

Billboard

FEBRUARY 4, 1967 • SEVENTY-THIRD YEAR • 75 CENTS

The International Music-Record Newsweekly

U. S. Bids Mushroom Prices for S. R. Tunes

By GERMANO RUSCITTO

SAN REMO—American willingness to invest heavily in San

Hi-Speed Dupe Unit Used by Cap

LOS ANGELES — Capitol has begun duplicating its 8-track tape CARtridges on a new high-speed machine developed in conjunction with Gauss Electrophysics of Santa Monica, Calif. It will be an economic saving in this first stage of cartridge creation.

The machine, the Gauss model G-12, can produce stereo tapes at 240 inches per second (ips), which according to Bill Cara, general manager of the 18-month-old Gauss company, is "two to four times faster than any existing tape duplicating equipment."

Cara, formerly with Ampex, said the key to the machine's speed is its newly designed "focus gap head" which enables lightning speed duplication, while also reportedly eliminating cross-talk. This latter condition

(Continued on page 12)

Remo Festival song material has sent guarantees skyrocketing. Rights to songs were reportedly commanding advances as high as \$7,000, while the master to Les Surfs' version of "Quando Dico Che Ti Amo" had a \$2,000 price tag on it.

The heavy contingent of U. S. publishers, as well as representatives from three Iron Curtain country music festivals were drawn here by the dual attraction of the 17th annual song festival and the debut of the MIDEM event on Sunday (29) at Cannes.

The music executives were shocked in the midst of their heated bidding for new songs by the suicide of a composer-singer, Luigi Tenoco, who performed his own song, "Ciao, Amore Ciao." He shot himself after his song failed to be selected in Thursday's (26) semifinals.

Seven out of 15 were admitted to the Saturday (Jan. 28) finals. Surprises came when Domenico Modugno, Connie Francis, Bobby Solo and Dalida were eliminated. The seven entries are: "E Allora Dai"

(Continued on page 8)

Key Changes Sweep U.K. Mart; Philips Compatible

By GRAEME ANDREWS

LONDON — For the first time, a major British record company has decided to release "compatible" stereo-mono albums—one of several important developments in the British market including a switch of licensee for Hickory, vital key

talks about the future operations of Liberty in the U.K., probably major developments for Pickwick and a special drive on the r&b market by EMI.

The "compatible" product will be launched by Philips in March with six albums in a new "Jazz Life" series on its Fon-

tana label. The release features artists such as Art Tatum and Howard McGhee, some of the product having been recorded before the advent of stereo but subsequently processed for stereo reproduction.

A Radical Step

The Philips move is a radical step in the U.K. where "compatible" disks have never made a major inroad in the market which was confined to imports. However, there was a recent market probe by Pye (which was not continued), and releases from two independents, Ember and Saga, both of whom claim ready acceptance for their compatible disks.

However, Pye reported that consumer acceptance was not large enough to justify the company going into full-scale compatible production. Managing director Louis Benjamin also decided to hold back plans for compatible albums on the domestic market in the hope that an industrywide compatible formula could be worked out.

Philips is guarded about its (Continued on page 10)

Trade 'Tuning in' to Stereo Stations as (Record) Power

By CLAUDE HALL

NEW YORK—As the result of a heavy campaign by FM stereo program directors and managers, the record industry is finally beginning to recognize the influence of FM stereo radio stations on record sales—especially such operations as WPIX-FM, New York, KFOG-FM, San Francisco, and KFNB-FM, Oklahoma City. But dozens of other FM stereo stations in markets across the

nation also use Easy Listening format and are becoming tremendously important in the record exposure of artists like Frank Sinatra, Barbra Streisand, and Herb Alpert & the Tijuana Brass.

Columbia Records recently paid tribute to these FM stereo stations by releasing a stereo single of Streisand's "Silent Night." In addition, the label has been servicing certain juke-

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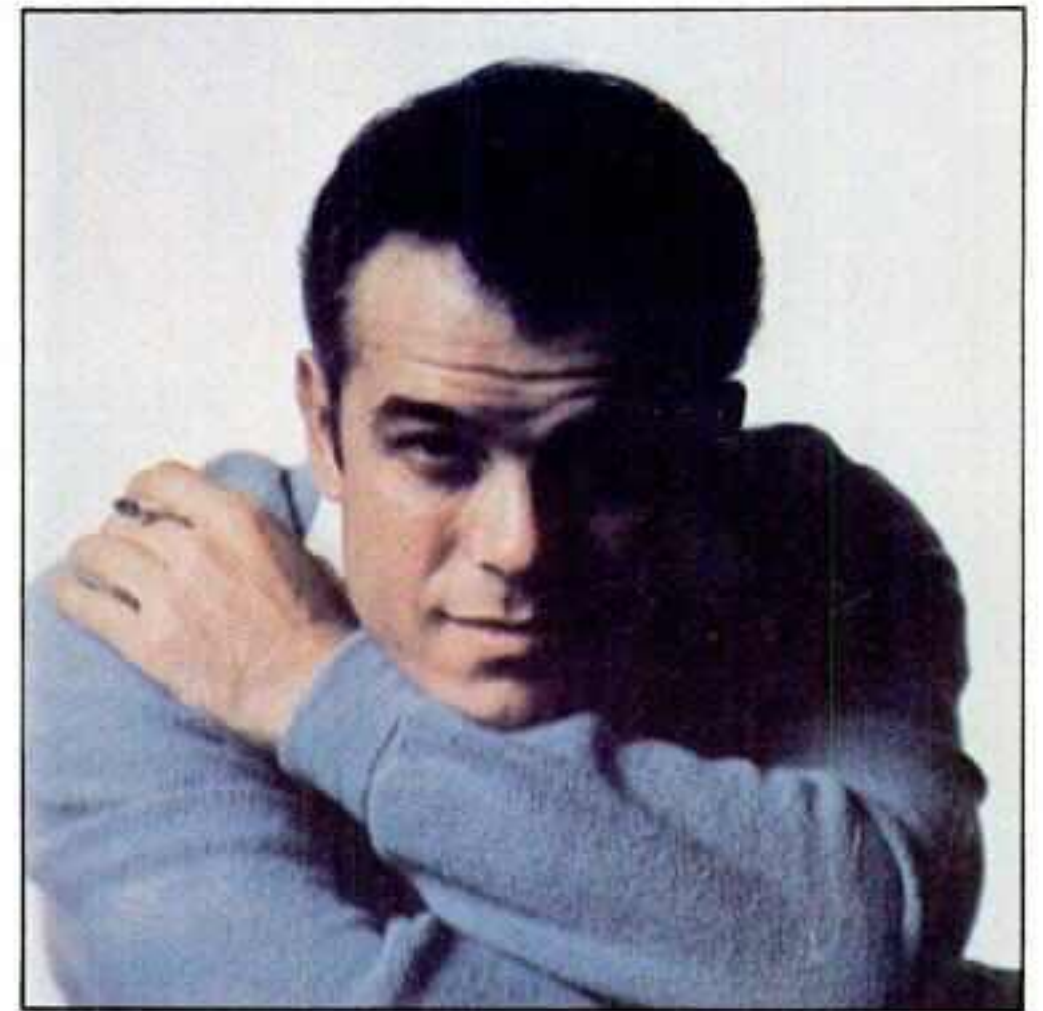
Hello, hello! It's the Sopwith "Camel" (named after the World War 1 airplane), whose "Hello, Hello" (KA-217) is gaining altitude among the Hot 100. Their next hit, "Postcard From Jamaica," will be flying in any day now. Estimated arrival time of their first album—mid-March. The San Francisco group is on Kama Sutra, distributed by MGM. (Advertisement)

MIDEM Making It Giant Yearly

By MIKE HENNESSEY

CANNES—The first ever International Record and Song Publishing Market uniting nearly 300 companies and more than 1,000 music business people from 22 countries got under way in the Palais des Festivals at Cannes Monday (30) with every promise of becoming the music industry's equivalent of the Cannes Film Festival. On the eve of the official inauguration of MIDEM, organizer Bernard Chevry reaffirmed to Billboard that the market had already proved itself in terms of the world-wide response and interest. All 104 available stands have been booked. Chevry, who also organized International Television Market (MPITV) at Cannes each year, said, "The response has been very much better than that for the first International Television Market; its future as an annual event is now assured." MIDEM will be covered by a corps of 150 journalists and will get world-wide radio and TV exposure. Countries represented by TV or radio teams include the United States (CBS News), the United Kingdom (BBC), Russia (Radio Moscow), Yugoslavia, (Continued on page 70)

Spotlight on San Remo . . . Page 53



Julius La Rosa, a DJ. favorite, makes the MGM Celebrity Scene for February. A special set of singles, assembled for air play, features hits from his big-selling album, "You're Gonna Hear From Me" (E/SE-4398) plus his current single, "Our Venetian Affair" (K-13651), title song of the MGM picture from his new album, "Hey, Look Me Over" (E/SE-4437). (Advertisement)

(Advertisement)

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Nick Palmer Worlds of Time If I Ever Love Again



RCA VICTOR



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RCA Gives Palmer Big-Gun Blast-Off

NEW YORK—RCA Victor is wheeling out its heavy promotional and advertising artillery to launch singer Nick Palmer. It's going to be an all-out effort, similar in treatment and expenditure to such past RCA Victor launchings for Al Hirt, John Gary, Peter Nero, the Limelites and Sergio Franchi.

This time, however, Victor will be working closely with General Artists Corp., which

will handle Palmer's bookings, and The Richmond Organization, which will handle the managerial end. GAC President Buddy Howe and his top aides, Bert Bloch and Irvin Arthur, as well as TRO topper Howie Richmond and Marvin Cane, who handles the management division for TRO, joined forces with top Victor executives in New York last week to lay out *(Continued on page 32)*

Albums Spin Into New Groove As a Communications Voice

By ELIOT TIEGEL

LOS ANGELES—Record albums are moving out of the entertainment area and taking on new roles as adjuncts to orthodox news media. Criticism of the LP's as a purveyor of news and as an outlet to air current controversial issues have already been voiced, but it now appears that the die has been cast and the LP will be used

more and more in an information and propaganda role.

While there have been albums recreating history, the field of current events has remained virtually untouched by companies whose thinking has been geared to selling pure entertainment. Events of the past few months indicate that the LP is fast becoming a new form of communications medium.

Out this week, for example, is the new Probe album, "Homosexuality in the American Male," and the Jubilee album of Congressman Adam Clayton Powell's "Keep the Faith, Baby," which is aimed to bail the controversial House Representative out of his money hassle. And recent releases had a deathbed interview with Jack Ruby, murderer of Lee Harvey Oswald; an interview with Oswald in which he discusses his political beliefs; the late Lennie Bruce talking about society and narcotics, a youngster talking about his experience with LSD, and a talk on how to avoid probate by best selling author Norman Dacey.

In each of these instances the concept of recordings as an entertainment medium was heightened to encompass new areas of controversy and topicality.

Free Promotion

Within the last six weeks these albums centering on newsmakers have achieved unprecedented free promotion through the print and broadcast media.

The most recent instance is Jubilee's recording of Congressman Powell's philosophies, including a denunciation of his critics, made headlines across the country. Jubilee's involvement in the Powell situation was itself a newsworthy event, reported a Los Angeles newspaperman. Jubilee head Jerry Blaine's long friendship with Powell prompted him to propose the recording as means of settling a \$164,000 defamation of character judgment, with Powell's royalties set aside toward the payment of the sum owed to Esther James, a Harlem widow. The effect of providing Powell with a means to

earn money provided Jubilee with an avalanche of publicity.

Press Confab

Having seen that national TV exposure can stimulate consumer demand for disks after a Washington press conference to launch Sen. Everett Dirksen's disk debut, Capitol Records has been developing the press conference as a merchandising tool. Top national exposure was garnered when Capitol announced its "Controversy" album, which focused on President Kennedy's assassination and the rhubarb over the Warren Report. Jack Ruby, whose tape is included in the album, died on the morning of the press conference in New York and this stimulated even more news coverage. Capitol Records then took advantage of all this news interest by placing the "Controversy" LP on newsstands which marked another advance in the selling of records.

Capitol is known to have several other highly explosive subjects as documentary follow-ups and it is now anticipated that other companies will start going after timely news stories in a documentary fashion.

CMA Holds a 26-Item Meeting

SAN JUAN, P. R. — The Country Music Association completed its first quarterly board meeting for 1967 Tuesday (24) at the Americana Hotel, covering 26 items on the crowded agenda.

In giving the membership report, committee chairman Hubert Long stated that 110 members have been added to the rolls since the last CMA board meeting, bringing the total membership to 1,778. The board also established five new classifications within the organization membership, which will classify members in this category as benefactors, patrons, sponsors, donors and contributors.

Hal Neely reported on NARM's country music presentation, which will be made by the CMA on March 18 in Los Angeles. This marks the first time the NARM organization has invited a trade association to make a presentation.

Show May 17

Carl Brenner, chairman of a special committee arranging a presentation of country music in New York, reported the show will be staged May 17 and styled after the recent successful CMA show in Los Angeles. Radio stations from across the country will again have an opportunity to join with the CMA in sponsoring the presentation. More than 500 key advertising executives are expected to attend the show.

Frances Preston reported that April 1 has been slated for the official opening of the Country Music Hall of Fame and Museum in Nashville.

Steve Sholes reported on the progress of his committee work in further establishing CMA as an international organization. The overseas offices of Billboard, Cash Box, the Peer-Southern Organization and RCA Victor Records will be assisting in the promotion of country music and the various CMA projects.

In response to the many requests from various country artists, Hank Thompson is heading a committee to establish a Code of Ethics for the CMA members in the artists' category. The Code, which is a basic guideline of conduct, will be made available to all country artists.

The next two CMA board meetings have been set; one in Nashville in mid-April and the other in mid-July at Lake Tahoe, Nev.

(Continued on page 10)

Cap's Premium Dept. Rolling on 3 Fronts

LOS ANGELES—Reel tape, CARtridges and related musical properties, all fall within the province of Capitol's Creative Products premium department.

Harry Mynatt, manager of the premium operation, reports that among his completed projects are an 8-pack cartridge sampler which goes out with all American Motors cars installing playback units and a 4-track stereo reel tape, which is included in all Admiral tape players leaving the factory.

Mynatt is now gearing his thinking to include musical instruments, carrying bags, rec-

ords and tapes as premium items to be used by clients as dealer loaders and incentive items.

Stereo Pack

He has created a special five-album stereo pack consisting of tracks culled from the catalog which may be offered a company's sales force as an incentive bonus for meeting quotas or to a dealer buying a number of cases of a customer's product.

In building his department, Mynatt hired former Kapp Records international sales chief and operations manager Stan Marshal as Eastern sales manager. Marshal will operate from Capitol's offices in Manhattan. He follows by several months the naming of Max Callison as Midwest sales manager in Chicago, giving Creative Products strategically placed salesmen. Mynatt does not foresee hiring any additional salesmen at this juncture, with an office in Atlanta perhaps a year away.

Both Columbia and RCA have doubled the number of men in their New York offices, which means that Marshal faces formidable competition.

Commenting on the American Motors cartridge sampler, Mynatt pointed out that the tape had four specific programs to appeal to all ages. "This way it's easier to change channel rather than change cartridge," Mynatt explained.

The music on the Admiral sampler is aimed at showing off the separation qualities of stereo. The second side of the reel is left blank for the patron's own recordings.

In the album field, Mynatt has created a "Broadway and Hollywood" package for S&H Green Stamps which was tested in Grand Rapids, Atlanta and Holyoke, Mass. as a traffic builder. The LP will now be sold nationally by S&H. Fifty green stamps are pasted right to each album.

Pickwick Chalks Up 6-Mos. Earnings Topping \$4 Mil.

LONG ISLAND CITY, N.Y. — Pickwick International, Inc. reported six-month earnings topping \$4 million for the first time in its history during the period ending Oct. 31, 1966. Pickwick called the six-month earnings the highest in its history, the 14th straight year the firm reported improved sales and income.

The six-month figures, compared to the same period in 1965, are sales, \$4,037,917 (\$3,512,311); pre-tax income, \$459,644 (\$324,039); net income, \$243,251 (\$184,691); and net income a share, 60 cents (45 cents). Cy Leslie, Pickwick president, referred to an August agreement with Capitol Records as a key factor in his company's showing.

"The non-current popular and classical recordings previously issued by Capitol Records, presently available to Pickwick International as a result of our two-year distribution agreement, now form an important part of our Pickwick-33 label," Leslie

noted. "They are a substantial portion of our economy-priced Pickwick-4 and Pickwick-8 stereo tape CARtridges."

Pickwick recently announced the development of thousands of retail outlets for its product in Britain. Pickwick also is stepping up its activities in Canada and in the publishing field. The company's current 16-title release contains seven popular, five-classical and four Hilltop country albums, bringing the total Pickwick-33 catalog to 160 titles.

Kapp Off on a Trip Of South America

NEW YORK—David Kapp, president of Kapp Records, is on a three-week trip of South America, including stops in Buenos Aires, Rio de Janeiro, Bogota and Caracas. Kapp will visit the label's affiliates in each city and will check on new artists and trends.

Cap's Record Country Year

By HERB WOOD

NASHVILLE—Capitol Records leaned on rack jobbers to enjoy a capital country music year in 1966, "racking" up the largest country product sales year in the firm's history, reports Wade Pepper, national country product sales manager. The West Coast label stressed the importance of the country market all during the year, featuring its two top artists—Buck Owens and Sonny James—in separate month-long promotions.

Capitol gave notice it was after its share of the country market in February, when the label named Wade Pepper its national country product sales manager, responsible for the sales and promotions of the firm's country music line.

Pepper, a veteran in the music industry, was transferred from New York to the company's Nashville office, enabling

(Continued on page 36)

WB/Reprise In a Flying First Quarter

LOS ANGELES—Warners-Reprise is off to a strong first quarter, with volume rising over 40 per cent to an all-time high for an opening fiscal period. The combine's December sales covering two major artist promotions for Dean Martin and Bill Cosby, were similarly record-breaking. Half of the Burbank firm's 40 per cent sales boost occurred in December.

Of the two programs, some 900,000 Cosby albums were sold, giving him an edge over Martin, who enjoyed some 850,000 units sold. Based on the major impact of these two in-depth campaigns, built around extremely strong co-op advertising support, Warners-Reprise is estimated to have chalked up over \$5 million in December volume alone.

Reprise launched its Martin campaign on Nov. 1, with Cosby following several weeks later. For Martin the campaign covered one new LP, "The Dean Martin TV Show," his 10-LP catalog plus a Christmas LP released in October.

Cosby's campaign was centered around his four charting albums exclusively. Based on the success of these two holiday promotions, Joel Friedman, marketing vice-president, said the company would have another comparable program next fall.

BUICK RIDING ON STEREO-8

NEW YORK—Buick will begin offering the Stereo-8 car player as a hang-on unit at dealer level beginning Feb. 1. Volvo, the Swedish auto import, will be making a similar offer at the same time.

Merc. Moving to Coast's Musical Artery to Develop Local Talent

LOS ANGELES—Mercury will move from the Sunset Strip to Hollywood, to get where the creative action is, reports Bob Serempa, director of West Coast operations. The move to new quarters is planned within the next 60 days.

"I feel we're in the wrong area," Serempa said. "The real action's down near Sunset and Vine." The move to larger offices closer to where the publishers and independent record producers are situated, is a key step in the company's program for total commitment to the development of Coast-oriented artists.

Serempa, who has been in his executive post since last July, feels that while the Strip area is indeed posh, it's out of the stream of creativity. Mercury

has maintained a suite of Strip offices for the past three years.

The new location will benefit newly hired Coast a&r director Steve Douglas in his search for new, untested artists and material. The company hopes to find facilities with a large rehearsal hall for Douglas' own perusal and for independent producers to work with their artists.

The company will have an open door policy for songs and acts, with special emphasis on rhythm and blues product. Douglas has already begun huddling with r&b producers and will branch out into discussions with pop musicologists.

Douglas, a former Capitol producer, is the third a&r man working for Mercury within the past three years; Jack Tracy

and Doug Moody having preceded him.

Serempa points out, however, that the situation is entirely different now from when these two producers tried to get Mercury tied to the Coast scene. Previously, the Coast office head was alone. Now, Serempa says, there are three executives in the local office, which gives them added depth in seeking out material and maintaining liaison with artists and the home office. The third person in the local office is regional promotion chief Frank Leffel, who handles artist liaison.

During the past three years, Mercury has preened its Hollywood artist roster, with now a select number of acts remaining. These include Les McCann, who appears on Limelight and was recently recorded by Jerry Ross of the Chicago staff, the Smothers Brothers and Johnny Mathis, who do their own production work, with releases on Mercury.

Douglas will not go out and immediately sign up a handful of acts, Serempa emphasized. Instead, he has been given the freedom to selectively search and screen. The emphasis will be on acquiring "working acts" with lasting qualities.

Among the independent producers cutting for Mercury are H. B. Barnum, Marty Cooper, Hank Levine-Larry Goldberg, Steve Clark, Snuffy Garrett and Brad Miller.

New acts will have their choice of label: Philips, Mercury, Smash and Fontana depending on staff preferences and the label's needs for the particular act's specialty.

Long Planning to Broaden Domestic and Intl. Horizons

NASHVILLE—Hubert Long, president of Hubert Long Agency and Moss-Rose Publications here, has mapped out a long-range expansion plan for his various holdings.

Long said "The same motivations which have boosted country music beyond the status of a provincial folk form into national prominence are still at work . . . 1967 will see not only a continued international growth of the Nashville product, but a broadening of base for the music firms who have built their reputations on country music." Long pointed out that Moss-Rose executive Audie Ashworth has cemented a liaison with West Coast producer Snuff Garrett to involve Moss-Rose more deeply in the pop-rock field. The firm will also add to the string of European and Scandinavian representatives acquired in 1966.

In addition, Long's international machinery will represent Don Bowman's Parody Music Publishers and Long's other companies. Ashworth also anticipates increased activity from Husky Music, Pawnee Rose and Stallion Music. Long's publishing-production complex will also make extensive use of Marijohn and Bucky Wilkin of Buckhorn Music. Long purchased Bill Justis' share of Buckhorn in mid-1966.

The expanded pop-music coverage offered by Long's publishing division will also be reflected in the Hubert Long Talent Agency. Associate John Owen is expected to return to the firm shortly, expanding the executive staff to three. Owen will work with new talent, while Grover (Shorty) Lavender will handle the firm's package and club bookings and Louie Dunn will direct his efforts toward increasing the firm's

share of fair and exposition dollars. Long stressed that HLTA will be on the lookout for new artists in both pop and country fields in 1967.

Billboard

INTERNATIONAL MUSIC-RECORD NEWSWEEKLY
Radio-TV Programming Coin Machine Operating
Tape CARtridge Audio Retailing

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BULK VENDING? How was 1966 business? The third annual Billboard survey of the business begins this week and tells all.

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Decca Shows New Product

NEW YORK — Decca Records wound up its top level management meetings here last week with Sydney N. Goldberg, company's vice-president and general sales manager, presenting new disk product and introducing the company's full line of 1967 phonographs and guitars.

Special attention was also paid to the label's giant soundtrack promotion outlined for "Thoroughly Modern Mille" and "A Countess From Hong Kong."

In addition to Goldberg, the two-day sales meeting was helmed by Claude Brennan, the company's national sales manager, and Lou Sebok, assistant general sales manager. Assisting Goldberg in the phonograph and guitar presentations were Mike Ross, general manager of the company's phonograph and guitar division, and Howie Kaye, assistant to Ross.

Tower's Single, Track on 'Riot'

NEW YORK — Tower Records will release a single and a soundtrack album from an upcoming American International film, "Riot on Sunset Strip."

The single features the Standells in a special arrangement of the title number. The soundtrack spotlights the Standells, the Chocolate Watchband, the Enemies, Deborah Travis and the Mugwumps. The LP will be released next Wednesday (8).

C/P Net Sales Hit \$2.6 Mil. in 6-Mth. Period

PHILADELPHIA—Cameo Parkway Records net sales, including publishing income, for the Philadelphia-based disk firm, reached \$2,664,950 in the six-month period ended Dec. 31, 1966.

The per-share figure is based on the 612,950 shares currently outstanding. The Stockholder's equity for Cameo/Parkway, listed on the American Stock Exchange, was \$3.03 per share, or \$1,857,795.

The label's president, Al Rosenthal, in a letter to shareholders, said the sales figure compiled exceeded the total amount recorded during the entire 1966 fiscal year.

Rosenthal pointed out that the net profit reverses the loss that occurred during the same period in the previous fiscal year. Popular recordings on the label contributed heavily to the upswing in sales and profits, according to Rosenthal.

The single went into the stores late last week.

The film, which stars Aldo Ray, Mimsy Farmer, Michael Evans, Laurie Mock and Tim Rooney, will be released March 1.

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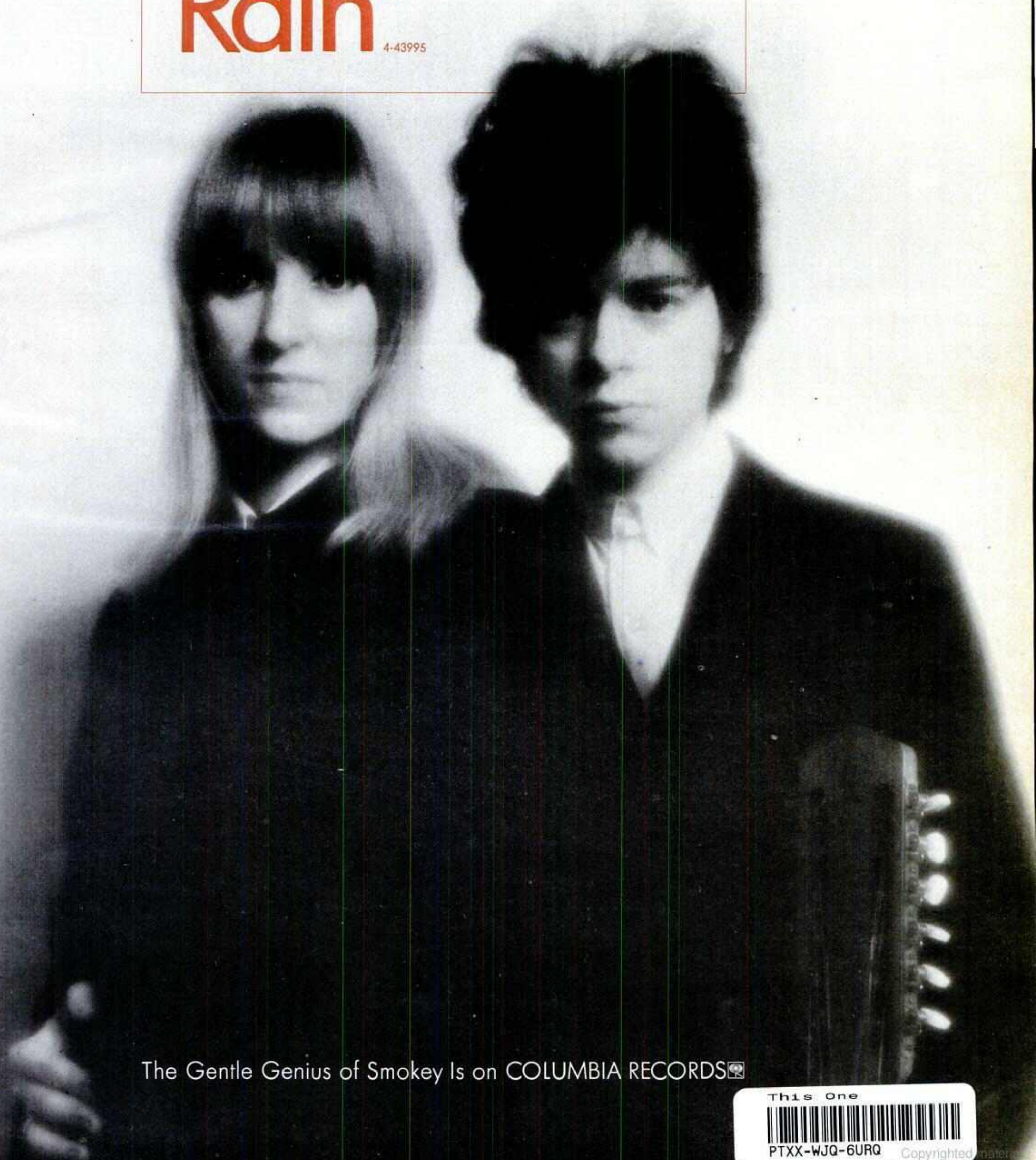
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Epic's Phillips Sharpens R&B

LOS ANGELES — Stu Phillips has several things on his mind. Directly they are: developing a Coast-based roster of rhythm and blues artists for Okeh Records and cutting albums not necessarily based around a hit single for both Okeh and Epic artists assigned to the company's Hollywood office.

