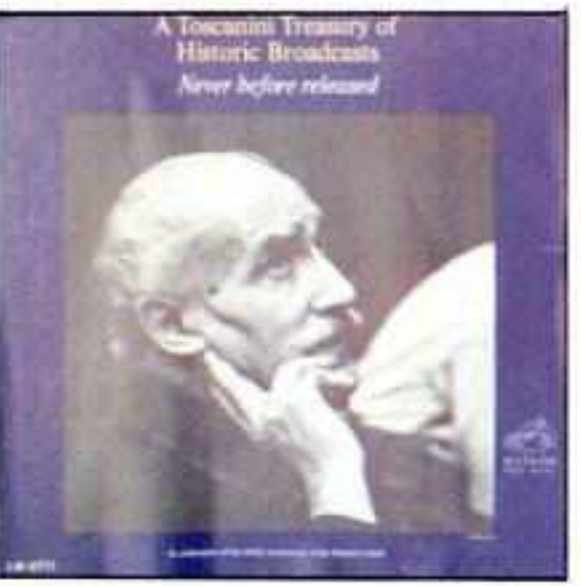
COUNTRY SPOTLIGHT
LOVE MAKES THE WORLD GO AROUND
 Kitty Wells. Decca DL 4857 (M); DL 74857 (S)

This package is as good as money in the bank for dealers handling c&w merchandise. Miss Wells does 12 tunes, many in the true weeper tradition. In addition to the title song, there are "I'm Living in Two Worlds," "I'm Just Not Smart," "The Hurtin's All Over."



COUNTRY SPOTLIGHT
BURNING BRIDGES
 Glen Campbell. Capitol T 2679 (M); ST2679 (S)

Leading off with his hit, "Burning Bridges," Glen Campbell, a top-notch recording artist, sings his way through 11 tunes with sincerity and depth. His graceful rendition of "Just to Satisfy You" and "You Still Got a Place in My Heart" will win him much acclaim.



CLASSICAL SPOTLIGHT
A TOSCANINI TREASURY OF HISTORIC BROADCASTS
 NBC Symphony Orch. RCA Victor Red Seal LM 6711 (M)
 The magnificent maestro is at his best in this five-LP package, complete with an informative booklet of previously unreleased waxings. Included here are works by Haydn, L. Mozart (Toy Symphony), Brahms, Sibelius and Shostakovich (Leningrad). Recorded between 1941 and 1949, the recordings are of shining quality.



CLASSICAL SPOTLIGHT
MOZART: PIANO CONCERTOS, VOL. IV (3 LP's)
 Lili Kraus / Vienna Festival Orch. (Simon). Epic SC 6062 (M); BSC 162 (S)
 Once again Mme. Kraus performs in her graceful, subtle manner, in this, her last series on Mozart. In this grouping are his Nos. 13, 14, 15, 16, 21 and 27 concertos. Another brilliant addition to the cycle—perhaps the best of the group.



CLASSICAL SPOTLIGHT
NIELSEN: SYMPHONY NO. 1
 London Symphony (Previn). RCA Victor LM-2961 (M); LSC-2961 (S)
 Nielsen's first symphonic composition is finally brought to wax in this glowing performance by the London Symphony under Andre Previn. The Danish composer's inventiveness is evident from the opening Allegro argioso. The dynamic prelude to Act II of "Saul and David," concludes the LP.



CLASSICAL SPOTLIGHT
PROKOFIEV: ALEXANDER NEVSKY
 Various Artists/USSR Symphony (Svetlanov). Melodiya/Angel R-40010 (M); SR-40016 (S)
 A stirring rendition of the great Prokofiev work. The USSR Symphony Orchestra, with the RSFSR Russian Chorus and mezzo soprano Yevgeny Svetlanov turn in inspiring performances.



R&B SPOTLIGHT
SPEAK HER NAME
 Walter Jackson. Okeh OKM 12120 (M); OKS 14120 (S)
 Walter Jackson's vocals carry an emotional impact that hits home. He creates varied moods in this repertoire but they are all delivered with sensitivity and understanding. Pop spinners could find something here for their programming, too.