The r&b buildup began with the acquisition of Little Richard and the hiring of Larry Williams as a staff producer to work with Phillips in this vein. Williams is also a vocalist on Okeh. Recent artist additions include the Autographs, Triumphs, Johnny Watson, and Nichelle Nichols, all Coast-based.

To hammer home its intention of building a strong roster of r&b names here, the label last Thursday (26) rented the darkened Trip nitery in conjunction with r&b station KGfJ to present a number of its local artists before an invited audience of tradesters.

Promotional Tag

Okeh has devised its own promotional tag for its r&b product, the "Angel Town Sound" to vie with the much discussed "Motown Sound" from Detroit. Artists interpreting the "Angel Town Sound" include Walter Jackson, Major Lance, the Vibrations and the aforementioned local acts who worked out at the Trip last week.

As Epic-Okey's Coast office head, Phillips crosses over into all areas of music. He is serious about developing albums from original ideas, not specifically because a hit single can be merchandised in album form.

Since picking up Little Richard, the artist has cut three singles for Okeh, the first a master buy, "Poor Dog," the second "The Commandants of Love," and his current title, "Hurry Sundown." His first LP, "The Explosive Little Richard," is forthcoming.

Independent Deals

Phillips has several independent production deals for Epic, notably, a Greene and Stone

disk with the Aubrey Twins, out within a month; Randy Sparks creations with the Back Porch Majority; Sparks development of Kin Vassy, a Back Porcher doing a solo and Barry Friedman's works with the Kaleidoscope.

Phillips rounds out his first year with Epic April 1. Among the middle of the road acts he records are Bob Crane, comic-drummer, and Nancy Ames, who has just completed one LP and is scheduled for another for summer release.

Executive Turntable

Geoffrey Bridge and M. O. Hamilton have been appointed joint general managers of EMI overseas division in a move to strengthen top management of the group, following the switch of group managing director John Wall to the U.K. government to reorganize the post office. Bridge has been replaced as managing director of EMI Records by Ken East. The appointments became effective Wednesday (1). Bridge, formerly in the overseas division, has been with EMI Records two years. He was appointed group records director. East was deputy general manager of the overseas division until last September when he returned to his native Australia to take up a senior post with the EMI company there.

Irv Biegel has been named director of national sales for Bell Records. He'll report to Larry Uttal, president of Amy-Mala-Bell. Biegel was general manager of Palmer Records, the Handleman subsidiary. Prior to that he was general manager of Golden World Records. For more than four years, he was national sales manager of Tamla-Motown Records. . . . David Greenman has been promoted to national sales manager for United Artists Records. A veteran of 20 years in the music and recording industries, Greenman has been with UA for 2½ years. His most recent posts were eastern sales manager and assistant in sales to Michael Lipton, vice-president and director of marketing. He will report directly to Lipton.



GREENMAN

Larry Sikora has been appointed sales manager of Wyncote and Wonder, Cameo/Parway Records budget labels. Sikora was previously assistant sales manager for the budget labels. Before joining Cameo, Sikora was eastern regional sales manager for Premier Albums, Inc. . . . William (Bunky) Sheppard has been given a long-term contract by King Records as a&r director and promotion chief. A 10-year veteran of the record industry, Sheppard owned and operated Apex Records during the 1950's and produced the hit, "Island of Love," by the Sheppards. He has also been associated with Vee-Jay.



SIKORA

Mrs. Anne Bakst has been appointed assistant to Samuel Trust, director of publisher administration for Broadcast Music, Inc., New York. Both Mrs. Bakst and Trust report to Mrs. Theodora Zavin, BMI vice-president in charge of performing rights administration. . . . Hal C. Davis of Pittsburgh has been elected international vice-president of the American Federation of Musicians of the U. S. and Canada, AFL-CIO. Victor W. Fuentealba, of Baltimore, has been elected to the union's International executive board. Davis has been president of Pittsburgh Musical Society, Local 60, AFM, since 1948. He succeeds William J. Harris, who has resigned. Fuentealba comes to the board while continuing to serve as president of Baltimore's combined Locals 40 and 543. He will fill the vacancy created by Davis when he moves to the vice-presidency.

Anthony Martell has been named regional manager for the New York region for Columbia Records. He is succeeded by Joseph Rieland, who now becomes regional manager for the Northeast Central region, the position Martell held. Martell joined Columbia in 1958. Rieland became associated with Columbia in 1960. Rieland's new duties will involve directing all sales activity in Pittsburgh, Detroit, Cincinnati and Cleveland markets.

Frank Calmita has been promoted to director of promotion and merchandising services for CBS International. Calmita, who most recently served as manager of promotion and merchandising services, will be responsible to Harvey L. Schein, division vice-president and general manager, for promoting CBS Records product sold by foreign affiliated companies, maintaining artist relations concerning CBS International activities, and providing merchandising counsel to affiliated companies. He also will direct the release of press and public information for the international division. . . . Jane Gibbs has been named a New York representative for Motown Records promotion. She was associated with Liberty Records in New York in a similar capacity.

Eddie Kalish has been set by Harold Rand & Co. to head a new division designed to handle clients in the music and recording fields. Assisting Kalish in his new post will be Martin Goldblatt, a member of the Rand agency who was formerly executive assistant to Don Kirshner, president of Columbia. (Continued on page 10)



RUBIN MITCHELL, left, is being primed for a build-up by Capitol Records' Tom Morgan, seated, and arranger-conductor Ray Ellis, after recent recording sessions in label's New York studios. The pianist's first LP will be released in mid-February.

UNI Off to Early Start As Master Wheels Spin

LOS ANGELES—UNI Records, MCA's new West Coast label, unfurled its colors two weeks prematurely of its scheduled Jan. 31 blastoff when it bought a hot master two weeks ago.

UNI had planned to release its first single Jan. 31, but when national promotion director Russ Regan heard "Acapulco Gold" by the Rainy Daze, he bought the master from Frank Slay's Chicory label, which forced the early entry into the field.

UNI's second disk, and the one destined for formal presentation on Jan. 31, is "The French Girl" by the Daily Flash, a Greene/Stone production.

In the personnel department, UNI has signed a non-exclusive deal with Cliffie Stone to sign UNI has signed a nonexclusive artists and produce country records. Ned Tannen, MCA vice-president and liaison man with UNI's quartet of executives—Dave Pell, a&r administration; Gene Block, sales; Sam Ashe, talent relations and Regan, promotion—cited Stone's long association with MCA.

Signed for MCA Music as exclusive writers are Billy Chadwick and Jerry Goldstein, who will also handle a&r sessions for UNI, Tannen added. Gracing the artist roster is the Factory, with Marshall Lieb assigned as producer.

UNI can expect to receive product from recently formed No. 1 Productions, the Larry Goldberg-Hank Levine independent firm. The label is additionally talking with copious independent producers for product fulfillment.

The accent is on youth, Tannen explained, in writing producing and performing. The ideal prize is to find some performer who can develop as a record name and then be spotlighted in a feature film or on TV through MCA's Universal Pictures or Universal TV. The talent hunting also covers writers.

Tannen, a former agent for 10 years with MCA, explains his role as "seeing that it runs like a business."

The emphasis will be on developing new acts, not spending hefty amounts of money to buy established artists.

The initial planning for UNI was to lock into West Coast trend sounds. But now the thinking runs into the country field and the executives are also eyeing international imports and soundtracks from Universal film and TV properties.

In this vein, Tannen says the firm will look for "unusual" tracks. The corporate attitude is to find the young creators and give them their wind. MCA's solid finances allows this. MCA won't second-guess its young creators. The company simply wants people who know what's happening with the young, contemporary market.

Library Assn. Hears Talk On Pop Music

ROCHESTER, N. Y. — Jay Leipzig, public relations director of the Big 3 Music Corp. (Robbins - Feist - Miller), discussed pop music at the annual meeting of the Music Library Association. Leipzig, who substituted for Arnold Maxin, Big 3 head, expressed Maxin's views on the changing nature of pop songs, their sociological significance and the importance of the nation's libraries as a repository.

The association's membership indicated interest in developing closer ties with the pop music field. Leonard Feist, executive secretary of the National Music Publishers' Association, panel moderator, assured the session that steps will be taken to improve the flow of information from major music publishers.

Other members of the panel on "The Publication of American Music" (Continued on page 10)

Atco Gets Cream's U.S. Distrib Rights

NEW YORK—Atco Records has obtained American distribution rights by the Cream, a new English trio, which has had two singles on the British charts. Atco is releasing a single "I Feel Free" this week and expects to have an album, "Fresh Cream," out in February. Members of the Group are Ginger Baker, drums and vocals; Jack Bruce, bass guitar, harmonica and vocals, and Eric Clapton, guitar and vocals.

Distributors to See Musicor Albums

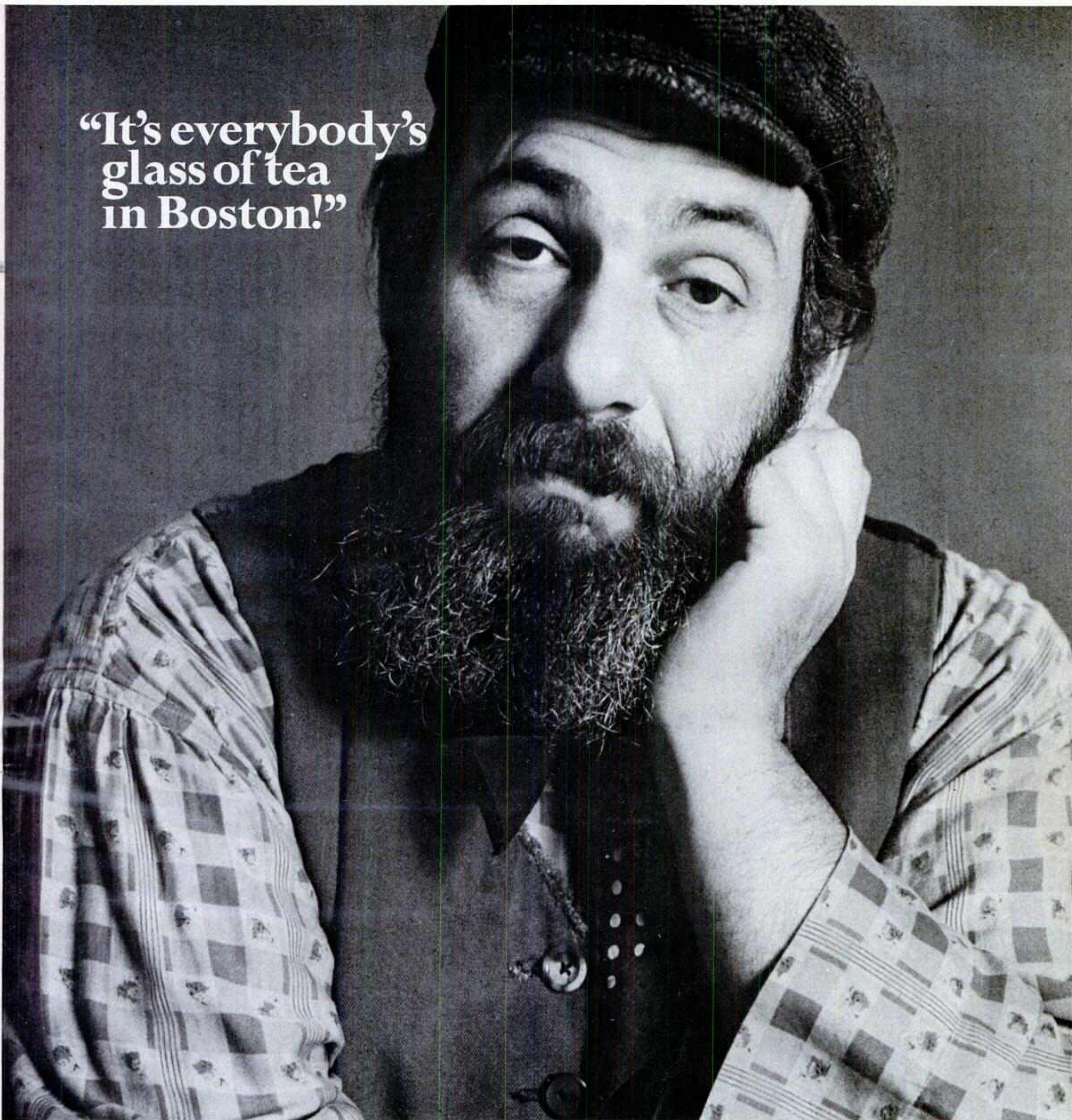
NEW YORK—Musicor Records will introduce in the next two weeks its first releases of 1967 to its distributors across the nation. The 10 albums feature such artists as Gene Pitney, George Jones, Tito Rodriguez, and the first Dynamo Records LP, featuring Inez and Charlie Foxx, which Musicor distributes.

Unveiling the line for distributors and salesmen will be Chris Spinosa, vice-president in charge of sales; Danny Fortunato, national promotion director; and Irwin Rawitz, assistant sales manager.

Diamond in Deal

NEW YORK—Diamond Records has signed an agreement with Past, present and Future Productions, Inc., a subsidiary of Aaron Schroeder Music, for the release of all new disks by the Del Satins on the Diamond label. The first release under the new agreement, according to Joe Kolsky, Diamond president, is "Hate, Love, Revenge (If I Want You to Cry)". It was produced by Ritchie Adams, Irwin Levine and Wally Gold.

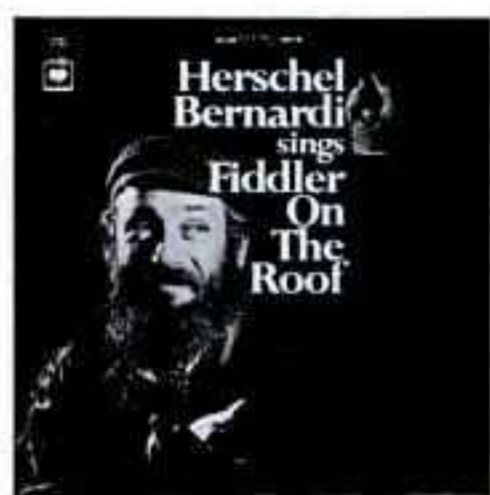
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glass of tea
in Boston!”**




Herschel Bernardi’s show-stopping single “If I Were a Rich Man”

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from
his
great
album



OL 6610/OS 3010

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HONORED BY 300

Gabler Gets Gold Platter Lunch

NEW YORK — In his 25 years with Decca Records' artists and repertoire department, Milt Gabler accumulated 30 gold records and lots of good friends. Close to 300 of those good friends gathered at the St. Regis Roof in New York last Friday (20) to salute his quarter-century of active service and commemorated his 30-gold-disk achievement with an inscribed gift platter from Tiffany's.

The tone of the salute was sentimental and appreciative. Through the years, Gabler dealt with almost every top performer in the business, major publishers and songwriters and if they weren't able to toast him personally at the luncheon they did it by special tape recording or telegram. They did it in verse and in prose, but the message whether gagged up or straight communicated the high esteem in which Gabler is held.

A lively spirit was maintained throughout the salute by William B. Williams, WNEW disk jockey, who came equipped with quips and also was fast on the ad lib draw. Among the well-wishers who spoke were

Leonard W. Schneider, executive vice-president of Decca; Stanley Adams, ASCAP president; Bob Sour, BMI president; Charlie Tobias, Mitch Miller, Sy Oliver, Bob Eberle, Charlie Shavers, Chubby Goldfarb, Father O'Connor and Joe Csida. On tapes were Fred Waring, Sammy Kaye, Guy Lombardo, Lawrence Welk and Brenda

Lee. A highlight was Louis Armstrong's rendition of "Hello, Milt," a parody of "Hello, Dolly!" written by Johnny Marks.

Steve Sholes, who has filled in more than 25 years in the a&r department of RCA Victor, mentioned it's not easy to remain in an a&r seat with one company for so long a time. "I don't know how Milt did it," he said, "but my technique was to get lost when things got hot."

The way things went for Gabler at the salute, he doesn't have to get lost.

ENTERTAINERS FOR GRAMMY

NEW YORK—Three groups have been commissioned to date to entertain at the March 2 Grammy Award ceremonies of the National Academy of Recording Arts and Sciences. Woody Herman and his Orchestra, and the Blues Project will perform in the Grand Ballroom of the New York Hilton, while Les Brown and his Orchestra will play at the Beverly Hilton Hotel in Beverly Hills. Presentations also will be made in Chicago and Nashville.

ABC's Berger Going On a World Tour

NEW YORK—David Berger, vice-president of ABC Records' international department, left last Wednesday (25) on a two-month world tour that includes 13 countries, Hong Kong and Hawaii. Berger began his trip by attending the San Remo Festival. Other stops include Hamburg, London, Amsterdam, Paris, Madrid, Rome, Tel-Aviv, Athens, Johannesburg, Sydney, Manila, and Tokyo.

He will meet with licensees of all ABC labels and present releases announced at the recent ABC convention in Florida. A highlight will be the introduction of the BluesWay label. Berger plans to return to the United States in April.

San Remo Tunes

• Continued from page 1

(published by Settebello), performed by Giorgio Gaber (Rifi) and Remo Germani (MGM); "La Musica e' Finita" (Ariston) by Ornella Vanoni and Mario Guarnera (Ariston); "La Rivoluzione" (Sugarmusic) by Gene Pitney (Musicor-CGD) and Gianni Pettenati (Fonit-Cetra); "L'Immensita" (Clan) by Don Backy (Clan) and Johnny Dorelli (CGD); "Proposta" (Cicogna) by I Giganti (Rifi) and the Bachelors (Ricordi); "Quando Dico Che Ti Amo" (RCA-Italiana) by Annarita Spinaci (Interrecord) and Les Surfs (Festival-CGD); "Io, Tu E Le Rose" (Nazionale) by Orietta Berti (Phonogram) and Les Compagnons De La Chanson (CBS-France).

Excitement and last-minute substitutions characterized the hours preceding the fest opening. Johnny Rivers (Liberty), expected to sing "Devi Avere Fiducia in Me," canceled. He was first substituted by the Hollies, and finally by Carmelo Pagano (RCA-Italiana), winner of the 1966 Roman Festival of Roses. Also Christophe of French AZ was substituted by SAAR's new talent, Gidiuli.

GOODMANS BUY 2 S.R. SONGS

SAN REMO — Gene and Harry Goodman have acquired two songs performed at the Festival here. They are "Cio, Amore, Cio," by Luigi Tenco, who committed suicide when his song wasn't accepted for the semi-finals, and "La Musica est Finita," which entered the semi-finals.

The songs were obtained for the U. S. and Canada and have been placed in the catalog the Goodmans acquired last week which holds 67 copyrights by the late Django Reinhardt.

Market Quotations

(As of Noon Thursday, Jan. 26, 1967)

| NAME | 65-66 | | Week's Vol. in 100's | Week's High | | Week's Low | | Week's Close | Net Change |
|---------------------------|-------|-----|----------------------|-------------|-----|------------|--|--------------|------------|
| | High | Low | | High | Low | | | | |
| American Broadcasting | 93½ | 62 | 1405 | 83½ | 76 | 82 | | +3 | |
| Admiral | 55½ | 28½ | 1188 | 34 | 30½ | 31½ | | -1¼ | |
| Ampex | 30¾ | 17 | 5147 | 30¾ | 27¾ | 29 | | +1½ | |
| Audio Devices | 41¼ | 17 | 496 | 27 | 22¾ | 26¼ | | +3 | |
| Automatic Radio | 73¼ | 2¾ | 75 | 4½ | 4 | 4¼ | | -¼ | |
| Automatic Retailer Assoc. | 58½ | 42½ | 125 | 58½ | 56 | 57¾ | | +1¾ | |
| Cameo Parkway | 4¾ | 1¾ | 48 | 2¼ | 2½ | 2¼ | | Unchg. | |
| Canteen Corp. | 36¾ | 18¼ | 314 | 27¼ | 26 | 26¾ | | +¼ | |
| CBS | 68 | 42 | 475 | 67 | 63¾ | 64¾ | | -¾ | |
| Columbia Pic. | 39¾ | 22¾ | 70 | 34¼ | 33½ | 33¾ | | +¼ | |
| Walt Disney | 94½ | 40¾ | 585 | 94½ | 87 | 88¾ | | -¼ | |
| EMI | 5¾ | 3¾ | 178 | 3¾ | 3½ | 3¾ | | -¼ | |
| General Electric | 120 | 80 | 1475 | 91½ | 87½ | 88¾ | | +½ | |
| Handleman | 24½ | 13¾ | 119 | 24½ | 22 | 23¾ | | +1 | |
| MCA | 61¾ | 28¼ | 201 | 41¾ | 39 | 41½ | | +½ | |
| Metromedia | 55¾ | 25 | 386 | 45½ | 42 | 43¾ | | -1¾ | |
| MGM | 39¾ | 24¾ | 761 | 37 | 33 | 34½ | | +1¼ | |
| Motorola | 233½ | 90 | 1804 | 116¾ | 102 | 116 | | +11¾ | |
| RCA | 62¼ | 36¾ | 1635 | 47¾ | 45½ | 46 | | -¼ | |
| Seeburg | 32¾ | 11¾ | 490 | 18¾ | 17 | 17½ | | +¼ | |
| Tel-A-Sign | 5¾ | 1¾ | 50 | 2½ | 2 | 2 | | Unchg. | |
| 3M | 86¾ | 61 | 816 | 83¾ | 79½ | 83 | | +3¾ | |
| 20th Century | 38½ | 25¾ | 1080 | 38¼ | 34¼ | 37¾ | | +3 | |
| U-A | 33 | 21¼ | 1289 | 33 | 30¾ | 33 | | +2½ | |
| WB | 19¾ | 11¾ | 352 | 18¼ | 17½ | 17¼ | | -¾ | |
| Wurlitzer | 24½ | 15½ | 251 | 23¾ | 21¾ | 22¾ | | +1½ | |
| Zenith | 87¾ | 46½ | 1243 | 59½ | 55½ | 58¼ | | +¾ | |

OVER THE COUNTER*

(As of Noon Thursday, Jan. 26, 1967)

| | | | |
|-----------------|-----|-----|---------|
| Dextra Corp. | 2 | 1¾ | 1-15/16 |
| GAC | 4¼ | 4¾ | 4¼ |
| Jubilee Ind. | 6¾ | 5½ | 5½ |
| Lear Jet | 22 | 19¼ | 20½ |
| Mills Music | 24¼ | 23 | 24¼ |
| Pickwick Inter. | 7½ | 7½ | 7½ |
| Telepro Ind. | 4¾ | 3¾ | 3¾ |

*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.

Ruth Lyons Ends Career

CINCINNATI—Ruth Lyons, famed star of WLW radio and television, retired Friday (27) from her popular "50-50 Club" because of ill health. The program will continue, however, with Bob Braun as permanent host. In retiring, Miss Lyons ends a broadcast career which started in 1929.

Ruth Evelyn Reeves was born and raised in Cincinnati. She adopted the name Ruth Lyons when she started work at WKRC Radio in 1929. Miss Lyons joined WLW in 1942 and was a hit with listeners and sponsors on "Morning Matinee," "Petticoat Partyline" and "Consumer's Foundation." Then came "50 Club," so named because

she performed on radio before a daily studio audience of 50 people. Later the show moved to a larger studio, which earned it a new name, "50-50 Club."

In 1949 Miss Lyons tried something new—television—and was an instant hit. In the ensuing years her fantastic appeal led to "50-50 Club" being expanded to 90 minutes, televised through Avco's WLW-T, WLW-D, WLW-C, and WLW-I in Cincinnati, Dayton, Columbus, Ohio, and Indianapolis, respectively. In 1939 she started her famous Christmas Fund, which collected contributions from listeners and viewers to aid and comfort hospitalized children. The fund collected and distributed over \$5 million in 27 years.



KISSING AND KNACKING

GET THE KNACK FEBRUARY 6.



FEBRUARY 4, 1967, BILLBOARD

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"ONE MORE MOUNTAIN TO CLIMB"

D-217



RONNIE DOVE



From his new LP (S) D 5007

Produced by Phil Kahl

DIAMOND RECORDS

Arranged by Bill Justis

Key Changes Sweep U.K. Mart; Philips Compatible

• Continued from page 1

official move into compatible and no plans have been re-

vealed for extending compatible to classical and popular lines. The industry here is handicapped by the slow change-

over to stereo players by the British public. Many mono record players still not having the lightweight pick-ups.

Stereo Success

Philips has successfully marketed stereo product, suitable also for mono playback in Germany and other countries, as have DGG whose U.K. subsidiary Polydor has imported such disks. Pye, too, has found that it is necessary to produce similar product for its European commitments.

The decision of a U.K. major to go compatible is a radical step, and the rest of the industry will watch Philips results closely. The industry is keen to eliminate the cost of duplicate pressing, stocking and invoicing.

Philips, however, is the only one of the four biggest disk companies here not deeply involved in the current flurry of activity over catalog licensing arrangements for the U.K. market with U. S. labels.

Latest affiliation switch planned is for Hickory to move from Pye to Decca, who will put it out on the London label under a split London-Hickory logo. Hickory has had its own label with Pye for the last three years, scoring here with the Newbeats and Sue Thompson. Decca recently launched Monument here and is known to be swinging more into deals to acquire U. S. catalogs—with another big pact pending with a West Coast label.

Meanwhile, talks have been set between top EMI executives and Liberty personnel headed by label chief Al Bennett next week, to discuss the label's future in the U.K. Its pact with EMI expires mid-year and Liberty has examined in detail the prospects of setting up its own operations in each European country (Billboard, Jan. 14). Final decisions will be taken soon after the talks with EMI.

Another Change

Another major change in the British and European marketing fight could come about as the result of important talks being held by EMI in London Wednesday (8) at which Fred Baron, international sales direc-

tor of Pickwick International, will have meetings with EMI's associates from Sweden, Denmark and Holland. The meeting will be attended by EMI executives and possibly by Monty Lewis, managing director of Pickwick U.K., who is scheduled to fly to New York for talks Monday (30).

An added flareup in the sales battle has been touched off by the budget price company, Associated Recording, announcing a bulk-buying discount for dealers taking its Saga records and other product.

Meanwhile, the increase in popularity of r&b material on the U.K. market has led to an intensification of EMI's attack on this trade segment in an attempt to wrest sales from Atlantic, Chess and other lines. Not content to rely on its great success with Tamla Motown, EMI has started a special campaign titled, "Reach Out for Tamla Motown in 1967," backed up

CMA Meeting

• Continued from page 3

Following the conclusion of the CMA board meeting, the officers and directors were guests of Peer-Southern for dinner and a special stagelike at El Convento in Old San Juan. Angel Fonfrias, who heads Peer International in Puerto Rico, and Roy Horton of Peer's New York office served as co-hosts for the group, on behalf of Mrs. Monique Peer-Morris, president of Peer. In addition to dinner, the CMA directors were treated to the Ramon de Cadiz Flamenco Ballet, and a special presentation of Puerto Rican country music.

Liberty Assn.

• Continued from page 6

can Music" were Felix Greissle, editor in chief of Edward B. Marks Music Corp., who spoke about the standards of editing and publication; Arthur A. Hauser, president of Theodore Presser Co., who reviewed the history and economics of American music publishing; and Stuart Pope, managing director of Boosey & Hawkes, Inc., who covered music marketing, distribution and promotion. Feist closed the meeting with a discussion of the future of American music publishing.

by a special dealer sales aid unit with a placard and album browser unit. Additionally, the company has strengthened its radio promotion with a twice a week program on Radio Luxembourg, "Soul Supply," named after the r&b series featuring one or two single releases a week, which EMI uses to give added promotion to selected licensed repertoire on all its labels.

Capitol Series

The Soul Supply series followed the launching of a special Capitol series, "Discotheque 67," to focus attention on the label's r&b product. Disks by Bunny Shivel, Lou Rawls and Cannonball Adderley have been released in this series which carries its own additional logo on Capitol and features a different single each week. The series was started last year as "Discotheque 66" and has been carried on because of its appeal to dancehall operators, record dealers and disk jockeys who find the extra identification an aid to selecting records for customers or programming. Soul Supply operates in a similar way and has built up a strong "brand image" with both the trade and consumers.

FILM ON FILM FROM PROJECT 3



POP SPOTLIGHT

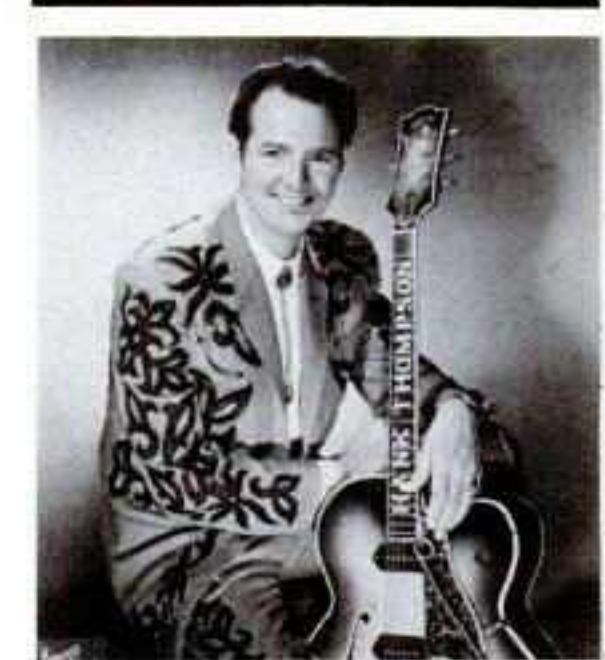
FILM ON FILM

Enoch Light & the Light Brigade. PROJECT 3 PR 5005 (M); PR 5005 SD (S)

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

Inadvertently, last week's Album Reviews in Billboard assigned an incorrect label identification to this LP which was selected as a Spotlight Pick.

FILM ON FILM is on PROJECT 3



Hank Thompson and the Brazos Valley Boys ask "Where Is the Circus?" in their newest release for Warner (Warner WI664-M, WS1664-S). And Hank and the Boys can tell you; they've held the undisputed position of America's No. 1 Western Band for over 11 years and their immense popularity takes them on a merry chase of hundreds of personal appearances each year. Hank's talents as a singer, bandleader, and songwriter are surpassed only by his superb handling of a guitar—a Gibson, the choice of versatile performers.

(Advertisement)

THANK YOU TOP 40 RADIO

for your HUNDREDS OF LETTERS

regarding

SINCOMPERNEER

Jonna Gault
Management
MILTON PHILLIPS
M. A. P. RECORDS
Beverly Hills



KNACK OUT

GET THE KNACK FEBRUARY 6.



Executive Turntable

• Continued from page 6

Screen Gems. Prior to joining Rand, Kalish was publicity-advertising director for Greengrass Associates and GLG Productions. . . . Wayland (Stubby) Stubblefield has joined Hickory Records as a promotion man. He comes from Pamper Music, where he held a similar capacity. He has also been associated with Columbia Records distributors in Texas and Louisiana.

★ ★ ★

RCA Victor in Canada appointed W. G. (Bill) Patterson as product manager at head office in Montreal. Patterson has been with RCA Victor's sales staff a number of years in various cities, most recently in Vancouver, and is now involved in several facets of the business. He succeeds Stan Kulin, recently moved to RCA Victor's international division in New York. . . . Al Mair has been appointed field sales promotion manager of the Compo Co., Montreal, to be responsible for radio and TV promotions in Canada. Mair has been in promotion with Compo's Ontario subsidiary, Apex Records, for three years, and will remain headquartered in Toronto.

New Ontario sales promotion representative for RCA Victor in Canada is Ed Preston, formerly musical director of Station CHML, Hamilton, Ont. Preston was with CHML some 16 years, interrupted by several years as manager of the record department in Eaton's department store in Hamilton and a stint as a professional musician. . . . Capitol Records (Canada) has appointed Ronald M. B. Cook as Ontario sales promotion representative, to be responsible for radio station promotion of all product and for special local promotions involving artists. Cook was formerly with Station CHIN, Toronto, in the sales and promotion field.

JIMMY ROSELLI REALLY SELLS!



stereo

JIMMY ROSELLI • SOLD OUT, CARNEGIE HALL CONCERT • UNITED ARTISTS • UAL 3564



**JIMMY
ROSELLI**

SOLD OUT

**CARNEGIE HALL
CONCERT**

YOU DO SOMETHING TO ME
I GET A KICK OUT OF YOU
A FOGGY DAY
STRANGERS IN THE NIGHT
VESTI LAGUIBBA
A FOOL IN LOVE
YOU'RE NOBODY TIL SOMEBODY LOVES YOU
I ONLY HAVE EYES FOR YOU
I'M SITTING ON TOP OF THE WORLD
LITTLE PAL

MONAURAL UAL3564 STEREO UAS6564

BRAND NEW & GOING STRONG ON



ADVERTISEMENT
**TAPE
CARTRIDGE
TIPS**

by *Larry Finley*

DID YOU KNOW THAT . . .

ITCC is the only duplicator licensed by MGM Records to duplicate and distribute MGM/Verve cartridges in both the 4 and 8-track configurations?

DID YOU KNOW THAT . . .

ITCC's new pilfer-proof rotary rack is one of the reasons that there has been a great increase in the movement off of the dealers' shelves of 4 and 8-track stereo tape cartridges?

DID YOU KNOW THAT . . .

ITCC contracts with many of the record companies include export rights and that the stereo tape cartridge industry is spreading to all parts of the world?

DID YOU KNOW THAT . . .

ITCC's new catalog, which will be mailed to distributors on February 6th, lists over 1,400 4-track and more than 800 8-track selections?

DID YOU KNOW THAT . . .

ITCC's cartridges can be seen on ABC's full-color television network—"The Newlywed Game" and "The Dating Game" and on the very popular Art James Show, "Matches and Mates," seen throughout the East and Midwest?

DID YOU KNOW THAT . . .

ITCC's cartridges will also be seen on Dick Clark's "American Bandstand," Saturdays from 1:30 to 2:30 on the ABC network of over 200 stations, starting in February?

DID YOU KNOW THAT . . .

ITCC's soundtrack albums of MGM's "Doctor Zhivago" and 20th Century-Fox's "Sand Pebbles" are two of the top selling selections, and that ITCC has the exclusive rights to the latter? (ITCC is now making delivery of "Sand Pebbles" in eight track!)

DID YOU KNOW THAT . . .

ITCC will be well represented at the forthcoming 40th Annual Automotive Accessories Mfrs. Ass'n Show at the New York Coliseum (February 6-9) at the Automatic Radio Mfg. Company and MGM Records exhibits?

DID YOU KNOW THAT . . .

ITCC is sponsoring a sightseeing tour, luncheon and cocktails during the 9th Annual National Ass'n of Record Merchandisers Convention and is inviting all its friends to meet the ITCC representatives to get first-hand information on the world's largest 4 and 8-track catalog?

TAPE CARtridge

Machine Duping Cap. 8-Tracks With the 'Speed of Lightning'

• *Continued from page 1*

tion results from information from one track rubbing off on an adjacent track in the quarter-inch piece of tape.

Capitol's Jacksonville, Ill., factory, where all the label's cartridges are duplicated, is currently running two master duplicators and 10 slaves. A basic G-12 system consists of one master reproducer and one slave for \$18,000. The amount of money Capitol has invested in the process was not revealed.

The duplicating equipment was developed by Keith Johnson and Paul Gregg, two founders of Gauss Electrophysics. The firm originally began as electrophysics consultants; they are now in the equipment manufacturing business.

Capitol is the first company using the solid-state equipment, but several major U. S. labels and a number of international firms have shown an interest in buying the equipment. The concept was revealed last Oc-

tober at an audio engineering show in New York.

The equipment is viable with 4- as well as 8-track duplication for reels and cartridges and cassette tapes. Starting in March, all Capitol's 4-track reel tape will be duplicated in Jacksonville on Gauss machines. Magnetic Tape Duplicators in Hollywood, has been handling reel duplication.

Cara claims the next fastest duplicating system belongs to Lang Electronics of New York, which runs at 120 ips. Ampex equipment, Cara added, runs at 60 ips on the master reproducer and 30 ips on the slaves. The master is run off at 7½ ips

and the slaves at 3¾ ips to achieve better sound quality.

The Gauss machinery, the company claims, offers wider fidelity than has previously been available in cartridge duplication. Because of the speed, a company can duplicate twice or four times as much tape in an hour as a company using conventional duplicators, according to George Jones, Capitol's engineering vice-president. More product can thus be produced faster and with less labor costs. Whether any savings in the duplicating could be passed on to the consumer through lower prices, is something to be determined.

MGM CARtridge Sales at 3-Month High, Says Finley

NEW YORK—The past three months have been the biggest period in history for MGM CARtridges, said Larry Finley, president of International Tape Cartridge Corp. He attributed a lot of the growth of MGM Records product on ITCC to the "spreading of the market for cartridges all over the country." Texas, Oklahoma, Louisiana and the mid-west are opening up now into considerable markets, he said.

ITCC, which deals in both

4 and 8-track cartridges on the MGM label and its subsidiaries, reports that the "Doctor Zhivago" soundtrack cartridge is the major sales item by far on both Eric Burdon and the Animals is second-best seller. Hank Williams Sr. is doing quite well in cartridges, along with the Righteous Brothers, Herman's Hermits, and the Lovin' Spoonful.

Finley is not only duplicating and servicing his own distributors with MGM product, but MGM record distributors as well.



RECORD INDUSTRY EXECUTIVES and owners of Wally's Stereo Tape City, New York, chat during opening of the establishment Saturday (14). Left to right are: Steve Wally, owner of Wally's; Elliot Horne, RCA Victor manager for Stereo 8, merchandising and planning; Harry Wally, and Jack Silverman, RCA distributor sales manager for Bruno of New York. Formerly Wally's Tape City, the new facility installs stereo and audio equipment in automobiles, starting at \$49.88 with the Muntz Mad Minnie stereo unit.



FEATURED AT OPENING of Wally's Stereo Tape City, New York, Saturday (14) were Go-Go girls Jackie Edelman and Arlene Nusbaum. Live music was provided by the Young Ones of Roslyn, N. Y.

Col. Bowling 8 8-Track Titles

NEW YORK—Eight 8-track tape CARtridge titles are being released this month by Columbia Records, including the original cast album of Rodgers and Hammerstein's "Flower Drum Song." Pop cartridges are Barbra Streisand's "Je m'appelle Barbra," Andy Williams' "Call Me Irresponsible," Simon & Garfunkel's "Parsley, Sage, Rosemary and Thyme," the Byrds' "Fifth Dimension," and Ray Conniff's "Memories Are Made of This." Columbia also is releasing two classical cartridges: Beethoven's "Symphony No. 5" with Leonard Bernstein and the New York Philharmonic, and "Brilliant Showpieces for Orchestra," with Eugene Ormandy and the Philadelphia Orchestra.

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when answering ads . . . Say You Saw It in the Billboard

4-Tracks Hot in Southwest; Rule by 7-1 in Globe Chain

By JERIANNE ROGINSKI

CHICAGO — Although the industry is promoting 8-track heavily, reports indicate that the public may be more interested in the quality and price of 4-track. This at least, is the pattern in the Southwest.

Jim Lown, national buyer for Walgreen's and Globe Discount Stores, Inc., said that in the 14 Globe stores during the last quarter of 1966, 4-track CARtridges outsold 8-track 7 to 1. Globe is a subsidiary of Walgreen's, Inc. and its stores are located in the Southwest.

Lown pointed out that originally Western Tape Distributors, Inc., supplier for both chains, stocked only 8-track cartridges in his stores because of the advertising push the industry has given this product. When he checked several of his stores last October, he found the 8-track wasn't moving at all.

Lear Division Forms Group

DETROIT—The Stereo Division of Lear Jet, Inc., has formed an executive marketing group, aimed at providing depth and direction for expanding marketing opportunities.

John V. Titsworth, Lear vice-president and general manager of the division, said the new marketing team will include Joel M. Rowley, manager of distribution; Paul Featherstone, manager, contract sales; F. Clark Stephens, product manager, cartridges; and William S. Pflueger, Jr., premium sales manager.

Titsworth also announced the resignation of James R. Gall as division vice-president marketing.

"I decided to stock the stores (Globe chain) with 70 per cent 4-track and 30 per cent 8-track," Lown said. A boom in sales for all the stores occurred within one week. Each store's weekly average jumped from \$70 to \$700.

In players, the stores stock units imported by Trans World, Inc. The 4-track retails for \$59.95 and \$79.95 while the 8-track goes for \$89.95.

Cites 4-Track

"The poorest 4-track sounds better than the 8-track," Lown said, in explaining why the public prefers the 4-track. "I tell my people to recommend the 4-track over the 8-track."

Presently, Walgreen and Globe stores are selling tapes and units through the camera department but Lown predicts that soon a separate department will be created for them. "Tapes will become the accepted way of music," he said. "When that happens, records will dive drastically."

Lown said that in his stores tape recorders have about 20 per cent of the display area in the camera department. The popularity of tapes would in-

Variety Packs Are Included in RCA's 15 Titles

NEW YORK—Three variety packs are included in this month's 15-title stereo 8-track tape CARtridge release of RCA Victor. A twin variety pack, "The Exhilarating Sound of Orchestra and Chorus!" features Marty Gold, Melachrino, Hugo Winterhalter, Hugo and Luigi, the Norman Luboff Choir and Bob Thompson.

The other variety packs are "The Country Girls" with Skeeter Davis, Norma Jean, (Continued on page 18)

crease at a much faster rate, he claims, if more attention were given to this product.

Pilferage Problem

Pilferage is one of the biggest problems in retailing cartridges, Lown pointed out. The cartridge is no bigger than a wallet and can easily be slipped off the shelf into a pocket. "You have to allow the customer selection and this is difficult," he said.

Lown explained that his stores sell tapes and players in the camera department because (Continued on page 18)

Lib. Changes The Name of L. A. Plant

LOS ANGELES — Liberty Records' new tape duplicating facility in Omaha has opened under a new name, Liberty Tape Duplicating (LTD). The new monicker replaces TDC Electronics which Liberty purchased several months ago.

The two story level LTD factory at 1201 Pacific Street is operating with five duplicators and 50 slaves. Thirty machines are turning out 8-track cartridges; 20 4-track and some reel-to-reel product. All Liberty cartridges are being run through the facility.

The factory is also custom duplicating product for five other firms, none named by Ron Bledsoe, assistant to Liberty's Al Bennett.

Of TDC's two former buildings, one has been retained as a warehouse. The new company has over 60 employees, with Leo Colving general manager and Stan Nick chief engineer.

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| 10A-497 | JUDY GARLAND | Judy Garland in Song | MGM |
| 10A-500 | PATTI PAGE | Golden Hits | Mercury |
| 12A-235 | W/SY OLIVER & HIS ORCH. | The Mills Brothers Today | Dot |
| 14B-474 | QUIET MOODS | Before the Dawn | Namdam |
| 14B-475 | RELAXED LISTENING | Just You | Namdam |
| 14C-502 | POLIAKIN, HIS ORCH. AND CHORUS | Fly With Me | Everest |
| 14B-504 | WALTER E. JAGIELLO | The Great Jagiello Sound | JayJay |
| 4RA 6225 (14A-506) | THE ALIIS | That Lovin' Feelin' | Reprise |
| 14A-521 | DAVE PARKER | Flamenco | Monument |
| 4WA 1466 (14A-530) | THE JOHNNY KEATING SOUND | Here's Where It Is America's Favorite Polkas & Waltzes | Warner Bros. |
| 16B-175 | LIL' WALLY | | JayJay |
| 21A-426 | ENOCH LIGHT & THE LIGHT BRIGADE | Discotheque Vol. 2 | Command |
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| 21C-430 | ORIGINAL ARTISTS | Golden Hits | Wyncote |
| 21A-436 | JERRY LEE LEWIS | The Golden Hits of Jerry Lee Lewis | Smash |
| 26A-394 | THE THREE SOULS FEATURING SONNY COX | Soul Sounds | Cadet |
| 26A-395 | THE CURTIS COUNCE GROUP | The Curtis Counce Group | Contemporary |
| 26A-398 | THE MILT JACKSON QUARTET | Statements | Impulse |
| 26C-403 | CHARLIE SHAVERS | Charlie Shavers at Le Crazy Horse De Paris | Everest |
| 26A-408 | THAD JONES-PEPPER ADAMS QUINTET | Mean What You Say Play, Buddy, Play! | Milestone |
| 26B-413 | JACK SHELDON | | Crescendo |
| 60A-122 | SANDOR LAKATOS ENS. OF BUDAPEST | The Gypsies Are Playing | Westminster |
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| 66A-222 | LIVERPOOL SOUND GONE | Os Sambeatles | Fermata |
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| 90A-117 | BERNARD KRUYSEN | Poulenc Songs | Westminster |
| 90M-125 | FISTO/LARI/LONDON SYMPHONY | Khachaturian: Gayne Ballet Suite | Everest |
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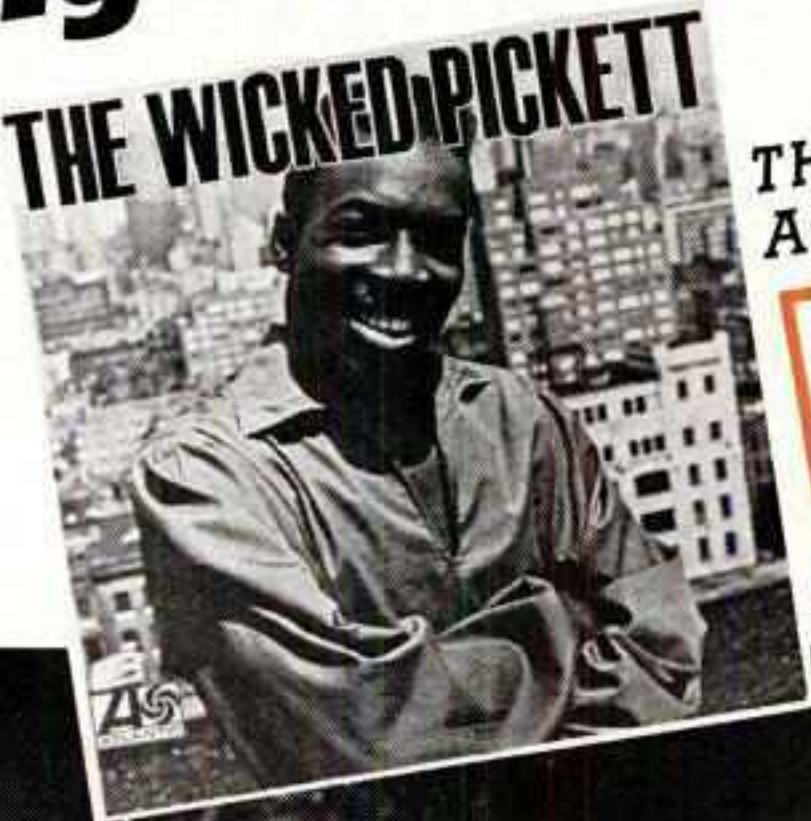
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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 116—Last Week, 115

*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 — DARLIN', COME HOME SOON (Prod. by Erik Jacobsen) (Writer: Sebastian) (Faithful Virtue, BMI)—Medium-paced rock ballad given that "extra special" Lovin' Spoonful treatment should quickly surpass their "Nashville Cats" smash on the Hot 100. Flip: "Darling Companion" (Faithful Virtue, BMI). **Kama Sutra 220**

***THE NEW VAUDEVILLE BAND—PEEK-A-BOO** (Prod. by Geoff Stephens) (Writers: Stephens-Carter) (Southern, ASCAP)—They're at it again! With megaphone in hand, the "Winchester Cathedral" boys will carry this novelty Geoff Stephens number to the top of the charts. Powerful successor to their first hit. Flip: "Amy" (MRC, BMI). **Fontana 1573**

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

RONNIE DOVE—ONE MORE MOUNTAIN TO CLIMB (Prod. by Phil Kahl) (Writers: Kasha-Hirschorn) (Tobi-Ann, BMI)—Dove has another hot chart contender in this emotional ballad much in the groove of his "Cry" hit. Production builds to the end, with the vocalist in top form. Flip: "All" (Tobi-Ann, BMI). **Diamond 217**

***MARGARET WHITING—JUST LIKE A MAN** (Prod. by Jack Gold) (Writers: Mason-Reed) (Morris, ASCAP)—Outstanding material and good change of pace from her "Wheel of Hurt" hit is this up-tempo rhythm number which should quickly re-establish the stylist on the Hot 100 and Easy Listening charts. Flip: "The World Inside Your Arms" (Blue Balloon, BMI). **London 106**

***THE SEEKERS—MORNINGTOWN RIDE** (Prod. by Bill Miller) (Writer: Reynolds) (Amadeo, BMI)—With "Georgy Girl" still rising on the Hot 100, the Australian group offers their smooth vocal treatment of this easygoing, folk-oriented number which should soon make its mark. Flip: "Walk With Me" (Travis, BMI). **Capitol 5787**

THE INNOCENCE—MAIRZY DOATS (Prod. by Rip Anders & Poncia) (Writers: Drake-Hoffman-Livingston)—The Merry Macs brought this onto the charts in the '40's, and this up-dated version by the Innocence could do it all over again. Clever material well performed and arranged. Flip: "A Lifetime Lovin' You" (Kama Sutra, BMI). **Kama Sutra 222**

THE RIGHTEOUS BROTHERS—ALONG CAME JONES (Prod. by Bill Medley) (Writers: Lieber-Stoller) (Tiger, BMI)—The Righteous Brothers are in a new bag with this strong commercial revival of the Coasters' hit. Should bring them back to winner's circle. Flip: "Jimmy's Blues" (Righteous Brothers, BMI). **Verve 10479**

CHART Spotlights—Predicted to reach the HOT 100 Chart

BOBBY HEBB—Ooh La La (Southern, ASCAP). PHILIPS 40431
RUDY VALLEE—Who Likes Good Pop Music (Stone Canyon, BMI). VIVA 608
LORRAINE ELLISON—If I Had a Hammer (Ludlow, BMI). WARNER BROS. 5695
LOS INDIOS TABAJARAS—Sentimental Journey (Morley, ASCAP). RCA VICTOR 9094
CAT STEVENS—Matthew and Son (Cat, Ltd., ASCAP). DERAM 7505
THE ORLONS—Keep Your Hands Off My Baby (Trajames/Twin Girl, ASCAP). ABC 10894
"GROOVE" HOLMES—Never on Sunday (Lle, BMI). PRESTIGE 431
NANCY WILSON—In the Dark (Duchess, BMI). CAPITOL 5841
DION & THE BELMONTS—Movin' Man (H&L, BMI). ABC 10896
ROBERT GOULEY—World of Clowns (Unity, BMI). COLUMBIA 44019
RAYMOND LEFÈVRE—Spanish Eyes (Roosevelt, BMI). KAPP 809
JOHN DAVIDSON—I'll Always Remember (Ross Jungnickel, ASCAP). COLUMBIA 44005
SHIRLEY BASSEY—The Impossible Dream (Fox, ASCAP). UNITED ARTISTS 50129
LOLA FALANA—Coconut Grove (Faithful Virtue, BMI). REPRIS 0553
SI ZENTNER & HIS ORK.—Warning Shot (Ensign, BMI). LIBERTY 55941
TONY & SIEGRID—Up Here (Melody Trails, BMI). RCA VICTOR 9087
RUSTY STEGALL—Morningtown Ride (Amadeo, ASCAP). WARNER BROS. 5897
BLACKBURN & SNOW—Stranger in a Strange Land (SFO, BMI). VERVE 10478
THE NEW LIME—That Girl (Counterpart/Falls City, BMI). COLUMBIA 44017
THE TRUE BLUES—Ukulele Talk (Record Songs, ASCAP). PROJECT 1306
THE RAINY DAZE—That Acapulco Gold (Claridge, ASCAP). UNI 55002
THE FIVE AMERICANS—Western Union (Jetstar, BMI). ABNAK 118
ARTIE WAYNE—Automated Man (Copperleaf, BMI). SMASH 2077

HERMAN'S HERMITS — THERE'S A KIND OF HUSH (Prod. by Mickie Most) (Writers: Stevens-Reed) (Feist, ASCAP)—The Hermits have a highly potent entry in this easy rocker already creating a stir via the Gary & the Hornets' version. Should quickly surpass their "East West" hit. Flip: "No Milk Today" (Man-Ken Ltd., BMI). **MGM 13681**

SHIRLEY ELLIS—SOUL TIME (Prod. by Charlie Calello) (Gallico, BMI)—Back in her "Name Game" bag with this clever rock item, Ellis could quickly get back to the top of the Hot 100. Top Charlie Calello production. Flip: "Waitin'" (Gallico, BMI). **Columbia 44021**

SAM & DAVE—WHEN SOMETHING IS WRONG WITH MY BABY (Writers: Hayes-Porter) (East-Pronto, BMI)—The "Hold On! I'm Comin'" boys can do it again with this solid soul number. Should do well in both pop and r&b markets. Flip: "Small Portion of Your Love" (East-Pronto, BMI). **Stax 210**

WALTER JACKSON—SPEAK HER NAME (Prod. by Ted Cooper) (Writer: Ballard Jr.) (Sikimore, ASCAP)—Jackson made his mark on the Hot 100 with "A Corner in the Sun" and his powerful reading of this rock ballad could bring him back in short order. Flip: "They Don't Give Medals" (Blue Seas-Jac, ASCAP). **Okeh 7272**

THE FOUR COINS—IF YOU LOVE ME (Really Love Me) (Prod. by Danny Kessler) (Writers: Parsons-Piaf-Monnot) (Duchess, BMI)—The Kay Starr hit of a decade ago is revived in fine style by the smooth blended voices of the talented quartet. Up-tempo arrangement is right in the teen groove. Flip: "Learning to Live Without Your Love" (Saxon, BMI). **Columbia 44006**

PETER COURTNEY—THE LOSER (Prod. by Snuff Garrett) (Writers: Houghland-Russell) (Russell-Carson, ASCAP)—Newcomer Peter Courtney should quickly make his mark on the Hot 100 with this easy rocker. Good teen lyric and outstanding Snuff Garrett production work. Flip: "Pictures Are My Only Souvenirs" (Gringo, BMI). **Viva 609**

THE PEANUT BUTTER CONSPIRACY—IT'S A HAPPENING THING (Prod. by Gary Usher) (Writer: Brackett) (Four Star, BMI)—Initial entry for the group could be the one to bring them stardom on the charts. Top vocal workout by good new group. Flip: "Twice is Life" (Four Star, BMI). **Columbia 43985**

LANA CANTRELL—Theme From "The Sand Pebbles" (Hastings, BMI). RCA VICTOR 9089
ANTHONY & THE SOPHOMORES—Serenade (Harms, ASCAP). JAMIE 1330
WILLIE MITCHELL—Barefootin' (Bonatemp, BMI). HI 2119
SKITCH HENDERSON—All (Marks, BMI). COLUMBIA 44008
THE BLUE BOYS—Please Don't Cry (Rieljan, BMI). JAMITO 1000
THE MERRY-GO-ROUND—Live (Thirty Four/LaBrea, ASCAP). A&M 834
THE CHECKMATES—Please Don't Take My World Away (January, BMI). CAPITOL 5814
FRANCE GALL—Bonsoir John-John (MRC, BMI). FONTANA 1568
JAXON REESE—Hurry Sundown (Chappell, ASCAP). PARKWAY 129
THE BADD BOYS—River Deep, Mountain High (Mother Bertha/Trio, BMI). EPIC 10119
THE ROVIN' KIND—My Generation (Devon, BMI). DUNWICH 146
THE APOLLAS—All Sold Out (Baby Monica/Floamar, BMI). WARNER BROS. 5893
FOUR BELOW ZERO—It's Sally's Birthday Today (Big Shot, ASCAP). DOUBLE SHOT 108
CANDY STORE PROPHETS—You're a Teaser (Anderson, BMI). COUGAR 502
THE DONNYBROOK—Always Getting Hurt (Handratone, BMI). CANTERBURY 505
GARY & RAY—Meaning of My Mind (Since, BMI). 20th CENTURY-FOX 6667
IAN & MURRAY—Windblow (E.P.I., ASCAP). EPIC 10122
THE PHAETONS—Where Are You (Ragmar/Rumbalero, BMI). WARNER BROS. 5892
THE GANTS—Greener Days (Screen Gems-Columbia, BMI). LIBERTY 55940
NICK PALMER—Worlds of Time (Remick, ASCAP). RCA VICTOR 9095
THE KNACK—I'm Aware (Beechwood, BMI). CAPITOL 5774
WE TALKIES—I've Got to Hold On (Mills, ASCAP). EPIC 10121

COUNTRY SPOTLIGHTS

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

DAVE DUDLEY—MY KIND OF LOVE (Prod. by Jerry Kennedy) (Writer: Reed) (Vector, BMI)—Dudley will be right back at the top of the country charts with this top-notch rhythm number, given his usual first-rate performance. Flip: "Subject to Change" (Newkeys, BMI). **Mercury 72655**

SLIM WHITMAN—WHAT'S THIS WORLD A-COMIN' TO (Prod. by Scott Turner) (Writers: Robinson-Richardson-Whitney-Kramer) (Kramer-Whitney, ASCAP)—Well-timed lyric and exceptional delivery by Whitman could make this his biggest chart item to date. Strong Hot 100 potential also. Flip: "You Bring Out the Best in Me" (Blue Echo, BMI). **Imperial 66226**

ERNEST TUBB & LORETTA LYNN—SWEET THANG (Writer: Stuckey) (Su-Ma Stuckey, BMI)—The recent Nat Stuckey hit is the perfect showcase for the talents of Tubb and Lynn. Novelty arrangement could be a big one all over again. Flip: "Beautiful, Unhappy Home" (Sure-Fire, BMI). **Decca 32091**

HANK LOCKLIN—HASTA LUEGO (Prod. by Chet Atkins) (Writer: Hicks) (T.M., BMI)—Locklin is sure to ride to the top of the country charts with this moving ballad of farewell. Chet Atkins production and Locklin delivery is first rate. Flip: "Wishing on a Star" (Coldwater, BMI). **RCA VICTOR 9092**

ROY DRUSKY & PRISCILLA MITCHELL—I'LL NEVER TELL ON YOU (Prod. by Jerry Kennedy) (Writers: Karliski-Kolber) (Screen Gems-Columbia, BMI)—Clever and meaningful lyric is given a top-notch reading by the "Hurry, Mr. Peters" duet. Hot chart contender destined for the top. Flip: "Bed of Roses" (Cedarwood, BMI). **Mercury 72650**

JIMMY DEAN—SWEET MISERY (Prod. by Chet Atkins & Felton Jarvis) (Writers: Crutchfield-Walker) (Cedarwood, BMI)—Dean could have a big one here—both in country and pop markets—with this swing number that builds to the end. Flip: "When Somebody Mentions Your Name" (4 Star, BMI). **RCA Victor 9091**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

THE WILLIS BROTHERS—Bob (Jack, BMI). STARDAY 796
BOBBI STAFF—The Red Light Is Green (Combine, BMI). RCA VICTOR 9093
FRED CARTER, JR.—Coffee Cup (Pamper, BMI). MONUMENT 993
BILLY MIZE—Imagine Me (Seashell, BMI). COLUMBIA 43982
WYNN STEWART—It's Such a Pretty World Today (Freeway, BMI). CAPITOL 5831
JIMMY MARTIN & THE SUNNY MOUNTAIN BOYS—Give Me the Roses (Now) (Champion, BMI). DECCA 32092
MICKI EVANS—Touch My Heart (Mayhew, BMI). LITTLE DARLIN' 0019
DIANE LANDRY—Going Through the Motions (Rabbit's Foot, BMI). MGM 13656

R&B SPOTLIGHTS

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

JUNIOR WELLS—I Got a STOMACH ACHES (Prod. by Samuel Charters) (Writers: Wells-Guy) (Ryserson, BMI)—Unusual grunt and groan opening paves the way for a top performance of a rhythm number which should bring Wells to the top of the r&b charts, and work onto the Hot 100. Flip: "Shake It Baby" (Ryserson, BMI). **Vanguard 35049**

JERRY McCAIN—SHE'S CRAZY 'BOUT ENTERTAINERS (Writers: McCain-Lewis-Tanner) (Su-Ma, BMI)—McCain does a top job on clever lyric material that should garner much airplay and sales. Slow rocker moves to the end. Flip: "Love Ain't Nothin' to Play With" (Su-Ma, BMI). **Jewel 773**

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

THE MAD LADS—I Don't Want to Lose Your Love (East, BMI). VOLT 143
THE MIDNITERS—The Walking Song (Tormid, BMI). WHITTIER 504
RUBEN WRIGHT—I'll Be There (Liberty-Belle, BMI). CAPITOL 5835
JOHNNIE TAYLOR—Ain't That Lovin' You (East, BMI). STAX 209
LaVERN BAKER—Wrapped, Tied and Tangled (Jalynne/BRC, BMI). BRUNSWICK 55311
ELLA WASHINGTON—The Grass Is Always Greener (Pronto/Tayvon, BMI). ATLANTIC 2382
CAROLFRAN—Out of Sight, Out of Mind (Nom, BMI). ROULETTE 4719

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SWEET MARIA
(B. Kaempfert-H. Rehbein-M. Gabler)
THE BILLY VAUGHN SINGERS

Produced by:
Snuff Garrett

Arranged by: Al Capp

A DIVISION OF PARAMOUNT PICTURES CORPORATION



SWEET MARIA DLP 3782



ALFIE



DLP 3751 GREAT COUNTRY HITS DLP 3698



MICHELLE



DLP 3679 PEARLY SHELLS DLP 3605



BLUE HAWAII DLP 3165



SAIL ALONG SILV'RY MOON DLP 3100



THE GOLDEN INSTRUMENTALS DLP 3016

DEALERS: DIG DOOTO'S 5 PLUS 1 STOCK-UP DEAL!

GET THESE 5 FUNNIEST ALBUMS

DOOTO'S "LAFF OF THE PARTY" SERIES



- Vol 1 DTL 214 The Jackasses, The Race Track, The New Soap, Etc.
- Vol 3 DTL 220 The Seven Pieces, The Guided Muscle, Chloe & Joey, Etc.
- Vol 4 DTL 227 The Wise Crack, Nudist Girl, My Sister's Crabs, Etc.
- Vol 7 DTL 236 Impatient Soldier, The Exploded Roach, Plugged In, Etc.
- Vol 8 DTL 265 Two Nuts, The Stripper, The Stinking Fork, Etc.

OTHER BEST SELLERS

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| DTL 804 | DTL 815 | DTL 274 | DTL 833 |
| | | | |
| DTL 801 | DTL 826 | DTL 836 | DTL 234 |
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| DTL 808 | DTL 279 | DTL 249 | DTL 830 |
| | | | |
| DTL 825 | DTL 837 | DTL 823 | DTL 01 |
| | | | |
| DTL 834 | DTL 253 | DTL 238 | DTL 824 |
| | | | |
| DTL 270 | DTL 820 | DTL 294 | DTL 266 |
| | | | |
| DTL 827 | DTL 832 | DTL 232 | DTL 290 |

DOOTO RECORDS 9512 SOUTH CENTRAL AVENUE LOS ANGELES 2, CALIFORNIA

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 | Wk. Ago | | | TITLE | Artist, Label & Number | Weeks On Chart |
|-----------|---------|----|----|--|--|----------------|
| | 1 | 2 | 3 | | | |
| 1 | 3 | 8 | 11 | MY CUP RUNNETH OVER | Ed Ames, RCA Victor 9002 (Chappell, ASCAP) | 10 |
| 2 | 4 | 9 | 14 | MUSIC TO WATCH GIRLS BY | Bob Crewe Generation, Dyno Voice 229 (SCP, ASCAP) | 6 |
| 3 | 1 | 1 | 2 | SUGAR TOWN | Nancy Sinatra, Reprise 0527 (Criteria, ASCAP) | 10 |
| 4 | 2 | 2 | 3 | WISH ME A RAINBOW | Gunter Kallmann Chorus, 4 Corners of the World (Famous, ASCAP) | 11 |
| 5 | 17 | 21 | 28 | LADY | Jack Jones, Kapp 800 (Roosevelt, BMI) | 4 |
| 6 | 13 | 19 | 23 | ALL | James Darren, Warner Bros. 5874 (Marks, BMI) | 9 |
| 7 | 5 | 3 | 1 | THAT'S LIFE | Frank Sinatra, Reprise 0531 (Four Star, BMI) | 12 |
| 8 | 6 | 4 | 5 | GALLANT MEN | Senator Everett McKinley Dirksen, Capitol 5805 (Chappell, ASCAP) | 8 |
| 9 | 25 | — | — | GEORGY GIRL | Seekers, Capitol 5756 (Chappell, ASCAP) | 2 |
| 10 | 12 | 14 | 15 | IF YOU GO AWAY | Damita Jo, Epic 10061 (Marks, BMI) | 10 |
| 11 | 14 | 18 | 20 | WHAT MAKES IT HAPPEN | Tony Bennett, Columbia 43954 (Shapiro-Bernstein, ASCAP) | 5 |
| 12 | 20 | 30 | 34 | SWEET MARIA | Billy Vaughn Singers, Dot 16985 (Roosevelt, BMI) | 5 |
| 13 | 26 | — | — | GREEN, GREEN GRASS OF HOME | Tom Jones, Parrot 40009 (Tree, BMI) | 2 |
| 14 | 8 | 5 | 4 | MAME | Herb Alpert & the Tijuana Brass A&M 823 (Meris, ASCAP) | 11 |
| 15 | 7 | 6 | 6 | HAWAII (Main Title) | Henry Mancini, His Ork & Chorus, RCA Victor 8951 (United Artists, ASCAP) | 17 |
| 16 | 16 | 17 | 18 | TINY BUBBLES | Don Ho, Reprise 0570 (Granite, ASCAP) | 10 |
| 17 | 23 | 34 | 40 | I'LL TAKE GOOD CARE OF YOUR CARES | Frankie Laine, ABC 10891 (Remick, ASCAP) | 4 |
| 18 | 24 | 39 | — | SUNRISE, SUNSET | Roger Williams, Kapp 801 (Sunbeam, BMI) | 3 |
| 19 | 32 | — | — | DADDY'S LITTLE GIRL | Al Martino, Capitol 5925 (Cherio, BMI) | 2 |
| 20 | 15 | 16 | 16 | ANYONE CAN MOVE A MOUNTAIN | Harry Simeone Chorale, Columbia 43926 (St. Nicholas & Videocraft, Ltd., ASCAP) | 8 |
| 21 | 9 | 7 | 8 | (Open Up the Door) LET THE GOOD TIMES IN | Dean Martin, Reprise 0538 (Smooth, BMI) | 9 |
| 22 | 11 | 12 | 13 | CONSTANT RAIN | Sergio Mendes & Brasil '66, A&M 825 (Peer International, BMI) | 7 |
| 23 | 10 | 10 | 12 | COLOR MY WORLD | Petula Clark, Warner Bros. 5882 (Northern, ASCAP) | 7 |
| 24 | 27 | 31 | — | LIFE IS GROOVY | United States Double Quartet (Tolens-Kirby Stone Four), B. T. Puppy 524 (April, BMI) | 3 |
| 25 | 30 | 35 | 36 | OUR WINTER LOVE | Lettermen, Capitol 5813 (Cramart, BMI) | 4 |
| 26 | 18 | 20 | 25 | DOMINIQUE | Tony Sandler & Ralph Young, Capitol 5795 (General, ASCAP) | 8 |
| 27 | 33 | — | — | PEOPLE LIKE YOU | Eddie Fisher, RCA Victor 9070 (Feist, ASCAP) | 2 |
| 28 | 40 | — | — | DIS-ADVANTAGES OF YOU | Brass King, Dunhill 4065 (Scott, ASCAP) | 2 |
| 29 | 39 | — | — | GONNA GET ALONG WITHOUT YA' NOW | Trini Lopez, Reprise 0547 (Reliance, ASCAP) | 2 |
| 30 | 19 | 15 | 10 | WINCHESTER CATHEDRAL | New Vaudeville Band, Fontana 1562 (Southern, ASCAP) | 13 |
| 31 | 34 | 36 | 37 | KISS TOMORROW GOODBYE | Jane Morgan, Epic 10113 (Camille, BMI) | 6 |
| 32 | 35 | 38 | 39 | KISS TOMORROW GOODBYE | Lainie Kazan, MGM 13657 (Camille, BMI) | 6 |
| 33 | 36 | 40 | — | MUSIC TO WATCH GIRLS BY | Al Hirt, RCA Victor 9060 (SCP, ASCAP) | 3 |
| 34 | — | — | — | THE HONEYMOON IS OVER | Steve Lawrence & Eydie Gorme, Columbia 43920 (Chappell, ASCAP) | 1 |
| 35 | — | — | — | WACK WACK | Young Holt Trio, Brunswick 55305 (Yo Ho, BMI) | 1 |
| 36 | — | — | — | LOVIN' YOU | Bobby Darin, Atlantic 2376 (Faithful Virtue, BMI) | 1 |
| 37 | — | — | — | SOFTLY, AS I LEAVE YOU | Eydie Gorme, Columbia 43971 (Miller, ASCAP) | 1 |
| 38 | — | — | — | SHERRY! | Marilyn Maye, RCA Victor 9076 (Chappell, ASCAP) | 1 |
| 39 | — | — | — | UNTIL TODAY | Vikki Carr, Liberty 55937 (Churchill, BMI) | 1 |
| 40 | — | — | — | DRAGNET | Stan Kenton, Capitol 5828 (Alamo/Robbins, ASCAP) | 1 |

Variety Packs Are Included in RCA's 15 Titles

Continued from page 14

Connie Smith and Dottie West, and "Romantic Spain" with Juan Serrano, Presti and Lagoya, Julian Bream, Carlo Savino, Montserrat Caballe, Carlos Montoya, Al Hirt, Arthur Fiedler, Leontyne Price and Fritz Reiner.

New pop albums on cartridge are "A Heart Filled With Song" with John Gary; "Peter Nero on Tour"; "Jefferson Airplane Takes Off"; Eddie Fisher's "Games That Lovers Play"; Eddy Arnold's "Somebody Like Me"; and "Mancini '67." The Monkees are available on Colgems stereo 8-track cartridge in "More of the Monkees." Victor's Red Seal line has "My Favorite Hymns." On Prestige, there's "The Modern Jazz Quartet Plays for Lovers." A Camden twin pack, "Latin Soul" with the Living Marimbas and "In a Little Spanish Town" with the Living Brass, and Kapp's "Born Free. Plays the Hits," with Roger Williams, a twin pack, and "Jack Jones Sings" round out the February release.

Kapp Sets 6-Mo. Peak for Sales

NEW YORK—Sales for the last six months of 1966 were the greatest of any six-month period in the history of Kapp Records, with volume 62.8 per cent ahead of the same period a year earlier.

President David Kapp cited hits by Roger Williams and Jack Jones and strong showings of the "Man of La Mancha" album, the Critters and the Gunter Kallmann Chorus as the reasons for the strong showing.

He also cited the label's diversification, with three artists on the country charts and the entry into the r&b field.

Major Albums for FM Stereo Airplay

NEW YORK—Major Records, one of the leading background music and sound effects firms for radio, TV, and movie firms, has released a package of 10 stereo albums designed specifically for FM stereo radio programming. The albums feature lush instrumentals including Domenico Savino with the Rome Symphony Orchestra; material covers light classics to romantic music. Price for the package is \$29.50.

4-Tracks Hot

Continued from page 14

these are the only salesmen with experience in technical products. "Salesmen should know 50 per cent more about tapes and recorders than his customers," he emphasized.

A training program and manual was set up by Lown for his camera department staff. Lown said that a customer is much more willing to buy from someone who sounds like he knows what he is talking about.

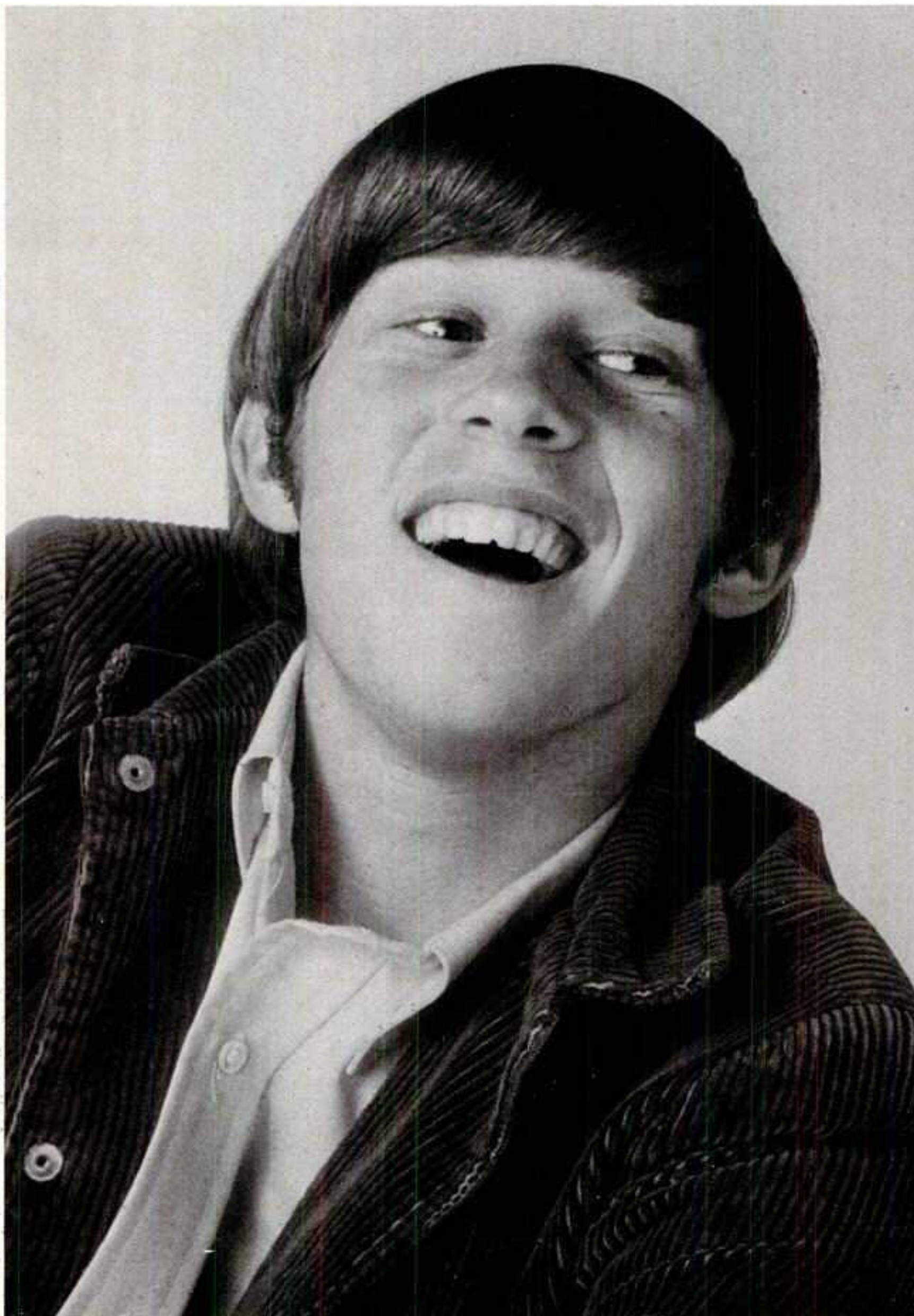
Diamond Dove Pitch

NEW YORK — Distributors will be able to obtain one Diamond Records' LP free with every five purchased from now through June 30 as part of a special promotion on a new Ronnie Dove album featuring his current chart single, "Cry." The LP is Dove's sixth on Diamond.

Billboard

Peter Courtney Has A Hit Single!

VIVA Releases
Peter Courtney's
Recording Of
"THE LOSER"
"THE LOSER"
"THE LOSER"
"THE LOSER"
"THE LOSER"
"THE LOSER"
"THE LOSER"
"THE LOSER"



**Snuff Garrett
and
Ed Silvers
Predict Huge
Future For
PETER
COURTNEY**

**Viva Records
Signs Peter
Courtney**

Peter Courtney, the son of Joe Pasternak (Hollywood movie producer), has been signed by Viva Records. Snuff Garrett, President and head of A & R has recorded Courtney's first single "THE LOSER." The record is being rush released according to the label's Vice President, Ed Silvers, with full promotional backing and with much enthusiasm by the entire force of Dot Records, who distribute Viva nationally. Branches and promotion men from coast to coast are on an all out campaign to boost the record to a top ten position during the first month of the new year.

No. V-609 B/W

"Pictures Are My Only Souvenirs"

A Smash Hit from



RECORDS



**Snuff Garrett
Productions**

Distributed Nationally By DOT RECORDS, INC.

(ADVERTISEMENT)

Copyrighted material

HOT 100

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

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

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'I'M A BELIEVER', 'GEORGY GIRL', 'SNOOPY VS. THE RED BARON'.

Table with columns: 32-40, 41-50, 51-60, 61-70, 71-80, 81-90, 91-100. Includes songs like 'LOOK WHAT YOU'VE DONE', 'HOW DO YOU CATCH A GIRL', 'PRETTY BALLERINA'.

Table with columns: 66-75, 76-85, 86-95, 96-100. Includes songs like 'I'LL TAKE CARE OF YOUR CARES', 'LOOK AT GRANNY RUN RUN', 'IF YOU GO AWAY'.

HOT 100—A TO Z—(Publisher-Licensed)

Table listing songs A through Z with their chart positions and publishers.

Table listing songs from R to Z with their chart positions and publishers.

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100, including 'LOVE YOU SO MUCH', 'FOOLS FALL IN LOVE'.

Margaret Whiting's

Whiting's

new single,

**"JUST LIKE
A MAN,"**

sounds

just like

a hit...

and it is!

Arranged and conducted
by Arnold Goland

Produced by Jack Gold

106

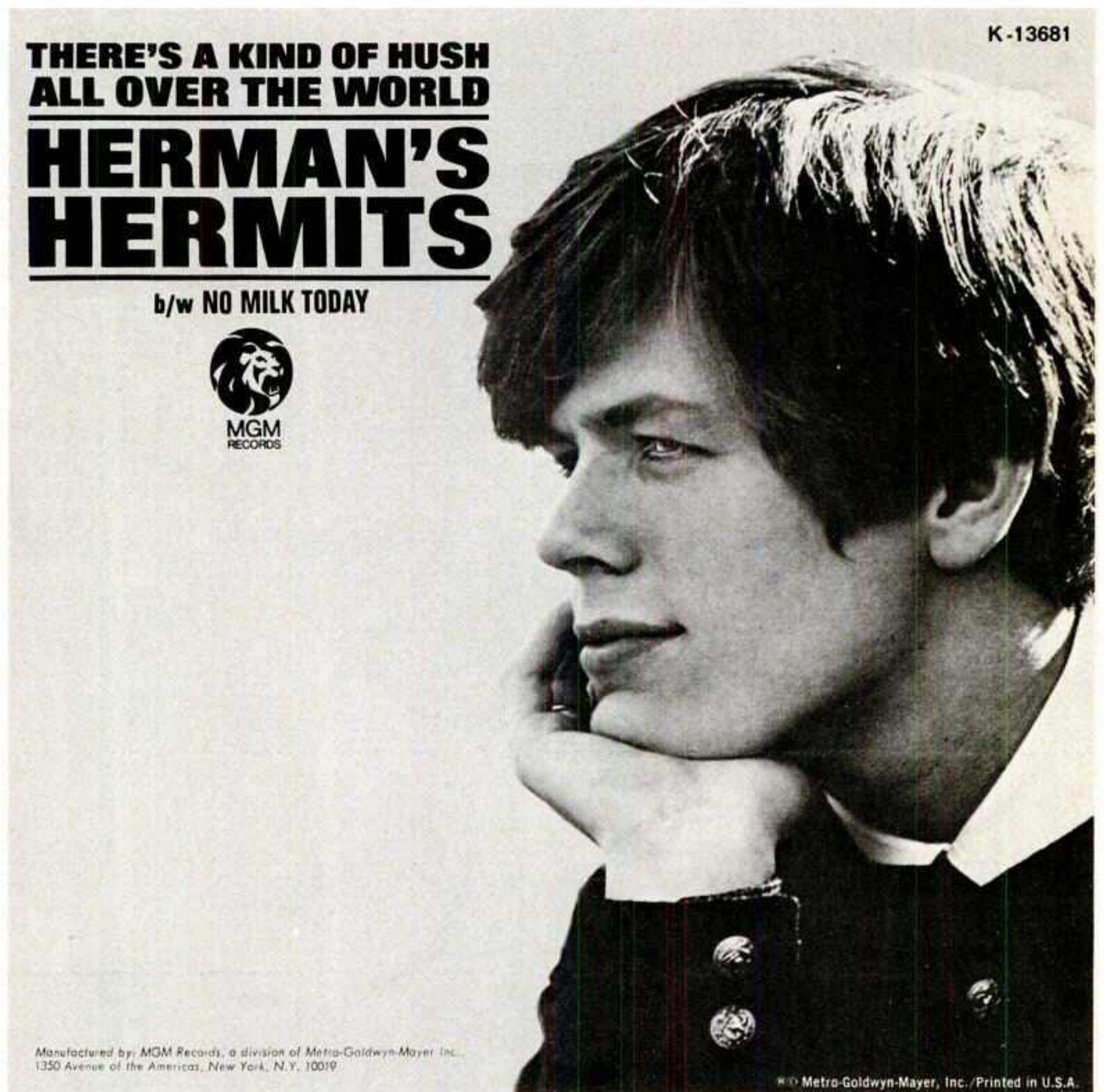
LONDON[®]



HERMAN'S
HERMITS
HAVE TWO
GREAT
SINGLES
HITS GOING...



ON ONE SINGLE RECORD!



**There's A Kind Of Hush All Over The World
and No Milk Today K-13681**



Both from their new action album **THERE'S A KIND OF HUSH ALL OVER THE WORLD**
E/SE-4438

Produced by Mickie Most
MGM Records is a division of Metro-Goldwyn-Mayer Inc.

The \$2.49 Classical record that's really going places. Pickwick/33.

From the brilliant Capitol Catalog we took magnificent names like Sir Thomas Beecham, Eugene Goosens, William Steinberg, and Erich Leinsdorf; famous orchestras like the Royal Philharmonic, The Philharmonia, The Pittsburgh Symphony and the Los Angeles Philharmonic — and put them on Pickwick/33.

Then we packaged them in great jackets that reflect the superb talent within.

Why?

So you could sell more Pickwick/33 mono and stereo classical records at \$2.49

The market is there. 20 million impulse record buyers. And at a pre-discounted selling price these great recordings by big names mean fast turnover.

Besides that, Pickwick/33 has a product identity that no other record label has.

It's the record that's sold like a national brand. The record most in demand by a mass audience.

Get going... with the \$2.49 classical record that's really going places.

pickwick/33
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RADIO-TV programming

Trade Tuning in to Stereo Stations' Power

• Continued from page 1

box stereo singles by artists like Les and Larry Elgart, Andy Williams, Andre Previn, and Skitch Henderson to FM stereo stations.

The problem at FM stereo stations is this: Many are swinging just as hard and fast as AM stations with Easy Listening formats like WNEW in New York and WIP in Philadelphia. But FM stereo stations have been unable to play the hit Easy Listening single records while they were hits; they were forced to wait until the records appeared in stereo album form. This has been robbing the FM stereo stations of current hits by Frank Sinatra, Petula Clark, Nancy Sinatra, Herb Alpert, Margaret Whiting, and others until the "glow" died off the records.

Frankly, Columbia Records seems to be far out-front in the campaign to service FM stereo stations with up-to-date product they can use and will shortly announce a "revolutionary" new concept designed especially for FM stereo stations.

Charlie Whitaker, program director of New York's WPIX-FM, has been leading the battle to obtain new singles in stereo version for not only his own station, but every stereo station in the nation. He wants stereo versions of new records at the same time AM stations receive them.

Among those Whitaker has rallied to his side is Jane Cohen, program director of WPBS-FM, Philadelphia. "Here at WPBS-FM, we find it most difficult to keep up-to-date music on the air and at the same time program in stereo. Result is that we are not a full-time stereo station. We want to program the "good sounds" and keep the public up-to-date with the current music. Whether we will be able to continue with the good contemporary music format which is so necessary in this market will definitely depend on the availability of stereo "45's" in the near future.

'Drawback'

To date, Whitaker has received around 40 letters endorsing his campaign, plus numerous phone calls. Jules Henry, program director of WHFS-FM, Bethesda, Md., said: "I recently changed our sound to the lighter, brighter popular type of music, and the tele-

phone and mail response from listeners in agreement has been much greater than anticipated. The only drawback, naturally, is the lack of service on this type of stereo records. With more and more homes now being equipped with FM stereo radio... and with the ever-expanding FM automobile radio market... the record companies need the exposure of this new and modern sound—the stereo sound of FM radio. Count on all of us at WHFS-FM for complete co-operation in your campaign, and please call on us for any help you might find beneficial in making the campaign a complete success."

David G. Lea, station manager of WRBL-FM, a 100,000-watt stereo operation in Columbus, Ga., said: "Yes, WRBL-FM stereo wants stereo versions of hit singles. After three years of pioneering in the FM wilderness, we finally have a local FM competitor. Because he's monaural, he can make us sound like a real straggler!"

"We maintain a very satisfactory purchase agreement with a local record shop, and so, we're able to get some indication of sales results. Some-

times the orders come to the station for forwarding to Record City. We know FM sells records. Our dealer has built a whole new market in mail orders on his FM advertising. If you're counting listeners, you can chalk up 73,750 daily average for WRBL-FM as of May 1965."

'Full Support'

In Peoria, Ill., Thom Brown, assistant operations manager of WMBD-FM, said he is in "full support" of any campaign to bring stereo versions of hits to FM stereo stations. "I do feel we are definitely a foreground station rather than a wallpaper variety and that if we had stereo versions of certain Easy Listening hits, our programming would be much more in the foreground."

Austin, Texas, is basically a college town as well as the capital of the State and KHFI-FM programs at night "toward the young set," said general manager Calvin H. Durxman. "I couldn't agree with you more in attempting to convince the record companies of the importance of stereo stations in exposing new record product." Young Adults, he said, want to

hear the popular new records in stereo, but not necessarily the rock 'n' roll versions. The good artists are always in demand, but "we have to wait for albums to come out. I'm definitely interested in the hit singles in stereo and would appreciate your adding KHFI-FM to your list of supporting stations."

KGEN-FM believes that the problem is to penetrate the "glass, steel, and concrete walls inhabited by those professionals of the recording and advertising industry who are insulated by their very 'professionalism' from a comprehension of the immediate strength of the FM market and the consequent opportunities."

Up until recently, said Harry J. Pappas, secretary-treasurer of Pappas Electronics which owns KGEN and KGEN-FM in Tulare, Calif., "we felt quite alone in our programming battle." He commended Whitaker on his leadership in the quest for simultaneous release of mono and stereo "hits to be." KGEN-FM programs a "Million Dollar Sound"—music by the proved popular artists or groups of Easy Listening type; it broadcasts in stereo

from 5 a.m. to midnight daily. "Soon, with an improved transmitter location on a 5,700-foot mountain, we shall be covering a market of over 2.5 million people. I am sure we both applaud the passing of the simulcast era. Our one great task, though, is not to create an audience, for what was once a trend of interest fostered by innovations in programming is now a rush of loyal listening."

'More Success'

WOFM-FM is a class "C" FM stereo station in upper east Tennessee and manager Ray Smith said that, "despite the fact our coverage area takes in approximately 1.5 million people, we are located in a small town of only 15,000. However, we seem to be enjoying more success than other FM stations in cities up to four times our size. Personally, I attribute this to the fact we try to run WOFM-FM like a radio station rather than a background music service."

"Although we went to the multiplex stereo equipment, we have discovered, in a sense, this is a liability instead of an asset simply because we must wait for hit records to come

(Continued on page 28)

WCOL's on Top by Not Playing It Cool

COLUMBUS, O.—Although it's the only Hot 100 format radio station in the market, WCOL never lets its competitive spirit rest. At present, the 1,000-watt, 24-hour operation is fighting for the housewife audience during the day and has softened its "sound" a lot and added special tailored features.

Gone to the afternoon and evening hours are records by such artists as the Rolling Stones, the Music Machine, the harder-sounding records of the Four Tops, and the Spencer Davis Group. WCOL slates, besides certain short talk features, a special "Housewife Album" feature by a "moving, but raucous" artist like Chris Montez or Petula Clark.

To keep the image of the station fresh, WCOL has just realigned its air personality lineup to limit each man to

three hours a day. Added to the staff is Lou Henry, noon-3 p.m.

Jerry Dean, the station's No. 1 teen air personality according to Billboard's latest Radio Response Rating survey of the market (he had 58 per cent of the votes for influencing sales of singles records), will keep his traffic time slot, operating 3-6 p.m. Jim Hazeltine, who gained 23 per cent of the votes to rank second in influencing singles sales, drops his early afternoon slot, but stays on 9-noon. The rest of the lineup is relatively unchanged.

Five Groupings

The station, over the past three years has evolved a programming pattern featuring five groupings of records on its playlist. From the AA list records, featuring the top 10 records based on sales and requests, the deejay plays three an hour. He has nine records to choose from, as the No. 1 record is played every two hours. AA list records get played every three hours. The A-list features records going down and one of these is played every five hours, according to music director Dick Weber.

The B-list records, and there are eight, is played at the rate of two an hour, meaning they're repeated about every four hours. The C-list contains eight new records; they're rotated so that listeners hear the same record about every four hours. In addition, WCOL slates anywhere from 10-15 new records each week for air play.

As part of its competitive spirit, the station holds a record hop once a month as a promotion and brings in a name act. The Casinos performed about a week ago before 2,000 teenagers. All deejays turn out for the hop and Weber feels it's an excellent promotion for the station.



DEL SHIELDS, AIR PERSONALITY of WLIB-FM, New York, and King Records artist James Brown, right, display designs for two anti-dropout buttons that the National Association of Radio Announcers hopes to distribute in every market in the nation. Shields is NARA's acting president. Brown put up the money for the first 10,000 buttons, but NARA wants to distribute 250,000 in all.

NARA Pinning Down U.S. Dropout Problem

NEW YORK—The National Association of Radio Announcers, in its continuing public service efforts, has launched a button campaign to knock out the dropout problem facing the nation. NARA, aided by King Records artists James Brown, has ordered 10,000 pin-on buttons (see picture) at the initial part of the drive. Disk jockey members of the organization, some 400 strong, will distribute the buttons in their areas.

Del Shields, jazz air personality at New York's all-jazz radio station WLIB-FM and acting president of NARA, said that if the organization can obtain financial backing it plans to distribute 250,000 of the buttons by the end of the year. He was hoping the government would help pay for the buttons;

if not, then he will appeal to other sources.

Vice-President Hubert H. Humphrey recently commended both Brown and NARA for their efforts in the U. S. Youth Opportunity Program. In a letter, the Vice-President said: "This year's Youth Opportunity Program encouraging our nation's youth to stay in school is the most ambitious program in this regard that we have ever undertaken and we need your help." He said that he had watched "with keen interest the work that NARA has done in the 'Things Are Changing' program, and know that you will do as well in the President's Youth Opportunity Program of 1967." In another letter he praised Brown's past co-operation and particularly his record of "Don't Be a Dropout."



RCA VICTOR'S JEFFERSON AIRPLANE greets WLS, Chicago, personality Ron Riley, squatting; RCA Victor publicity man Irv Brusso, left, first row, and prominent Chicago one-stopper, Fred Sipiora, beside Brusso.

ABC-TV 'Songmakers' Will Explore Pop Music Feb. 24

NEW YORK — "The Songmakers," a one-hour ABC News color documentary exploring today's popular music, will be televised Feb. 24 from 10 to 11 p.m. Sponsor is the 3M Co. Produced by Stephen Fleishman, the documentary will focus on the songwriter and his efforts to tap popular taste in turning out a hit.

Fred B. Cole is reported to be leaving WHDH, Boston, where he has been more than 20 years; Jim Runyan is being brought in to fill the vacancy Monday (30). Charles D. Derrick Jr., better known as Charlie Dee, has been promoted to program director of WOIC at Columbia, S. C.

The show will feature artists like the Mamas and the Papas, Dionne Warwick, the Byrds, Simon and Garfunkel and Smokey Robinson and the Miracles in rehearsal sessions as well as actually performing. In addition to "and then I wrote" sessions with some of the leading composers such as Sammy Fain, Johnny Mercer, Henry Mancini, Hal David and Burt Bacharach, the star-studded lineup also includes talent like Judy Collins, Tom Paxon, the Blues Project and the Paul Butterfield Blues Band. "Songmakers" is the third in an ABC series of documentaries during the 1966-1967 season sponsored by 3M.



AIR PERSONALITY MIKE WEBB, left, of KELP, El Paso, Tex., shows a copy of the KelpPaper to Derek Leckenby, guitarist with Herman's Hermits. Editor of the weekly tabloid is Charlie Russel, program director of the Hot 100 format radio station.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

CJOE, Hotel London, London, Ontario, went on the air last Wednesday (25). Program director Dean Chevalier said the 10,000-watt station will play an Easy Listening format and needs albums. . . . Nationally syndicated WHN deejay Jim Ameche has just cut a record — "John Fitzgerald Kennedy"—for RCA Victor Records. MusicMusic holds the copyright to the Leonard Whitcup and Morrie Allen song.

Bob Marshall's comedy slot on KGO, San Francisco, each Saturday morning has been extended to three hours; it's a valuable exposure medium for comedy rec-

ords. . . . Jerry Bright has been named program director of WINN, Louisville, Ky. . . . Tom Cuevas is working weekends at WXXX in Hattiesburg, Miss., a Hot 100 format operation, while completing his radio-TV major at the University of Southern Mississippi; he also serves as station manager of the campus radio station—WMSU.

★ ★ ★
Barry Nelson, Sunday host on NBC's "Monitor" radio show, is (Continued on page 28)

RADIO-TV MART

RATES

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

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

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

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.

PAYMENT MUST ACCOMPANY ALL ORDERS.

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

HELP WANTED

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

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

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

SALES UP 307%

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

KWIZ

3101 West 5th St., Santa Ana, Calif.
Phone (714) 839-4220

SITUATION WANTED

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

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

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

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

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

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WANTED TO BUY

DJ's. MOVING TO ANOTHER CITY? Clean house. Cash for your personal LP's and 45's. Call Mr. King, LOcast 7-6310, 15 N. 13th, Philadelphia, Pa. 19107.

STATIONS BY FORMAT

AM RADIO FREQUENCIES

| | | | | | |
|-------------------------|-----|------|------|------|------|
| WTVN | 610 | WRFD | 880 | WBNS | 1460 |
| WOSU | 820 | WMNI | 920 | WVVO | 1580 |
| (Ohio State University) | | WCOL | 1230 | | |

FM RADIO FREQUENCIES

| | | | | | |
|---------|------|-------------|------|---------|------|
| WOSU-FM | 89.7 | WVVO-FM | 94.7 | WRFD-FM | 97.9 |
| WCOL-FM | 92.3 | WTVN-FM | 96.3 | WMNI-FM | 99.7 |
| | | (S) WBNS-FM | 97.1 | | |

COLUMBUS, OHIO (including Worthington), Country's 35th Radio Market (7 AM; 7 FM)

WBNS: 5,000 watts days; 1,000, nights. On the air 24 hrs. CBS affiliate. Music format: Pop Standard (100%). Editorializes daily. Special programming: "Open Mike," with Ed. Ross, M-F. TV outlet: WBNS, Channel 10. Don Smith is director of 7-man news dept. Special equipment: news mobile, 5-min. news 10 past the hr., extended news, 15 min., M-F. Folk Music featured regularly on "Hootenanny," with Rich Peerenboom, 9-12 mid., Sat. Jazz featured regularly on "Midnight Jazz," 12:00 midnight-1:00 a.m., Sat. New records selected for air-play by mus. dir., lib. Record promotion people are seen M-F. Pres. R. A. Borel, Prog. dir., Paul E. Neill, Record lib., Mary Rains. Send copies of 45's and copies of LP's to Miss Rains, 62 East Broad St., Columbus, Ohio 43215. Phone: (614) 224-9265.

WBNS-FM: ERP 54,000 watts. On the air 24 hrs. Stereo 6-1:00 a.m. Simulcast with WBNS 11:15-1:00 a.m. Address and other information the same as WBNS.

WCOL: 1,000 watts day; 250, night. On the air 24 hrs. Airtrails Network. Music format: Contemporary (100%). Special programming "Columbus Speaks," audience call-in, 6:00 a.m.-12 noon, M-F. John Otting is director of 7-man news dept. Special equipment: mobile unit, 5-min. news at 55 past the hr., headlines on the half-hr. New records selected for air-play by mus. dir., prog. dir., music advisory board, phone-in votes. Station publishes play list weekly. Approximately 25 new 45's programmed weekly. Record promotion people are seen M-F. Gen'l. mgr., Collis Young, Prog. dir., Dan Morris, Mus. dir., Dick Weber. Send 6 copies of 45's and 2 copies of LP's to Mr. Weber, 22 South Young St., Columbus, Ohio 43215. Phone: (513) CA 1-7811.

WCOL-FM: On the air 6:00 a.m.-12 mid. Music format: Contemporary (50%) Religious Music (50%). Simulcast with WCOL 6-8:00 a.m., 5:00 p.m.-12 mid. Send 2 copies of LP's to the same name and address as above.

WMNI: 1,000 watts day; 500, night. On the air 5:00 a.m.-2:00 a.m. Mutual affiliate. North American Broadcasting Company. Music format: Country (100%). Editorializes occasionally. Special programming: Ohio State University Basketball in season and Football in season, Cincinnati Reds Baseball in season, Ohio High School Basketball Tournaments in season. "Fulton Lewis Commentary," 6:15-6:30, M-F. "Manion Forum," with Dan Clarence Manion, commentary, 6:15-6:30, Sat. "Smoot Report," with Dan Smoot, commentary, 1:00-1:15, Sun. Martin Petree is director of 2-man news dept. Special equipment: 2 mobile units, helicopter. Cuts from Comedy LP's featured regularly on "Bill Robinson Show," 6:30-9:00 a.m., M-F. New records selected for air-play by prog. dir., mus. dir. Station publishes play list weekly. Approximately 20-25 new 45's and 0-5 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l. mgr., William R. Minch, Prog. dir., Bill Robinson. Send 2-4 copies of 45's and 2 copies of LP's to Mr. Robinson, Southern Hotel, Columbus, Ohio 43215. Phone: (614) 221-1354.

WMNI-FM: ERP 89,000 watts. On the air 6:30 a.m.-11:15 p.m. Simulcast with WMNI 6:30-8:30 a.m., 5:45-11:15 p.m. Special programming: "Far East Broadcasting Co." various hosts, religious missionary program, 8:30-8:35 a.m., M-F. All other information as above.

WOSU: 5,000 watts. Daytimer. Music format: Classical (90%) Jazz (5%) Folk (5%). Special programming: Ohio State University Football, Basketball, and Baseball in season. "Forum," with Dr.

Richard Mall, discussion current topics, 2:00 p.m., Sun. "On the Way Home," with Gene Gerrard, 4:30-6:00 p.m., M-F. "In the Book Stall," with Reynalda Ware, reading of novels, short stories, literature, 1:00 p.m., M-F. TV outlet: WOSU-TV, Channel 34. Don Davis is director of 2-man news dept. Special equipment: mobile tape recorders. Extended newscasts 3 times daily (U.P.I.). Cuts from Comedy LP's featured regularly on "On the Way Home." Folk Music featured regularly 11:45-12:00 p.m. M-F. Jazz featured regularly on "Jazz Idiom," 8:30-10:30 p.m., Sat. New records selected for air-play by mus. dir. Station publishes play list monthly. Approximately 10 new LP's programmed weekly. Gen'l. mgr., William B. Steis, Prog. dir., Tony Torres, Mus. dir., Mary Rousculp. Send 1 copy of LP's to Miss Rousculp, 215 West 19th Ave., Columbus, Ohio 43210. Phone: (614) 293-2831.

WOSU-FM: ERP 14,000 watts. Simulcast with WOSU 700 a.m.-10:30. Special programming: "Spoken Word," with Dave Valdez, poetry, drama, literature, 8:05 p.m. to 10:30 p.m. Address and all other information the same as WOSU.

WRFD: 5,000 watts. Daytimer. Nationwide Mutual Insurance Co. Music format: Pop Standard (100%). Editorializes occasionally. Special programming: Ohio State University Football in season. Cleveland Browns Football in season. "Joe Pyne Show," all talk format. Dick Compton is director of 5-man news dept. 5-min. news on the hr., headlines on the half-hr., extended news, twice daily. New records selected for air-play by prog. dir. Approximately 5-10 new 45's and 3-4 new LP's programmed weekly. Gen'l. mgr., J. D. Bradshaw, Prog. dir., Orrin F. Benjamin. Send 2 copies of 45's and 2 copies of LP's to Mr. Benjamin, Powell and North High Sts., Worthington, Ohio 43085. Phone: (614) 885-5342.

WRFD-FM: ERP 185,000 watts. On the air 24 hrs. Music format: Classical (100%). FM Prog. dir., Phil Sheridan. Send 1 copy of LP's to Mr. Benjamin. Address and other information the same as WRFD.

WTVN: 5,000 watts. On the air 24 hrs. ABC affiliate. Taft Broadcasting Company. Music format: Pop Standard (86%) Contemporary (1%) Conservative (1%) Country (1%) Jazz (1%). Editorializes daily. Special programming: Columbus Jets Baseball in season. "Speak-out," with Bill Paterson, audience call-in opinion, 8:9-10 p.m., Sun. "Insight," with Joe Waldman, in-depth interviews—local interest, 7:45-8:00 p.m., Sun. "Horizon," with Sherman Kaplan, interviews with education leaders, 9:9-15 p.m., Sun. TV outlet: WTVN-TV, Channel 6, ABC. Bill Patterson is director of 4-man news dept. 5-min. news at 25 and 55 past the hr., extended news 3 times daily. New records selected for air-play by prog. dir. and mus. dir. Approximately 10 new singles and 5 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l. mgr., Gene D'Angelo, Prog. dir., Jim Pidcock. Send 3 copies of 45's and 2 copies of LP's to Mr. Pidcock, 42 East Gay Street, Columbus, Ohio 43215. Phone: (614) 224-1271.

WTVN-FM: ERP 26,500 watts. On the air 24 hrs. Simulcast with WTVN 2:10-10 a.m. Music format: Jazz (95%) Rhythm & Blues (5%). Send 2 copies of 45's and 2 copies of LP's to the same name and address as above.

WVVO: 1,000 watts. Daytimer. Music format: Rhythm & Blues-Gospel (90%) Jazz (10%). Editorializes occasionally. Special programming: Ohio State Foot-

(Continued on page 28)

Radio Response Rating

COLUMBUS, OHIO . . . 4th Cycle FEBRUARY 4, 1967

TOP STATIONS

| Call Rank Letters | % of Total Points |
|--|-------------------|
| ★ POP Singles | |
| 1. WCOL | 100% |
| ★ POP LP's | |
| 1. WTVN | 47% |
| 2. WBNS-AM & FM | 43% |
| 3. WRFD (Worthington) | 10% |
| ★ R&B | |
| 1. WVVO | 100% |
| ★ JAZZ | |
| 1. WVVO (Eddie Saunders) | 70% |
| 2. WBNS-AM & FM (Fritz Peerenboom) | 14% |
| Others (WVVO (Bill Chapman), WTVN-FM (Dave Anthony)) | 16% |
| ★ COUNTRY | |
| 1. WMNI-AM & FM | 100% |
| ★ CONSERVATIVE | |

NOTE: No 100% Conservative station in the Columbus area. WTVN, however, received votes for programming conservative segments.

★ COMEDY
NOTE: The following stations have a segment featuring Comedy LP's. WMNI-AM & FM WOSU (Ohio State University)
NOTE: WTVN features cuts from Comedy LP's occasionally.

★ FOLK
NOTE: The following stations feature Folk music on a regular basis: WBNS-AM & FM (9-12 p.m., Sat.) WOSU (11:45 a.m.-12 p.m., M-F) (Ohio State University)
NOTE: WTVN-AM & FM features Folk music occasionally.

★ CLASSICAL
NOTE: Survey was unable to reflect station effectiveness in this category but the following stations program Classical music: WRFD-AM (100% of programming) WOSU-AM & FM (90% of programming) (Ohio State University)

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

TOP DISK JOCKEYS

| Rank Disk Jockeys | Call Letters | % of Total Points |
|---|--------------|-------------------|
| ★ POP Singles | | |
| 1. Jerry Dean | WCOL | 58% |
| 2. Jim Hazeltine | WCOL | 23% |
| 3. Bob Harrington | WCOL | 16% |
| Others (Larry Clark, WCOL) | | 3% |
| ★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN (Most co-operative in exposing new records) Dick Weber Music Director, WCOL | | |
| ★ TOP JOCKEYS (Pop Singles) BY TIME SLOT | | |

| | |
|-----------------|----------------------|
| Morning | Tommy Vance, WCOL |
| Mid-Morning | Jim Hazeltine, WCOL |
| Early Afternoon | Jim Hazeltine, WCOL |
| Traffic Man | Jerry Dean, WCOL |
| Early Evening | Bob Harrington, WCOL |
| Late Evening | Larry Clark, WCOL |
| All Night | John Buck, WCOL |

★ TOP TV BANDSTAND SHOW

Dance-O-Rama (Jerry Razor), WLWC-TV, Sat. 11-Noon.

| ★ POP LP's | Station | % |
|--|---------|-----------|
| 1. Jim Lohse | WTVN | 53% |
| 2. Irwin Johnson | WBNS | 21% |
| 3. Bob Connors | WTVN | 10% (tie) |
| 3. Fritz Peerenboom | WBNS | 10% (tie) |
| Others (Dave Logan, WTVN, Bill Hamilton, WBNS) | | 6% |

★ PROGRAM DIR., MUSIC DIR. OR LIBRARIAN

(Most co-operative in exposing new LP's)
Mary Rains Record Librarian, WBNS
Jim Pidcock Program Director, WTVN
Jim Lohse Music Director & Record Librarian, WTVN

| ★ R&B | Station | % |
|--|---------|-----|
| 1. Bill Moss | WVVO | 60% |
| 2. Eddie Saunders | WVVO | 37% |
| Others (Bill Chapman, WVVO, Ed Thompson, WVVO) | | 3% |

| ★ COUNTRY | Station | % |
|------------------|---------|-----|
| 1. Bill Robinson | WMNI | 85% |
| 2. Tom George | WMNI | 15% |

“Mairzy Doats”

KA-222

izzere again

en kidsel eada dup!

Yes sitza hitta sek kentime

buya groopa guyzoo

column selvzy Innocence.

Dee jayzan deela zno

The Innocence

have souldup a storm with

“Theirz Goddabee a Word.”

Shooden tew be

stocky nup today?

In other words:

“Mairzy Doats is here again
and kids will eat it up.”

You can take it from there.

And you can take it from us

that The Innocence have

a blissful new hit on their hands.



A Kama Sutra Production
Produced by Ripp-Anders-Poncia

Trade Tuning in to Stereo Stations' Power

• Continued from page 25

out on LP's in order to get them in stereo. By this time, they're old hat.

"I believe a monthly sampler stereo album such as Charlie Whitaker of WPIX-FM has suggested would not only be a great boon to the FM stereo industry, but to the record industry as well."

In Tampa, Fla., WFLA-FM reported: "We are a foreground station serving central Florida from coast to coast. We need stereo singles and will program them. Columbia Records sent us a single copy in stereo

of Barbra Streisand's 'Silent Night' which we programmed heavily. Everytime I get near a record distributor or representative, I ask him about stereo singles."

Bud Melton, program director of WMJR-FM in Fort Lauderdale, Fla., a 24-hour stereo station, said that an article in a recent Billboard "really hit home. We would like to update our sound, but have held back because of lack of stereo singles. We've been rigidly 100 per cent 24-hour stereo, but now feel we must go partially mono if we are to go forward with

a modern sound, at least until we got some stereo help from record companies."

'Treated Unfairly'

L. Raymond Dawson at KXLS-FM, Oklahoma City, said: "We are also disturbed by the lack of stereo versions of hit records. We feel that we are being treated unfairly as in regard to AM stations because 90 per cent of the time the particular single version is originally recorded in stereo, and it would be very little problem to furnish a stereo single in a compatible form such as some of the religious organizations use for their promotional material.

"We feel that the FM stations play a considerably larger volume of music, in relation to commercial time, than do AM stations and that there are more

and more stations going stereo which would seem to be a valuable asset in selling stereo records."

KFNB-FM, a very important stereo station in Oklahoma City, would appreciate either stereo singles or, at least, a sampler type album monthly. "We are a full-time stereo station, 24-hours daily, and an all-live operation," said program director Richard C. Corner. "We play the Easy Listening Top 40 Survey in our pop-standard format.

"It is extremely difficult to mix stereo and mono records in the correct ratio when you try to give good coverage to the hit tunes of the day. Stations which are influential certainly are due some sort of consideration. We would even be willing to have a tape that can be dubbed to stereo CARtridge.

This alone would eliminate part of the problem."

Don Hoffman, program director of KMBY-FM as well as the AM facility in Monterey, Calif., said KMBY-FM would program much more in the singles line if they were available in stereo. As it is now, we usually wait until the hit is available in an album, which is usually past the peak of the single. "Please add our station to the list of those who would like to see singles released in stereo versions."

KOIT-FM in San Francisco just recently separated programming from its AM sister—KYA—and William Keffury, program director, said the campaign for stereo singles had "our whole-hearted support."

WTMB-FM beams 200,000 watts 24 hours-a-day, from Tomah, Wis. President Hugh W. Dickie, regarding Whitaker's campaign for stereo singles, said: "Bless You! We separate our FM stereo from AM at 2 p.m. and stay separate for 15 hours daily. Our AM has the new mono albums and our FM stereo lags behind, sometimes a month, before we can get the stereo release." He said WTMB-FM is the largest FM in the state, programmed for Easy Listening and "if we can help in any way to speed up stereo versions of hit singles, you've only to ask."

Walter Thurman, program director of WIVC-FM, Peoria, Ill., is another who's behind the campaign for hit singles in stereo. "Lack of them puts a definite crimp in our morning programming. This, at a time when stereo set sales are showing a decided rise in sales in the Peoria area."

"Our format calls for the incorporation of hit singles as soon as they are available," said Stan Wilson, president of KFJZ and KFJZ-FM, Fort Worth, "and we feel broadcasters are being penalized by the delay in getting records. We would like to be in a position to play new releases the moment they hit the market rather than to wait until they have a proven sales record and come out on albums." He said he agreed whole-heartedly that record companies should produce stereo singles.

EDITOR'S NOTE: Next week, the continuing story of the fight for stereo hit singles by other FM stereo stations across the nation.

STATIONS BY FORMAT

• Continued from page 26

ball in season and Basketball in season. "Ann Walker," women's show, 11-11:30 a.m., M-Sat. Bob Nicholas is director of 2-man news dept., 5-min. news at 45 past the hr., headlines at 15 past the hr. Jazz featured regularly on "Eddie Saunders Show," 4-6:00 p.m., 12-1:00 p.m., M-F. New records selected for air-play by prog. dir. Approximately 15 new 45's and 3 new LP's programmed weekly. Record promotion people are

seen M-F. Gen'l mgr., Bert Charles. Prog. dir., Bill Moss. Send 4 copies of 45's and 2 copies of LP's to Mr. Moss, 1485 Henderson, Columbus, Ohio 43221. Phone: (614) 451-2191.

WVKK-FM: ERP 52,000 watts. On the air 7:00 a.m.-10:00 p.m. Music format: Standard (100%). Simulcast with WVKK during sports and special shows. FM prog. dir., Nick Bodl. Gen'l mgr., Bert Charles. Send 2 copies of LP's to Mr. Charles at the address above.

Yesteryear's Hits

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

POP SINGLES—5 Years Ago February 3, 1962

1. Peppermint Twist, Joey Dee and the Starlites, Roulette
2. Can't Help Falling in Love, Elvis Presley, RCA Victor
3. The Twist, Chubby Checker, Parkway
4. Norman, Sue Thompson, Hickory
5. I Know, Barbara George, AFO
6. The Wanderer, Dion, Laurie
7. Duke of Earl, Gene Chandler, Vee Jay
8. Baby It's You, Shirelles, Scepter
9. Break It to Me Gently, Brenda Lee, Decca
10. The Lion Sleeps Tonight, Tokens, RCA Victor

POP SINGLES—10 Years Ago January 26, 1957

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

R&B SINGLES—5 Years Ago February 3, 1962

1. I Know, Barbara George, AFO
2. Lost Someone, James Brown & the Famous Flames, King
3. Duke of Earl, Gene Chandler, Vee Jay
4. Poor Fool, Ike & Tina Turner, Sue
5. The Twist, Chubby Checker, Parkway
6. Letter Full of Tears, Gladys Knight & the Pips, Fury
7. Unchain My Heart, Ray Charles, ABC-Paramount
8. Turn on Your Love Light, Bobby Bland, Duke
9. Peppermint Twist, Joey Dee & the Starlites, Roulette
10. Just Got to Know, Jimmy McCracklin, Art-Tone

POP LP'S—5 Years Ago February 3, 1962

1. Blue Hawaii, Elvis Presley, RCA Victor
2. Doin' the Twist at the Peppermint Lounge, Joey Dee & the Starlites, Roulette
3. Your Twist Party, Chubby Checker, Parkway
4. Breakfast at Tiffany's, Henry Mancini, RCA Victor
5. Holiday Sing Along With Mitch, Mitch Miller, Columbia
6. The Twist, Chubby Checker, Parkway
7. Chubby Checker/Bobby Rydell, Cameo
8. The Sound of Music, Original Cast, Columbia
9. For Twisters Only, Chubby Checker, Parkway
10. Camelot, Original Cast, Columbia

Hot 100 Stars



SPENCER DAVIS GROUP
United Artists Records

Would you believe that Spencer Davis is a former school teacher who holds a Bachelor of Arts degree in German from Birmingham University, England? He formed the group—which includes Pete York, drums; Muff Winwood, bass; Steve Winwood, lead singer and guitarist—on a semi-professional basis in the summer of 1963 after being asked to play regularly at an r&b club in Birmingham. They went professional in May 1964. Their latest record, "Gimme Some Lovin'," is No. 26 this week on Billboard's Hot 100 Chart, with a star, signifying heavy sales.

Vox Jox

• Continued from page 26

bowing out Feb. 5, after three and a half years. He's currently starring in the Broadway comedy "Cactus Flower" and wants Sundays off. . . . Robert L. Watson is joining KEVL in White Castle, La., as program director; he was program director of WKMK,

Blountstown, Fla., the past two years.

★ ★ ★

Jim Kizzia is now holding down a 5-7 a.m. Monday through Saturday slot at KMUS, 1,000-watt station in Muskogee, Okla., and needs country music records. . . .

Al Lohman and Roger Barkley, comic duo, have been signed for KFVB, Los Angeles. Pair leaves KLAC next Friday (10) and will start as KFVB's morning personalities later that month. They will replace Wink Martindale, who will be reassigned. The duo has been working in KLAC's phone chatter format. They will be free to develop comedy bits within KFVB's contemporary music format.

★ ★ ★

W. Slater Barkentin, a former program manager of WOR and WOR-FM in New York, has been appointed Connecticut community relations representative for the stations; it's a pilot program. Lee Jordan will be tossed a party Jan. 30 at New York's Rainbow Room honoring his eight years with WCBS, New York.

★ ★ ★

Note to Ed Hider, Tony Bigg and Johnny Holliday: Those ties were so horrible, we'd frighten 4½ readers if we ran that pic-

New Book Out by KOL's Macdonald

SEATTLE—Jack Macdonald, director of promotion for station KOL, has published a new book on radio promotion and publicity. The 175,000-word book, "The Handbook of Radio Promotion and Publicity," sells for \$25. Macdonald is also the author of four similar books. He has been in radio for 18 years, and some 550 radio stations throughout the U. S. and Canada have used his services.

... Christopher W. Denison has been named research director of the ABC-owned radio stations and will be out to develop better radio audience and marketing research.

★ ★ ★

Abe J. Voron of the National Association of FM Broadcasters just sent out this note to members: "The latest national syndicated Harris Poll reports that for the population as a whole, better than 4 out of 10 homes are not watching TV during prime evening time . . . they're listening to FM."

Rivers Is Added To WMMJ Staff

LANCASTER, N. Y.—In a move aimed at giving the station a stronger country identity in its programming, ABC affiliate WMMJ has added artist-radio veteran Jack Rivers.

Rivers comes to WMMJ from Harrah's Club, Lake Tahoe, Nev., where he appeared as part of the Jimmy Wakely Band. Rivers also contributed to the country music format success of KAIR, Tucson, Ariz., and KUZZ, Bakersfield, Calif.

The new WMMJ staffer started in the country music field in 1933 at station WMBC, Detroit, with a program titled, "The Dixie Hot Timers."

Rivers, a recording artist in his own right, performed in dozens of movies and TV shows with Roy Rogers, Gene Autry and Jimmy Wakely.

Expecting
Twins
In
Three
Weeks.

EPIC

EPIC MARCA REG. T.M. PRINTED IN U.S.A.

Delta Sponsors 'Flight to B'way'

ATLANTA — Delta Airlines has announced that it will sponsor "Flight to Broadway," a weekly radio series it has commissioned from Triangle Stations. The hour-long stereo tape show will feature a famous musical each week. The pact was made by the Delta agency, Burke Dowling Adams Inc., a subsidiary of BBDO; and Peter H. Engel, representing Triangle Program Sales.

The purchase includes the following markets on FM stereo radio stations: Atlanta, Augusta, Chicago, Dallas-Fort Worth, Detroit, Houston, Los Angeles, Memphis, Miami, New Orleans, New York, San Francisco, Tampa-St. Petersburg, and Washington. Musicals from "The Mikado" to "My Fair Lady" will be spotlighted by a host to be announced.

ALFIE'S ON EVERYONE'S LIPS!



**ONE OF THE MOST
RECORDED MOTION PICTURE
SONGS OF THE YEAR!**

CILLA BLACK (Capitol)

JERRY BUTLER (Mercury)

VICKI CARR (Liberty)

MEL CARTER (Liberty)

CHER (Imperial)

PETER DUCHIN (Decca)

EDDIE HIGGINS (Atlantic)

JACK JONES (Kapp)

KATHY KEEGAN (ABC-Paramount)

TONY MARTIN (Dot)

DAVID McCALLUM (Capitol)

CARMEN McRAE (Mainstream)

PUCHO (Prestige)

JOANIE SOMMERS (Columbia)

BILLY VAUGHN (Dot)

DEE DEE WARWICK (Mercury)

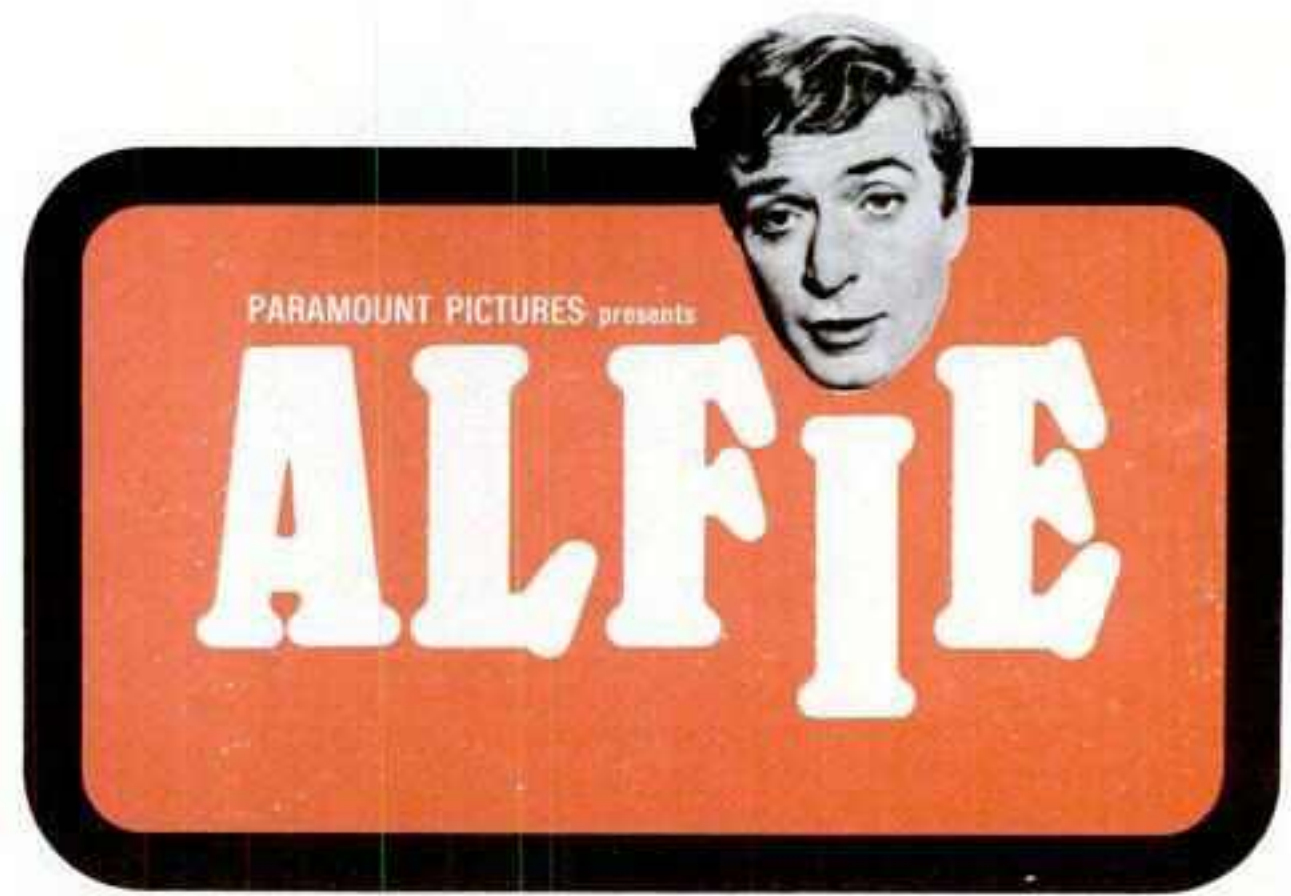
DIONNE WARWICK (Scepter)

**HARRY BETTS ORCHESTRA
AND CHORUS** (20th Century-Fox)

THE FABULOUS FIVE (Synthetic Plastics)

**ART FARMER AND THE
BAROQUE ORCHESTRA** (CBS-Columbia)

THE YOUNG GYANTS
(Cameo-Parkway)



**ONE OF THE MOST
ACCLAIMED MOTION PICTURES
OF THE YEAR!**

"Best picture of the year!"

—Chicago Daily News

**"Bubbles with impudent humor
and ripe modern wit. Played
with superlative assurance by
Michael Caine."**—New York Times

**"'ALFIE' best adult comedy of
the year. Caine's performance
is brilliant."**—Los Angeles Herald-Examiner

"Caine best actor of the year!"

—National Society of Film Critics

**"'ALFIE'. A name one will
hear frequently around
Academy Award nomination
time."**—Miami Herald

**"★★★★ Highest rating! People
are going to stop talking about
'Virginia Woolf' and start
talking about 'Alfie'."**—N.Y. Daily News

**"One of the ten best films
of the year!"**—Baltimore News & American

TITLE SONG BY BACHARACH AND DAVID.
PUBLISHED BY FAMOUS MUSIC CORP.
ORIGINAL SOUND TRACK ALBUM BY
SONNY ROLLINS (Impulse)

MICHAEL CAINE IS ALFIE MILLICENT MARTIN • JULIA FOSTER • JANE ASHER • SHIRLEY ANNE FIELD • VIVIEN MERCHANT • ELEANOR BRON
WITH SHELLEY WINTERS AS RUBY • TECHNICOLOR® TECHNISCOPÉ® A LEWIS GILBERT PRODUCTION 

SCREENPLAY BY BILL NAUGHTON BASED ON THE PLAY ALFIE BY BILL NAUGHTON MUSIC BY SONNY ROLLINS PRODUCED AND DIRECTED BY LEWIS GILBERT

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RADIO-TV PROGRAMMING



"THE MIKE DOUGLAS SHOW" recently hosted Cameo/Parkway artist "Senator Bobby," who is seeing success with his single "Wild Thing." From left, Douglas; Dennis Wholey, co-producer of Cameo/Parkway's "Hardly-Worthit" album and "Wild Thing"; Bill Minkin, who portrays "Senator Bobby"; Steve Baron, one of the voices on both the single and the LP, and singer Buddy Greco. The Hardly-Worthit players will also be on the Upbeat and Hollywood Palace TV shows.

Pepper Sound Jingle For Country Outlets

MEMPHIS — Pepper Sound Studios has bowed a new identification jingles package for country music format radio stations. Billed as "Countrywide Sound," it's the third in a series. WJJD, Chicago, one of the leading stations in the field, is the only station using the new package so far, said Jim Collins, assistant to President William Tanner.

Mike Agar, national sales manager for the identification department, said that of the nation's major country music format stations were using previous jingles packages, including WJZZ, Newark; KSON, San Diego; KRAK, Sacramento; KIKK, Houston; KOOO, Omaha; WENO, Nashville, and WSHO, New Orleans.

Pepper, with branch offices in Dallas, Los Angeles, and Chi-

cago, provides programming services to approximately 3,500 radio stations, Collins said, from six different departments. In the identification jingles line, Pepper has 70 different series, including a soul package, jingles for Spanish language stations, and for stations who do block programming.

"Business has been increasing at a rapid pace," Collins said. "There's simply not enough hours in the day to accomplish everything." Among the various services offered by Pepper are various merchandising concepts for on-the-air promotions and these include giveaways, customized identification packages, programming and production services tailored to fit a station's individual needs. In addition, Pepper will send a specialist into a market to work with advertisers in special promotions and has done this for 12,000 retail clients.

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NAB Booklet On Broadcast Terms

WASHINGTON — "Standard Definitions of Broadcast Research Terms," a booklet aimed at clarifying broadcast terms for audience measurement, has been published by the National Association of Broadcasters.

The Committee on Local Television Audience Measurement (COLTAM), a technical advisory group to the NAB Research Committee, developed the definitions for the book.

GRIFFIN SHOW SALES SOARING

NEW YORK — The "Merv Griffin Show" sales have soared to 72 TV markets during the first two weeks of 1967. According to Jack E. Rhodes, Westinghouse Broadcasting program vice-president and general sales manager.

The "Mike Douglas Show" is programmed on 125 stations with numerous other film and tape series sold and planned, according to WBC. Both Griffin and Douglas more than doubled their telecast markets between January 1966 through January 1967.

TOP SELLING R & B SINGLES

Billboard SPECIAL SURVEY for Week Ending 2/4/67

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

| This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart | This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1 | 1 | TELL IT LIKE IT IS Aaron Neville, Parlo 101 (Olrap, BMI) | 10 | 26 | 24 | YOU NEED CONFIDENCE Van Dykes, Mala 549 (Aim/Cha-Stew, BMI) | 5 |
| 2 | 2 | STANDING IN THE SHADOWS OF LOVE Four Tops, Motown 1102 (Jobete, BMI) | 7 | 27 | 32 | MY SPECIAL PRAYER Joe Simon, Sound Stage 7, 2577 (Cape Ann, BMI) | 4 |
| 3 | 3 | STAND BY ME Spyder Turner, MGM 13617 (Progressive/Trio/A.D.T., BMI) | 7 | 28 | 29 | AT THE PARTY Hector Rivera, Barry 1011 (Twin, BMI) | 6 |
| 4 | 5 | ARE YOU LONELY FOR ME Freddy Scott, Shout 207 (Web IV, BMI) | 8 | 29 | 37 | GIRLS ARE OUT TO GET YOU Fascinations, Mayfield 7714 (Camad, BMI) | 4 |
| 5 | 10 | MERCY, MERCY, MERCY "Cannonball" Adderley, Capitol 5798 (Zawinul, BMI) | 5 | 30 | 33 | SKATE NOW Lou Courtney, Riverside 4588 (3 Track, BMI) | 5 |
| 6 | 4 | TRY A LITTLE TENDERNESS Otis Redding, Volt 141 (Campbell/Connelly/Robbins, ASCAP) | 9 | 31 | 41 | IT TAKES TWO Marvin Gaye & Kim Weston, Tamla 54141 (Jobete, BMI) | 3 |
| 7 | 6 | (I Know) I'M LOSING YOU Temptations, Gordy 7057 (Jobete, BMI) | 11 | 32 | 23 | I'M GONNA MISS YOU Artistics, Brunswick 55301 (Jalynne-BRC, BMI) | 11 |
| 8 | 9 | TRAMP Lowell Fulson, Kent 456 (Modern, BMI) | 5 | 33 | 21 | I CAN'T PLEASE YOU Jimmy Robins, Jerhart 207 (Ramhorn, BMI) | 4 |
| 9 | 15 | BRING IT UP James Brown, King 6071 (Dynatone, BMI) | 3 | 34 | 40 | SOMETHING GOOD Carla Thomas, Stax 207 (East, BMI) | 3 |
| 10 | 11 | I'VE PASSED THIS WAY BEFORE Jimmy Ruffin, Soul 35027 (Jobete, BMI) | 7 | 35 | 36 | MAN OR MOUSE Junior Parker, Duke 413 (Don, BMI) | 7 |
| 11 | 7 | MUSTANG SALLY Wilson Pickett, Atlantic 2365 (Fourteenth Hour, BMI) | 10 | 36 | 39 | TAKE ME FOR A LITTLE WHILE Patti LaBelle & the Bluebelles (Atlantic 2373 (Lollipop, BMI) | 4 |
| 12 | 12 | WACK WACK Young Holt Trio, Brunswick 55305 (Yo Ho, BMI) | 7 | 37 | 38 | TELL DADDY Clarence Carter, Fame 1010 (Fame, BMI) | 5 |
| 13 | 22 | LOOK AT GRANNY RUN RUN Howard Tate, Verve 10464 (Ragmar-Rumbalero, BMI) | 6 | 38 | 30 | KARATE Emperors, Mala 543 (Wilson, BMI) | 8 |
| 14 | 8 | YOU GOT ME HUMMIN' Sam & Dave, Stax 204 (Pronto/East, BMI) | 9 | 39 | 34 | CROSS CUT SAW Albert King, Stax 201 (Beckie, BMI) | 5 |
| 15 | 20 | I'M GONNA MAKE YOU LOVE ME Dee Dee Warwick, Mercury 72638 (Act Three, BMI) | 8 | 40 | 42 | LET'S FALL IN LOVE Peaches & Herb, Date 1523 (Bourne, ASCAP) | 3 |
| 16 | 14 | I FOOLED YOU THIS TIME Gene Chandler, Checker 1155 (Cachand-Jalynne, BMI) | 13 | 41 | — | THE DARK END OF THE STREET James Carr, Goldwax 317 (Press, BMI) | 1 |
| 17 | 17 | HEY, LEROY, YOUR MAMA'S CALLING Jimmy Castor, Smash 2069 (Bogart, BMI) | 6 | 42 | 44 | ALVIN'S BOO-GA-LOO Alvin Cash & the Registers, Mar-V-Lus 6014 (Vapac, BMI) | 8 |
| 18 | 16 | PAPA WAS TWO Joe Tex, Dial 4051 (Tree, BMI) | 7 | 43 | 45 | I DIG YOU BABY Jerry Butler, Mercury 72648 (Morpine, BMI) | 2 |
| 19 | 26 | I DIG GIRLS J. J. Jackson, Calla 125 (Meager, BMI) | 4 | 44 | 46 | I PREFER YOU Etta James, Cadet 5552 (Arc, BMI) | 2 |
| 20 | 27 | OOH BABY Bo Diddley, Checker 1158 (Arc, BMI) | 3 | 45 | — | HUNTER GETS CAPTURED BY THE GAME Marvelettes, Tamla 54143 (Jobete, BMI) | 1 |
| 21 | 13 | A PLACE IN THE SUN Stevie Wonder, Tamla 54139 (Stein-Vanstock, ASCAP) | 12 | 46 | 50 | DANGER! SHE'S A STRANGER 5 Steps, Windy C 604 (Camad, BMI) | 2 |
| 22 | 31 | FEEL SO BAD Little Milton, Checker 1162 (Travis, BMI) | 3 | 47 | 48 | IT MAY BE WINTER OUTSIDE Felice Taylor, Mustang 3024 (Mariavilla, BMI) | 2 |
| 23 | 28 | 96 TEARS Big Maybelle, Rojac 112 (Arguello, BMI) | 4 | 48 | — | KEEP A LIGHT IN THE WINDOW Solomon Burke, Atlantic 2378 (Kags, BMI) | 1 |
| 24 | 18 | YOU KEEP ME HANGIN' ON Supremes, Motown 1101 (Jobete, BMI) | 13 | 49 | 49 | IT'S A MEAN WORLD B. B. King, Kent 458 (Modern, BMI) | 2 |
| 25 | 19 | BACK IN THE SAME OLD BAG Bobby Bland, Duke 412, (Don, BMI) | 9 | 50 | — | 10 COMMANDMENTS Prince Buster, Phillips 40427 (Carab, BMI) | 1 |

TOP SELLING R & B LP's

Billboard SPECIAL SURVEY for Week Ending 2/4/67

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

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|---|----------------|
| 1 | 2 | FOUR TOPS LIVE! Motown M 654 (M); S 654 (S) | 8 | 14 | 14 | WATCH OUT Martha & the Vandellas, Gordy 920 (M), 920 (S) | 4 |
| 2 | 1 | THE TEMPTATIONS GREATEST HITS Gordy 919 (M); 919 (S) | 8 | 15 | 20 | WHISPERS Jackie Wilson, Brunswick DL 54122 (M); DL 754122 (S) | 6 |
| 3 | 3 | AWAY WE A GO GO Smokey Robinson & the Miracles, Tamla 271 (M); S 271 (S) | 8 | 16 | 16 | THE EXCITING WILSON PICKETT Atlantic 8129 (M); SD 8129 (S) | 12 |
| 4 | 4 | LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S) | 23 | 17 | 9 | GETTIN' READY Temptations, Gordy GLP 918 (M); SLP 918 (S) | 31 |
| 5 | 6 | SUPREMES A' GO-GO Motown MLP 649 (M); SLP 649 (S) | 20 | 18 | 15 | RAY'S MOODS Ray Charles, His Ork & Chorus, ABC ABC 550 (M); ABCS 550 (S) | 19 |
| 6 | 5 | LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S) | 41 | 19 | 17 | WARM AND TENDER SOUL Percy Sledge, Atlantic 8132 (M); SD 8132 (S) | 12 |
| 7 | 8 | DOUBLE DYNAMITE Sam & Dave, Stax 712 (M); 712 (S) | 5 | 20 | 13 | HE'LL BE BACK Players, Minif LP 40006 (M); LP 24006 (S) | 12 |
| 8 | 12 | DOWN TO EARTH Stevie Wonder, Tamla 272 (M); S 272 (S) | 3 | 21 | 21 | SPELLBINDER Gabor Szabo, Impulse A 9123 (M); AS 9123 (S) | 6 |
| 9 | 22 | CARRYIN' ON! Lou Rawls, Capitol T 2632 (M); ST 2632 (S) | 2 | 22 | 23 | "BUCKET" Jimmy Smith, Blue Note BLP 4235 (M); BST 84235 (S) | 10 |
| 10 | 11 | WICKED PICKETT Wilson Pickett, Atlantic 8138 (M), SD8138 (S) | 4 | 23 | — | NANCY—NATURALLY Nancy Wilson, Capitol T 2634 (M); ST 2634 (S) | 1 |
| 11 | 7 | TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S) | 24 | 24 | — | JJ J. J. Jackson, Calla C 1101 (M); CS 1101 (S) | 1 |
| 12 | 18 | WACK WACK Young Holt Trio, Brunswick BL 54121 (M), BL 754121 (S) | 4 | 25 | — | ART & SOUL Arthur Prysock, Verve V-5009 (M); V6-5009 (S) | 1 |
| 13 | 10 | THE OTIS REDDING DICTIONARY OF SOUL Volt 415 (M); S 415 (S) | 12 | | | | |

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TALENT

'By Jupiter' Camp Show—Much Fun and War Games

NEW YORK — "By Jupiter," 1942 Broadway musical being revived at off-Broadway's Theater Four, may not be the best of Richard Rodgers and Lorenz Hart, but it is certainly the campiest.

Not only does the book, based on Julian F. Thompson's "The Warrior's Husband," concern itself with camps (Women Amazons vs. Greeks) but the

entire play—score, dialog, production—is, in itself, camp. It has lyrics like "Do-re-mi-father," "Ergo, money makes the mare go" and "No baby bunting will spoil my hunting"; and such dialog as "Ye Gods!" and "There hasn't been man enough or moon enough." Had enough?

RCA Victor has waxed the cast album. The three of the more than a dozen tunes that one remembers from the original production are "Wait Till You See Her," "Careless Rhapsody" and, of course, "Everything I've Got." They're sung solidly and tastefully. There are, too, such bright camp numbers as "Jupiter Forbid," "Life with Father" and "Bottoms Up."

The two female leads are played by Jackie Alloway as Queen Hippolyta, and Sheila Sullivan as Antiope, in parts that reveal both their physical and singing attributes. They score well in both categories. Miss Alloway's voice is strong and sexy; Miss Sullivan's is a trifle thin but has a nice quality. Both are capable actresses.

Bob Dishy, as Sapiens the "nebesh" who marries Hippolyta, dishes out his role smoothly and humorously, putting his big eyes to work with unobtrusive discretion. He is accurate and believable. His singing is pleasant and easy to take. Robert R. Kaye, in a part which requires little, plays Theseus in a straightforward manner and impresses with his broad baritone voice. He and Miss Sullivan are very effective in the ballad, "Here's a Hand."

Emory Bass, as Homer, makes the most of a small role. Irene Byatt, Ronnie Cunningham, Norma Doggett, Rosemarie Hyer and the rest of the large cast add much to the fun and war games. Christopher Hewitt does an extraordinary job in staging the production within the limitations of the small theater. Milton Setzer's musical direction and Ellen Ray's choreography are smooth. Box-office advance has been "slow but picking up."

"By Jupiter" may not be first-rate Rodgers and Hart, but even second best makes it worth seeing. **ROBERT SOBEL**

SHOW SET ON ARLEN SONGS

NEW YORK — "The Harold Arlen Songbook" is scheduled to open at Stage 73 on Feb. 16 with 70 songs by Harold Arlen. There will be no dialog in the production, which will feature Pamela Hall, Jerry Holmes, Marcia Mohr, Ray Ramirez and Major Riley. Lyricists represented include Ted Koehler, E. Y. (Yip) Harburg, Johnny Mercer, Ira Gershwin, Truman Capote, Leo Robin and Billy Rose. Robert Elston is producer-director of the revue.

The Seeds Make La Cienega Club Flower Again

LOS ANGELES—Gazzarri's La Cienega Club celebrated a successful reopening Wednesday (18) with the Seeds, a local favorite rock group, providing the marquee draw.

Group, which calls itself representatives of the "flower generation," performed in top fashion for an audience of teenagers familiar with their work. The group communicates its feelings in its music, with Sky Saxon's lead voice hammering home the lyrics.

Act's repertoire covers "Push-in' Too Hard," its current Crescendo hit single, "Mr. Farmer," its newest release and cuts from one of their albums. Unusual aspect of the group's total sound is its loudness which has the effect of vibrating through the listener's body. The loudness, is however, significant since it fits into the mold of psychedelic music. Leader Saxon never stands still, using a bouncing style to create an eye-catching appeal. **CHRIS LOREY**

Revere LP Cited

NEW YORK—Paul Revere and the Raiders, have been certified a million-dollar seller for their Columbia LP "Just Like Us" by the Record Industry Association of America. The certification marks the first gold record for the group.

Nina Simone Keeps Patrons In the Right Mood: Loose

LOS ANGELES—In this era of specialization, Nina Simone remains unique. She sings the blues, a biting social commentary, "Backlash Blues," and she wails the gospelish "You Can't Hide."

At her Troubadour opening Tuesday (17) Miss Simone turned her audience "loose" with a rousing "Micheal Row Your Boat Ashore," which fit the pop groove. In substance, the pianist-vocalist covers many bases and the packed house audience saw her hit a home run with each of her nine numbers.

In her opener was the moody "Black is the Color of My True Love's Hair," Miss Simone tinkled the piano gently while her trio of electric guitarist Rudy Stevenson, Fender bassist Gene Taylor and drummer Charles Crosby sat quietly. Thus setting a quiet mood, Miss Simone hit the audience with

"Backlash," a collaboration between herself and Langston Hughes, which laid bare double standards of American life. The people began to stir.

A long medley of "Falling in Love Again," "I Love You Porgy" and "Come on Back Baby," carried her through torch songs and earthy blues and set up the "Michael" singalong. "Michael" was the high point in the act, with the audience volunteering "Hallelujah's" and Nina's own lyrics ("We don't have any stiff corpses in here") adding humor to the tune. During the tune, she moved away from the piano, shuffled slowly around stage and showed off her white strapless jump suit covered by black fish net strands. "Don't you feel better now? Looser?" she asked. The audience roared back its approval. **ELIOT TIEGEL**



NICK PALMER, seated, is backed up by, left to right, Norman Racusin, RCA Victor Division vice-president and general manager; Joe D'Imperio, division vice-president, product and talent development; Marvin Cane, director of talent for The Richmond Organization, who manages Palmer; Ernie Altschuler, division vice-president and executive producer; and Howie Richmond, president of TRO, as he signs contract with the Victor label.

RCA to Give Palmer High-Powered Liftoff

• Continued from page 3

the plans for the Palmer build-up.

The opening push will be centered around the release of Palmer's first single, "Worlds of Time" backed with "If I Ever Love Again," due for release this week. An album, now in the works, is expected to be issued within a month. Palmer's disks are being produced by Joe Rene.

In support of the single release, Palmer will take off on a 15-city cross-country promotion and publicity tour starting on Feb. 6. He'll travel with a trio and perform for disk jockeys, dealers, distributors, and press as well as hold radio-TV and newspaper and magazine interviews.

Full page advertisements have been scheduled for the trades in conjunction with the release of the single. Streamers have been prepared for dealer use, which include a four-color reproduction of the single sleeve. Also, press and promotion kits containing biographical information on Palmer along with glossy photographs are being circulated to disk jockeys, press, distributors and one-stops. Title strips are also being made available to one-stop dealers. About 5,000 disk jockeys will be receiving the special mailings and about 20,000 coin machine operators will be receiving the single disk and title strips as part of the promotion.

Harry Jenkins, RCA Victor vice-president in charge of marketing, pointed out that this is just the opening shot in the campaign and that there would be follow-up efforts to give the promotion a continuity and to get the new artist across. This is in keeping with the promotional peg: "Nick Palmer—

Cite Donovan Disk

NEW YORK — Donovan's "Mellow Yellow" on Epic Records has been certified as a one-million seller by the Record Industry Association of America. The single is featured in Donovan's new Epic album. All of Donovan's disk are produced in England by Mickie Most.

Destination: The Top." Buddy Howe, GAC's president, said that Palmer would be making his debut at New York's Copacabana within the next few months.

The promotion tour will kick off in Providence and Hartford on Feb. 6. Palmer then travels to Boston (7), Chicago (8), Milwaukee (9), Cleveland (10, 11), Baltimore (13), Washington (14), Detroit (15, 16), Philadelphia (17-18), Pittsburgh (20), Atlanta (21), San Francisco (22), Los Angeles (23, 24) and New York (27).

Paxton Concert—From Protest to Tearful Ballads

NEW YORK — Elektra recording artist Tom Paxton performed at Carnegie Hall last Saturday (21) in a repertoire that ranged from protest songs to near tearful ballads. The folk singer-composer did some 25 numbers for the capacity audience. Particularly good selections included songs from his latest Elektra LP, "Outward Bound," released last September. These were "Leaving London," "Boutique" and "I Followed Her Into the West."

During the second part of the concert, Paxton, without the accompaniment of his guitar, sang a poignant ballad, "Sully's Pail" which, according to the folk singer, was based on an Idaho mine disaster during the 1900's.

Paxton's heavy coverage of protest songs moved toward the tedious during some intervals. However, he always seemed to rescue himself with a ballad or two.

A new Paxton album containing numbers from his concert will be released on Elektra in early spring.

CHARLES BARRETT

Waring to Carnegie

NEW YORK—Fred Waring and His Pennsylvanians will play Carnegie Hall March 21 under the auspices of Music Journal. The concert, which will end the current Waring tour, is the first New York date for the Pennsylvanians in several years.

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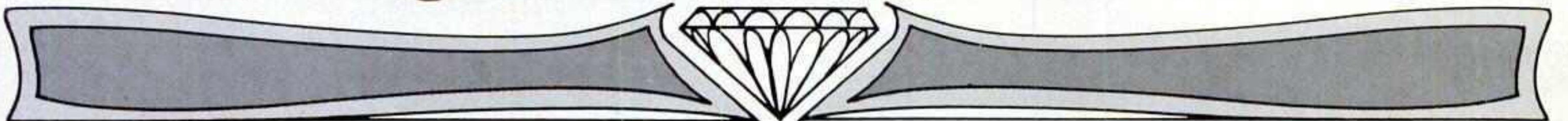
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Parley Urges Talent Men to Take New Professionalism Approach

LOS ANGELES — A "new professionalism" was asked of nightclub owners, talent managers and booking agents to infuse new health into the business, at the sixth convention of the International Hotel and Night Club Association here recently.

The "new professionalism" term was used to cover a number of areas in which improvement is sought by club owners, such as greater co-operation with record companies in helping develop new, untested acts, receiving signed contracts back from acts within two weeks and obtaining updated publicity material for planting with local media. The Jan. 20-21 gathering of buyers and sellers of talent was held at the Ambassador.

Bob Stane, owner of the Ice House in Pasadena and Glendale, Calif., who was elected president for the new year, said he was especially involved in working with record companies in breaking in untried acts. He cited two acts on Capitol, the Knack and Hearts and Flowers and one on Liberty, the Nitty Gritty Dirt Band, will have all been booked at his locations and given an opportunity to play before young people and create fans way in front of their record releases.

Building for Knack

The Knack, a new group being groomed by Capitol for a major build-up next month, has been working local high school assemblies to gain exposure in addition to working for money at the Ice House.

"Many record companies are willing to assist in promoting their acts during a club engagement if the nitery owner shows an interest in doing an efficient job with the recording product," Stane said. The club owner contended that a "vigorous job"

by the club's promotion man could "put an act on the charts in his area," thereby benefiting the club with a more valuable attraction. During discussions on this subject, club owners were encouraged to phone record companies and their distributors when their acts were in town.

The organization heard one of its members, buyer David Branower, draft a statement that club owners rubber-stamp a "return within two weeks" clause on all contracts. The artists themselves should ask the club owners to return the contracts within the prescribed time also, Branower pointed out.

The two-week obligation is being pursued to alleviate situations in which acts purportedly hold contracts for a date, then go shopping for a higher price. "Eleventh hour cancellations are common," Branower said, "leaving the clubs holding expensive empty bags and often misrepresenting advertising or no advertising at all."

Problem Exists

Most conventioners agreed that a problem existed in obtaining sufficient quantities of suitable photos for publicity purposes. Stane noted that some acts or their managers shortsightedly do not realize that this publicity material can be utilized by the clubs to help attract business. "The Ice House has sent back contracts unsigned when the promised photos were not delivered," Stane said.

Stane's other officers are Branower, vice-president, and Doug Weston, secretary-treasurer. The organization was founded in Denver six years ago to develop communication between club owners.

15 Reps Attend

Approximately 15 representatives from major talent agencies

attended the Tuesday meetings, in which the discussions got "heated" over the proposed two-week contract deadline and availability of current publicity material. Both subjects are of prime importance to owners and bookers, according to Stane, who called the agency participation "very creative." Stane felt the agencies "showed a new interest in getting clubs to operate more effectively."

Asked which acts do not return signed contracts immediately, Stane answered: "The established and new acts are lax in providing good publicity photos, Stane claimed. "The big acts send out four old photos. The newer acts aren't organized quite well enough. They get their pictures taken in the woods; they're just grotesque!"

In addition to the major talent agency representatives, club members attending included Bill Newkirk, Tideland Balinese Petroleum Club, Houston; Fred Weintraub, Bitter End, New York; George Marianthal, London House, Chicago; Doug Weston, Troubadour, Los Angeles; George Burke-Bill Weems-seven hotel bookers, including Fairmont, San Francisco and Century Plaza, Los Angeles; Bob Stane, Ice House, Pasadena; Carl Heckman, Ice House, Glendale; Eddie Cochran, the Shrine Temple, Los Angeles; Bob Vincent, Royal Tahitian, Ontario, Calif.; David Branower and Ken Stauffer, The Cave, Vancouver, British Columbia; Henry Slate, Slate Bros. Los Angeles; Maynard Sloate, Tropicana, Las Vegas; Bill McCarthy, Cork Club, Houston; Clyde Baldscun, several State fairs, including Los Angeles County Fair; Art Hirsch, Shifty's, San Diego, and Marshall Edson, Ye Little Club, Beverly Hills.



CHARLIE MINGUS, center, was one of the star attractions at a recent party for the benefit of the Leukemia Society at New York's Creation 'N Things. Flanking Mingus are Al Colonomos, left, benefit's host, and actor Anthony Ponzini.

H-B, Gas Firm Tie to Jack Up 'Beanstalk'

LOS ANGELES — An important promotional tie-in with the American Gas Assn. for the soundtrack album from the NBC-TV special "Jack and the Beanstalk" will launch Hanna-Barbera Records' first product campaign in 1967.

The tie-in with the American Gas Assn., sponsor of the TV special, is Hanna-Barbera's first joint effort with any firm outside the record business. The musical starring Gene Kelly with an original score by Sammy Cahn and Jimmy van Heusen, will be telecast Sunday evening, Feb. 26. The show features a new optical process which blends live action with animation. H-B's LP will be released in January. It features songs and dialog from the show.

Voices heard include Kelly as Jeremy Keen, and Marni Nixon as a Princess. Lennie

Hayton handled arrangements and conducted a 43-piece orchestra for the seven Cahn-Van Heusen tunes. Seven-year-old Bobby Riha plays Jack, with Ted Cassidy, who played Lurch in the "Addams Family" TV series supplying the deep voice for the giant.

HB's distributors will work with the promotion staffs at the Gas Assn's 500 offices throughout the country in plugging the LP. All advance TV promotions will display the LP cover, one giant cartoon-photo extending over a double fold jacket of the giant reaching out to grab Kelly, a new character introduced to depart from the normal story line and Riha as the juvenile lead.

In addition, the LP will be included in window displays at gas company member offices. The pop LP will carry a \$3.79-\$4.79 suggested list price.

Schroeck Into Artist Arena —Sings With Kaye's Lewis

NEW YORK — Artie Schroeck, composer-arranger, is launching a new career, as a disk singer. At the same time, Jack Lewis of Monte Kaye Management will handle his multi-faceted activities.

Birdland to Price; March Opening Set

NEW YORK — Lloyd Price has bought Broadway's Birdland, which he will open in March as the Turn Table. The new nightclub, dedicated to the record industry, will feature new sound and lighting electronics. Price announced plans for the new club last Wednesday (25) at the gutted site of Birdland, the former jazz club, at 1674 Broadway.

Price has had 11 gold records, his two biggest being ABC singles of "Personality" and "Stagger Lee." He also is a music publisher and the owner of a record company.

Schroeck is making his debut as a record artist this week on the Columbia label with a vocal version of the John Sebastian tune, "Coconut Grove." Schroeck, who is in his early 20's, just finished racking up his first major motion picture credit, the film "You're a Big Boy Now," a Seven Arts release. John Sebastian, of the Lovin' Spoonful, was engaged to write the score for the picture. He, in turn, requested Jack Lewis be hired to arrange, orchestrate and conduct Sebastian's music. Schroeck wrote not only for the Lovin' Spoonful but for an orchestra numbering 40 pieces.

In the past few months, Schroeck's songs have been recorded by Paul Anka, John Gary, the Four Seasons, Clara Ward, Johnny Tillotson, Jackie and Roy, Bobbe Norris and Jane Morgan.

Bob Astor Enters Personal Mgt. Field

NEW YORK — Bob Astor has entered the personal management field after leaving Universal Attractions, where he was a booking agent. Among acts he

MONKEES CLUB BRANCHES OPEN

WEST CALDWELL, N. J. — The first in a national chain of Monkees Clubs was opened here last Friday (27). Some 35 clubs will open in the next few months. Winners of talent contests in each club, which will be located in small cities for the most part, will play at other Monkees Clubs. Screen Gems, and Colgems, the Monkees recording label, will have first refusal on signing talent for recordings and publishing. Entertainment International, a subsidiary of Spectrum, Ltd., is handling licensing of the teenage night clubs. The firm's address is 725 Park Avenue, East Orange, N. J.

is now handling are Chuck Berry, Barbara Lynn, Clarence (Frogman) Henry and Jimmy Soul. Henry and Soul have been set with Dial Records with their first disks due out soon.

Astor was a one-nighter and club booker for Shaw Artists. The Gale Agency, GAC and Universal. He has worked with Fats Domino, Berry, Bill Black, Mickey and Sylvia, the Sir Douglass Quartet, Barbara Lynn, Lloyd Price and Henry. Astor also was a band leader and disk jockey.

Lana Cantrell: A Singer With Voice That's Big Time

NEW YORK — Lana Cantrell is moving in the right direction. The 22-year-old RCA Victor singer has stepped along from engagements at the Sands in Las Vegas, the Coconut Grove in Los Angeles to her current date at the Copacabana in New York, and she has scored all the way.

Signings

Comic George Carlin has inked a long-term contract with RCA Victor. His first album, waxed "live" at the Rooster Tail in Detroit is entitled, "Take-Offs and Put-Ons." A single "Wonderful WINO (Top 40 Disk Jockey)" and "Al Sleet, the Hippy-Dippy Weatherman," will be out shortly. . . . **Bongi & Judy** have been signed by Epic Records. Bongi is the daughter of Miriam Makeba and Judy, the daughter of Josh White. . . . **Tony Martin** joined Dunhill Records, where his initial single will be "The Theme From Sand Pebbles." . . . The **Invincibles** to Invincible Records. Their debut disk is "Heartaches" and "Tonda." **Peter Pasternak**, 17-year-old son of film producer Joe Pasternak, signed with Viva Records. He will record under the name of **Peter Courtney**. . . . **Ray Marco** signed

She comes equipped with lots of vocal power and an assured stage demeanor which gives her career a longrange potential. There is also a brisk, youthful quality about her that puts her in the audience's favor immediately and she holds on to her advantage by virtue of a completely slick performance.

Since she's second-billed to comedian Jack E. Leonard at this Copa date, Miss Cantrell's turn is limited to about 30 minutes but she makes every minute and every song count. Her opener, "I'm All Smiles," is in the big ballad groove and her belting is a sure attention-getter. It's all hers from there on in with songs like "Let Yourself Go," "You Better Love Me While You May," "I'll Wait for You" and a bouncy rendition of "Mame" for a windup.

She could have gone on with more and it's virtually a certainty that in subsequent bookings she will be given star-time allotment. **MIKE GROSS**

to Steve Brodie's Thunderbird label.

Carmen McRae has joined the Atlantic Records roster. She will record both albums and singles under the direction of **Nesuhi Ertegun**, Atlantic's vice-president.

ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS



Eydie comes on strong. No matter how soft she tries.

CL 2476/CS 9276



Take her last Columbia album, "Don't Go to Strangers." She took eleven simply beautiful love songs. Sang them simply beautifully. And took the music world. By storm.

Now Eydie's come back with "Softly, As I Leave You." Watch history repeat itself.



Including
For All We Know
Ev'ry Time
We Say Goodbye
Don't Worry 'bout Me
You've Changed
What's Good About Goodbye!

CL 2594/CS 9394

"Softly, As I Leave You" is also available singly. 4-43971

Eydie Gorme on COLUMBIA RECORDS Where "Softly" leaves you breathless.

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COUNTRY MUSIC

Nashville Is 'Turned On' With Popstar Movements

By HERB WOOD

NASHVILLE — Many "popular" recording artists descended on Record Row here last week in what was termed the "Pop Goes Nashville" movement. In this country music-dominated area, any pop artist in town generates excitement, but last week no less than five were spotted, including two Hollywood stars better known for their acting than singing.

One of the West Coasters, movie idol Robert Mitchum, came to town with manager Bullets Durgom to pick and record material for an upcoming Monument album. Monument president Fred Foster signed the veteran actor to a recording contract, obviously hoping to duplicate Mitchum's "Thunder Road" hit, the title tune from his popular motion picture. Plans called for a single and part of an album to be recorded here, with the rest of the LP cuts to be waxed in Hollywood.

Eddie Albert, long a movie favorite and currently the hero of CBS-TV's "Green Acres" series, made a weekend appearance on WSM's "Grand Ole Opry," but was in town primarily to scout possible location shots for an upcoming country music TV special (Billboard, Jan. 14). Accompanying Albert was Greg Garrison, producer of the "Dean Martin Show" and partner with Albert in an independent TV production firm. Garrison spent one day visiting the homes of the country music stars and several other points of interest in Nashville, including the Country Music Hall of Fame and Museum. Garrison, said, "We want to capture the atmosphere in Nashville, particularly the dignity of the stars and their way of life." The production firm will return to Music City in April to tape the country special to be aired on network TV in the fall.

Johnston Here

Also with Albert was Columbia Records' a&r producer Bob Johnston, who produced the star's latest LP for the label, "The Eddie Albert Album." Johnston, who will take up the reins from Don Law, retiring after 40 years in the music industry during which time he

helped establish and develop Columbia catalog, will move to Nashville shortly. Johnston has been successful with many of the label's pop recording acts and will bring them into the Nashville studios to record. Simon and Garfunkel, the Pozo Seco Singers and Bob Dylan are all on Johnston's artist roster and will cut their disks here. The veteran producer will also be responsible for all country product, working in conjunction with Frank Jones, who held a similar post under Law.

One of Nashville's own pop recording acts was back in town to follow up her recent singles hits, "Born a Woman" and "Single Girl." Sandy Posey utilized the Fred Foster Sound Studios to cut her latest single

for independent producer Chips Moman.

Also in town was Smash Records' Roger Miller, fresh from an SRO engagement at Harrah's Club in Reno. Jerry Kennedy handled the recording session, which resulted in both an LP and a single.

Roy Orbison, also a Nashvillean, waxed a follow-up to his "Communication Break-Down" disk to be released prior to his trip to England in February.

Although the pop recording acts are still far outnumbered by the country music artists striving for the "Nashville Sound," more and more pop record stars are turning to Music City, U. S. A. as the place where hits are made.

Nashville Scene

By HERB WOODS
Country Music Editor

Eddie Albert delighted "Grand Ole Opry" visitors here when he sang Eddy Arnold's big hit, "Make the World Go Away," on stage at last Saturday night's (21) performance. Albert revealed that he had tried unsuccessfully to become a member of the "Opry" prior to World War II. His trio was traveling South and during a lay-over in Music City he auditioned for the popular radio show. Failing to land a job, Albert went back to the West Coast and became an actor. . . . Also in town with Albert was Columbia Records a&r executive Bob Johnston. Johnston, who produces such pop recording acts as Simon and Garfunkel, the Pozo Seco Singers, Patty Page, Bob Dylan and many others, will return to Nashville this week to take up the Columbia a&r reins from retiring Don Law. . . . Boone Records' Bobby Bobo gave a party for his artists that had

recording sessions in Nashville last week. Among the artists attending were Kenny Price, who has had two hits in a row; Tex Williams and Chuck Howard, who was appearing at the Black Poodle nightclub. . . . Kapp promotion man Chuck Chellman reports hot action on Cal Smith's "The Only Thing I Want (Just Went Home)" and Freddie Hart's "Elm Street Pawn Shop." . . . Claude King asks deejays that wish to be added to his personal mailing list to write him at 806 Pinetree Drive, Shreveport, La. Claude promises to send his new releases as soon as they're issued.

John Hartford's roodie year with RCA Victor is proving very successful. The folk-style, banjo-pickin' singer's initial LP, "John Hartford Looks at Life," will receive a complete college mailing by the label. Victor's faith in the young artist was substantiated when they slated him for a second album before the first LP was released.

Racks' Promotion Sparks Cap. to Record-Busting Country Sales Yr.

• Continued from page 3

him to work directly with Capitol's country artists on disk promotion. The first major merchandising campaign undertaken for a Capitol Records country artist took place in February, when the label launched "Buck Owens Month." Nine of Owens' catalog albums and two new albums were featured in the month-long product push. The campaign was slanted toward the rack jobbers, and the subdistributors responded to the drive, marking the first real rack participation in the label's country product. This acceptance of country catalog product by the racks resulted in the sale of over 400,000 Owens LP's during the period.

Also a high point in Capitol's country year was the development of another top singles artist: Merle Haggard. Haggard, who had several moderate-sales singles on Tally Records, hit it big with Capitol, scoring heavily with his "Swinging Doors" single and LP, and with two other singles, "The Bottle Let

Me Down," and "The Fugitive." The latter is still high on the charts. Haggard also teamed with Bonnie Owens for a hit, "Just Between the Two of Us."

Another major factor was the retail disk comeback of artist Jean Shepard, whose "Happy Hangovers" and "If Teardrops Were Silver" enjoyed strong sales, as did her "I'll Take the Dog" single and LP in duet with Ray Pillow.

Pillow a Hit

Pillow was another bright light in Capitol's country roster. The talented young vocalist came into his own with two singles hits, "Common Colds and Broken Hearts" and "Volkswagen," earning him Billboard's Most Promising Male Performer Award for 1966.

Veteran country music performer Charlie Louvin contributed solidly to Capitol's peak country year, having the most successful singles sales period since he began performing as a solo act in 1964.

In March, Buck Owens and the Buckaroos played New York's Carnegie Hall before an SRO crowd, both firsts for a Capitol country artist. Owens'

performance was recorded "live" and the resulting LP is still selling well.

The label staged its second all-out country promotion when it named October "Sonny James Month" at Capitol Records. This campaign marked the initial acceptance of James' LP's by the rack jobbers, who stocked all nine LP's in the James catalog. Again, rack jobbers' participation enabled the "Best of Sonny James" LP to become the biggest-selling album of the artist's career. James, whose "Young Love" single was a phenomenal two million seller 10 years ago, aided the promotion with in-store appearances for the Handelman Co., largest rack-jobbing operation in the South.

Capitol has built up a strong country LP catalog over the past several years, with Owens leading the product sweepstakes with 16 albums to his credit. The Louvin Brothers and Charlie Louvin as a solo performer total 14 catalog items, followed by Ferlin Huskey with 13 and Sonny James and Wanda Jackson with 9 albums each in the catalog.

Capitol's outlook for the 1967 country market is excellent. The

label opened the new year with a bang, offering Buck Owens' "Open Up Your Heart" LP for a starter. Other LP's released this month and next are Ned Miller's "Teardrop Lane," Bonnie Owens' "All of Me Belongs to You," "The Best of Merle Travis" and "The Best of Hank Thompson, Vol. II." These will be followed quickly by Charlie Louvin's tribute to his brother Ira, "I'll Remember Always," Jean Shepard's "Heart We Did All That We Could," Red Simpson's "Truck Driving Fool," and "Country Sing Round-Up," a pickup LP featuring various artists.

Another area in which Capitol is concentrating its continuing country product drive is the one-stops, and ultimately, the jukebox operators. As Capitol's Pepper says, "We make every effort to satisfy the one-stops with competitive prices and excellent product." The company has also issued its fair share of country Little LP's for jukebox programming, creating a demand for more country disks.

Pepper foresees an even better year for country product. "With more and more radio stations programming country music, a broader base of consumer acceptance is created, with the result that record companies are forced to issue more and better country product to fill the demand," he said.

Acuff Films To AFRTS

NASHVILLE — The Armed Forces Radio and TV Service has acquired 39 half-hour TV films starring Roy Acuff and his musical group.

Acuff contributed the films to the military agency through his Acuff-Rose Artists Corp. The films feature Acuff and His Smokey Mountain Boys, along with Teddy and Doyle Wilburn, Melba Montgomery, and June Webb. All of the shows were shot in Australia during a three-month appearance tour.

The films will be broadcast throughout the world over the same network that is now offering a series of 30-minute country music radio shows featuring the disks of several artists with Acuff-Rose. Doc Holliday, Music City deejay, serves as host on these.

Col. Is Backing Price With a \$50,000 Pitch

NEW YORK — Columbia Records plans to spend \$50,000 to change Ray Price from a country music artist to an artist who scores in both the country and pop fields.

Harold Komisar, national album promotion manager of the label in New York, said, "This is Ray Price's year." He added that he felt Price would crack the pop charts.

Komisar said Columbia will launch promotion through time buys on 55 key country music radio stations, newspaper advertising, key dealer promotions and contests on a local level.

Price's latest Columbia album is "Touch My Heart," which

was released this month. Price's largest selling Columbia album to date was "Ray Price's Greatest Hits," which has reached the 20,000 sales mark. He has 18 Columbia albums on the market, according to Komisar.

Komisar emphasized that Price's appearance at the "Grand Ole Opry" in Nashville recently prompted the label to boost its promotion effort for the country artist. "The audience reaction to Price's rendition of "Danny Boy" was overwhelming," said Komisar. The label is releasing the tune as a single in hopes it will pave the way for Price's entre into the pop field.



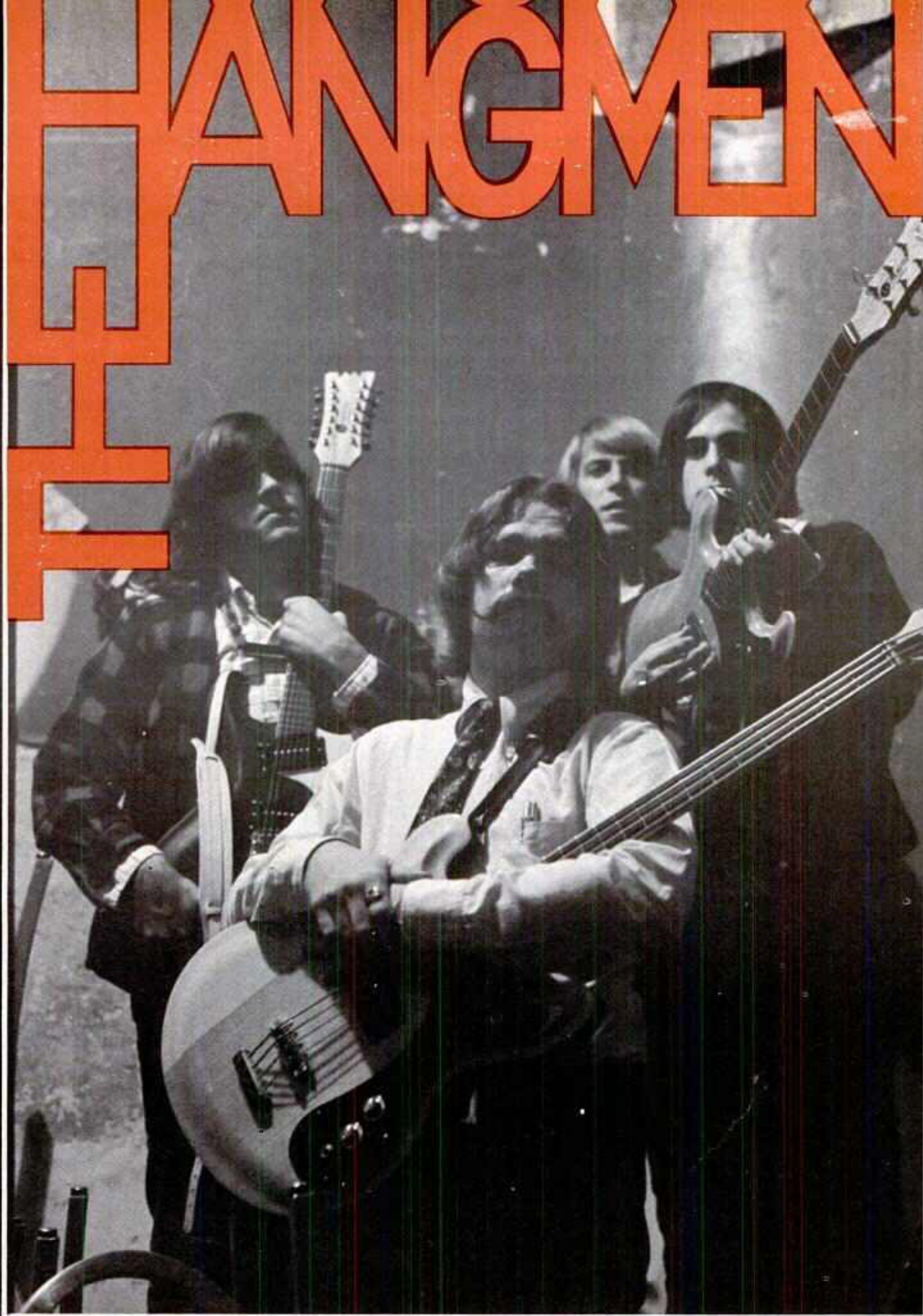
Johnny Dollar has a great sound with his latest Dot record of "Your Hands." Watch this one make the Top 10. Johnny is managed by Dick Heard, 250 W. 57th Street, New York. Dee Jay copies may be obtained by writing Brite Star National Record Promotion, Newbury, Ohio. See Brite Star's ad in today's Billboard Classified Mart.

(Advertisement)



We don't have many freebies for promotion because our presser, RCA, wants to be paid each month, and our bank account is slim. So we dare you, Mr. D.J., to spin our record and watch us grow. The one by Arnie Lunsford ("Singin' Truck Driver"), Acorn® #266, called "Blue Tennessee Rain," then flip it over, it's good, too, "Don't Let Me Be the First." If your librarian is hiding it, we'll send you a copy. Acorn® Records, 7771 Cheviot Road, Cincinnati, Ohio 45239. PS.: I'm Joe (Acorn) Grieshop, owner of the world's smallest label, saying "Thanks."

(Advertisement)



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YEAH!

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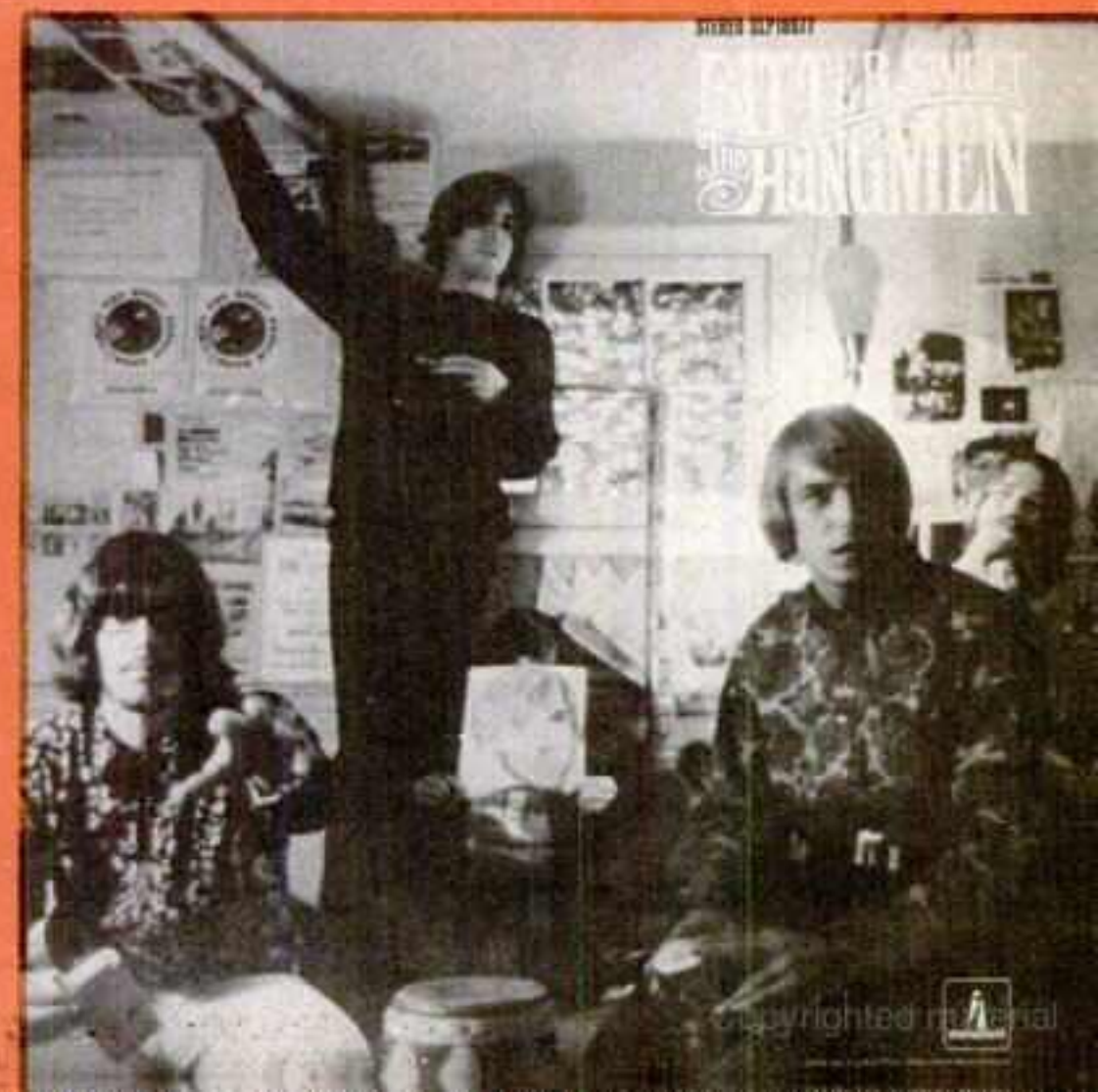
From that album, their third booming single:
"DREAM BABY" c/w "LET IT BE ME"
 (Monument #983)

DO YOU HEAR IT? Then come on in... to the NEW world of what's happening!

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NASHVILLE / HOLLYWOOD

**BITTER SWEET
THE HANGMEN**



COUNTRY MUSIC

Billboard SPECIAL SURVEY for Week Ending 2/4/67

HOT COUNTRY SINGLES

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

| This Week | Last Week | TITLE, Artist, Label, Number & Publisher | Weeks on Chart | This Week | Last Week | TITLE, Artist, Label, Number & Publisher | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1 | 1 | THERE GOES MY EVERYTHING Jack Greene, Decca 32023 (Blue Crest-Husky, BMI) | 16 | 39 | 49 | GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca 32077 (Stallion, BMI) | 4 |
| 2 | 2 | DON'T COME HOME A DRINKIN' Loretta Lynn, Decca 32034 (Sure Fire, BMI) | 13 | 40 | 48 | GONE ON THE OTHER HAND Tompall & the Glaser Brothers, MGM 13611 (Jack, BMI) | 6 |
| 3 | 5 | HURT HER ONCE FOR ME Wilburn Brothers, Decca 32038 (Sure Fire, BMI) | 13 | 41 | 55 | MABEL Skeets McDonald, Columbia 43946 (Central, BMI) | 5 |
| 4 | 3 | BEAR WITH ME A LITTLE LONGER Billy Walker, Monument 980 (Hill & Range, BMI) | 13 | 42 | 36 | RIDE, RIDE, RIDE Lynn Anderson, Chart 1375 (Yonah, BMI) | 15 |
| 5 | 9 | ONCE Ferlin Husky, Capitol 5775 (Harbot, SESAC) | 10 | 43 | 43 | THE REAL THING Billy Grammer, Epic 10103 (Newkeys, BMI) | 6 |
| 6 | 4 | MISTY BLUE Wilma Burgess, Decca 32027 (Talmont, BMI) | 15 | 44 | 47 | I CAN'T TAKE IT NO LONGER Hank Williams Jr., MGM (Ly-Rann, BMI) | 7 |
| 7 | 18 | I'M A LONESOME FUGITIVE Merle Haggard, Capitol 5803 (4 Star, BMI) | 8 | 45 | 38 | OFF AND ON Charlie Louvin, Capitol 5791 (Stallion, BMI) | 7 |
| 8 | 7 | THE HURTIN'S ALL OVER Connie Smith, RCA Victor 8964 (Wilderness, BMI) | 17 | 46 | 26 | GAME OF TRIANGLES Bobby Bare, Norma Jean, Liz Anderson, RCA Victor 8963 (Delmore, ASCAP) | 17 |
| 9 | 6 | SOMEBODY LIKE ME Eddy Arnold, RCA Victor 8965 (Barton, BMI) | 17 | 47 | 44 | APARTMENT #9 Tammy Wynett, Epic 10095 (Owen, BMI) | 9 |
| 10 | 10 | LOSERS CATHEDRAL David Houston, Epic 10102 (Gallico, BMI) | 7 | 48 | 57 | I WON'T COME IN WHILE HE'S THERE Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI) | 3 |
| 11 | 11 | I NEVER HAD THE ONE I WANTED Claude Gray, Decca 32039 (Vanjo, BMI) | 11 | 49 | 60 | WALK THROUGH THIS WORLD George Jones, Musicor 1226 (Glad, BMI) | 3 |
| 12 | 33 | WHERE DOES THE GOOD TIMES GO Buck Owens, Capitol 5811 (Bluebook, BMI) | 4 | 50 | 61 | DUMB BLONDE Dolly Parton, Monument 982 (Tree, BMI) | 3 |
| 13 | 14 | A WANDERIN' MAN Jeannie Seely, Monument 987 (Pamper, BMI) | 8 | 51 | 54 | FIRST WORD Eddy Arnold, RCA Victor 9027 (Vintage, BMI) | 7 |
| 14 | 15 | WHERE COULD I GO (But to Her) David Houston, Epic 10102 (Gallico, BMI) | 9 | 52 | 50 | MAMA'S LITTLE JEWEL Johnny Wright, Decca 32061 (Moss-Rose, BMI) | 6 |
| 15 | 17 | JUST BETWEEN YOU AND ME Country Charlie Pride, RCA Victor 9000 (Jack, BMI) | 10 | 53 | 63 | WORDS I'M GONNA HAVE TO EAT Bill Phillips, Decca 32074 (4 Star, BMI) | 3 |
| 16 | 23 | HAPPY TRACKS Kenny Price, Boone 1051 (Pamper, BMI) | 7 | 54 | 41 | DIESEL SMOKE, DANGEROUS CURVES Red Simpson, Capitol 5783 (Johnstone-Montel, BMI) | 7 |
| 17 | 13 | FUNNY, FAMILIAR, FORGOTTEN FEELINGS Don Gibson, RCA Victor 8975 (Acuff-Rose, BMI) | 14 | 55 | 51 | DON'T PUT YOUR HANDS ON ME Lorene Mann, RCA Victor 9045 (Navahaminjo, BMI) | 5 |
| 18 | 12 | IF THE WHOLE WORLD STOPPED LOVIN' Roy Drusky, Mercury 72627 (Fingerlake, BMI) | 12 | 56 | 56 | DROPPING OUT OF SIGHT Jimmy Newman, Decca 32067 (Newkeys, BMI) | 4 |
| 19 | 20 | GREEN RIVER Waylon Jennings, RCA Victor 9025 (Wilderness, BMI) | 8 | 57 | 58 | APOLOGIZE Buddy Cagle, Imperial 66218 (Metric, BMI) | 4 |
| 20 | 8 | HOW LONG HAS IT BEEN Bobby Lewis, United Artists 50067 (Southtown, BMI) | 17 | 58 | 64 | URGE FOR GOING George Hamilton IV, RCA Victor 9059 (Gandolf, BMI) | 3 |
| 21 | 29 | WHAT'S COME OVER MY BABY Dottie West, RCA Victor 9011 (Tree, BMI) | 8 | 59 | 59 | GALLANT MEN Senator Everett M. Dirksen, Capitol 5805 (Chappell, ASCAP) | 5 |
| 22 | 22 | THE WIFE OF THE PARTY Liz Anderson, RCA Victor 8999 (Yonah, BMI) | 10 | 60 | 65 | WALKER'S WOODS Ed Bruce, RCA Victor 9044 (Combine, BMI) | 4 |
| 23 | 31 | BURNING BRIDGES Glen Campbell, Capitol 5773 (Sage & Sand, SESAC) | 9 | 61 | 71 | FUEL TO THE FLAME Skeeter Davis, RCA Victor 9058 (Combine, BMI) | 2 |
| 24 | 21 | HULA LOVE Hank Snow, RCA Victor 9012 (Nom, BMI) | 9 | 62 | 73 | COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor 9067 (Stallion, BMI) | 2 |
| 25 | 16 | STAND BESIDE ME Jimmy Dean, RCA Victor 8971 (Glaser, BMI) | 16 | 63 | 74 | HEART WE DID ALL WE COULD Jean Shepard, Capitol 5822 (Central Songs, BMI) | 2 |
| 26 | 19 | MR. SHORTY Marty Robbins, Columbia 43770 (Mariposa, BMI) | 12 | 64 | — | STAMP OUT LONELINESS Stonewall Jackson, Columbia 43966 (4 Star, BMI) | 1 |
| 27 | 45 | OH WOMAN Nat Stuckey, Paula 257 (Stuckey, BMI) | 5 | 65 | — | YOU CAN HAVE HER Jim Edward Brown, Columbia 43845 (Big Billy, BMI) | 1 |
| 28 | 30 | TEARS WILL BE A CHASER FOR YOUR WINE Wanda Jackson, Capitol 5789 (Tree, BMI) | 8 | 66 | 69 | THE ONLY THING I WANT Cal Smith, Kapp 788 (Sure Fire, BMI) | 2 |
| 29 | 24 | MOTEL TIME AGAIN Johnny Paycheck, Little Darlin' 0016 (Central, BMI) | 14 | 67 | 62 | HEART FULL OF LOVE Johnny Dallas, Little Darlin' 0013 (Mayhew-Window, BMI) | 7 |
| 30 | 25 | MR. DO-IT-YOURSELF Ray Pillow & Jean Shepard, Capitol 5769 (Central, BMI) | 11 | 68 | 68 | STRANDED Jim Nesbitt, Chart 1410 (Peach, SESAC) | 8 |
| 31 | 34 | YOU BEAT ALL I EVER SAW Johnny Cash, Columbia 43921 (Southwind, BMI) | 7 | 69 | 70 | SHE'S THE WOMAN Barbara Cummings, London 104 (Acclaim, BMI) | 7 |
| 32 | 37 | COUNTRY BOY'S DREAM Carl Perkins, Dottie 505 (Cedarwood, BMI) | 8 | 70 | — | NO TEARS MILADY Marty Robbins, Columbia 43845 (Mojave/Noma, BMI) | 1 |
| 33 | 28 | OUR SIDE Van Trevor, Band Box 371 (Summerhouse, ASCAP) | 12 | 71 | — | WALK ME TO THE STATION Stu Phillips, RCA Victor 9066 (Acuff-Rose, BMI) | 1 |
| 34 | 46 | THE KIND OF WOMAN I GOT Osborne Brothers, Decca 32052 (Sure-Fire, BMI) | 8 | 72 | — | LONESOME 7-7203 Burl Ives, Decca 32078 (Cedarwood, BMI) | 1 |
| 35 | 35 | DON'T LET THE DOORKNOB HIT YOU Norma Jean, RCA Victor 8989 (Acclaim, BMI) | 12 | 73 | — | ALL OF ME BELONGS TO YOU Dick Curless, Tower 306 (Bluebook, BMI) | 1 |
| 36 | 39 | SOMEONE TOLD MY STORY Merle Haggard, Capitol 5803 (Bluebook, BMI) | 6 | 74 | 75 | THE TOWN THAT NEVER SLEEPS Charlie Walker, Epic 10118 (Tree, BMI) | 2 |
| 37 | 27 | TOUCH MY HEART Ray Price, Columbia 43795 (Mayhew, BMI) | 17 | 75 | — | HE'S GOT A WAY WITH WOMEN Hank Thompson, Warner Bros. 5886 (Texoma, ASCAP) | 1 |
| 38 | 42 | WHERE D'YA STAY LAST NIGHT Webb Pierce, Decca 32033 (Pamper, BMI) | 3 | | | | |

Billboard SPECIAL SURVEY for Week Ending 2/4/67

HOT COUNTRY ALBUMS

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

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 2 | THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S) | 10 |
| 2 | 1 | SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S) | 7 |
| 3 | 3 | SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S) | 15 |
| 4 | 8 | THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S) | 4 |
| 5 | 5 | ALL'S FAIR IN LOVE 'N' WAR Stonewall Jackson, Columbia CL 2509 (M); CS 9309 (S) | 13 |
| 6 | 4 | YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S) | 18 |
| 7 | 7 | WE FOUND HEAVEN RIGHT HERE ON EARTH AT "4033" George Jones, Musicor MM 2106 (M); MS 3106 (S) | 13 |
| 8 | 6 | WHERE IS THE CIRCUS Hank Thompson/Brazos Valley Boys, Warner Bros. W 1664 (M); WS 1664 (S) | 12 |
| 9 | 16 | OPEN UP YOUR HEART Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S) | 3 |
| 10 | 9 | YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); LSP 3709 (S) | 9 |
| 11 | 14 | NASHVILLE REBEL Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S) | 5 |
| 12 | 10 | HAPPINESS IS YOU Johnny Cash, Columbia CL 2537 (M); CS 9337 (S) | 13 |
| 13 | 13 | BAD SEED Jan Howard, Decca DL 4832 (M); DL 74832 (S) | 8 |
| 14 | 15 | GREAT COUNTRY SONGS Don Gibson, RCA Victor LPM 3680 (M); LSP 3680 (S) | 8 |
| 15 | 11 | BORN TO SING Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S) | 15 |
| 16 | 12 | I'LL TAKE THE DOG Jean Shepard & Ray Pillow, Capitol T 2537 (M); ST 2537 (S) | 10 |
| 17 | 18 | ANOTHER BRIDGE TO BURN Ray Price, Columbia CL 2528 (M); CS 9228 (S) | 22 |
| 18 | 19 | IF THE WHOLE WORLD STOPPED LOVIN' Roy Drusky, Mercury MG 21097 (M); SR 61097 (S) | 10 |
| 19 | 17 | FREE AND EASY Dave Dudley, Mercury MG 21098 (M); SR 61098 (S) | 10 |
| 20 | 20 | NAT STUCKEY SINGS Paula LP 2192 (M); LPS 2192 (S) | 16 |
| 21 | 21 | BIG BEN STRIKES AGAIN Ben Colder, MGM E 4421 (M); SE 4421 (S) | 7 |
| 22 | 22 | CARNEGIE HALL CONCERT WITH BUCK OWENS AND HIS BUCKAROOS Capitol T 2556 (M); ST 2556 (S) | 28 |
| 23 | 24 | COUNTRY CHARLIE PRIDE RCA Victor LPM 3645 (M); LSP 3645 (S) | 14 |
| 24 | 25 | MY HEART'S IN THE COUNTRY Skeeter Davis, RCA Victor LPM 3667 (M); LSP 3667 (S) | 3 |
| 25 | 26 | OUR KIND OF COUNTRY Browns, RCA Victor LPM 3668 (M); LSP 3668 (S) | 4 |
| 26 | 23 | LOOK INTO MY TEARDROPS Conway Twitty, Decca DL 4828 (M); DL 7428 (S) | 6 |
| 27 | 27 | LEAVIN' TOWN Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S) | 14 |
| 28 | 37 | TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S) | 2 |
| 29 | 28 | FROM NASHVILLE WITH LOVE Chet Atkins, RCA Victor LPM 3647 (M); LSP 3647 (S) | 13 |
| 30 | 34 | TEARDROP LANE Ned Miller, Capitol T 2586 (M); ST 2586 (S) | 2 |
| 31 | 31 | THE SEELY STYLE Jeannie Seely, Monument MLP 8057 (M); SLP 18057 (S) | 17 |
| 32 | 30 | THE DRIFTER Marty Robbins, Columbia CL 2527 (M); CS 9327 (S) | 23 |
| 33 | 36 | FROM THE HEART OF TEXAS Bob Wills and the Texas Playboys, Kapp KL 1506 (M); KS 3506 (S) | 9 |
| 34 | 39 | CONFESSIONS OF A BROKEN MAN Porter Wagoner, RCA Victor LPM 3593 (M); LSP 3593 (S) | 16 |
| 35 | 32 | NORMA JEAN SINGS A TRIBUTE TO KITTY WELLS RCA Victor LPM 3664 (M); LSP 3664 (S) | 9 |
| 36 | — | TWO FOR THE SHOW Wilburn Brothers, Decca DL 4824 (M); DL 74824 (S) | 1 |
| 37 | 29 | THIS IS MY STORY Hank Snow, RCA Victor LPM 6014 (M); LSP 6014 (S) | 12 |
| 38 | — | ALMOST PERSUADED David Houston, Epic LN 24213 (M); BN 26213 (S) | 26 |
| 39 | 35 | TALE OF TWO CITIES Frank Ifield, Hickory LPM 136 (M); (No Stereo) | 3 |
| 40 | — | WITH ALL MY HEART AND SOUL Dottie West, RCA Victor LPM 3693 (M); LSP 3693 (S) | 1 |

BE TWEEN THE BUT TONS

'Between the Buttons'

(To understand this little rhyme you first must tap your foot in time. Then the buttons come much nearer and the Stones you see more clearer.)

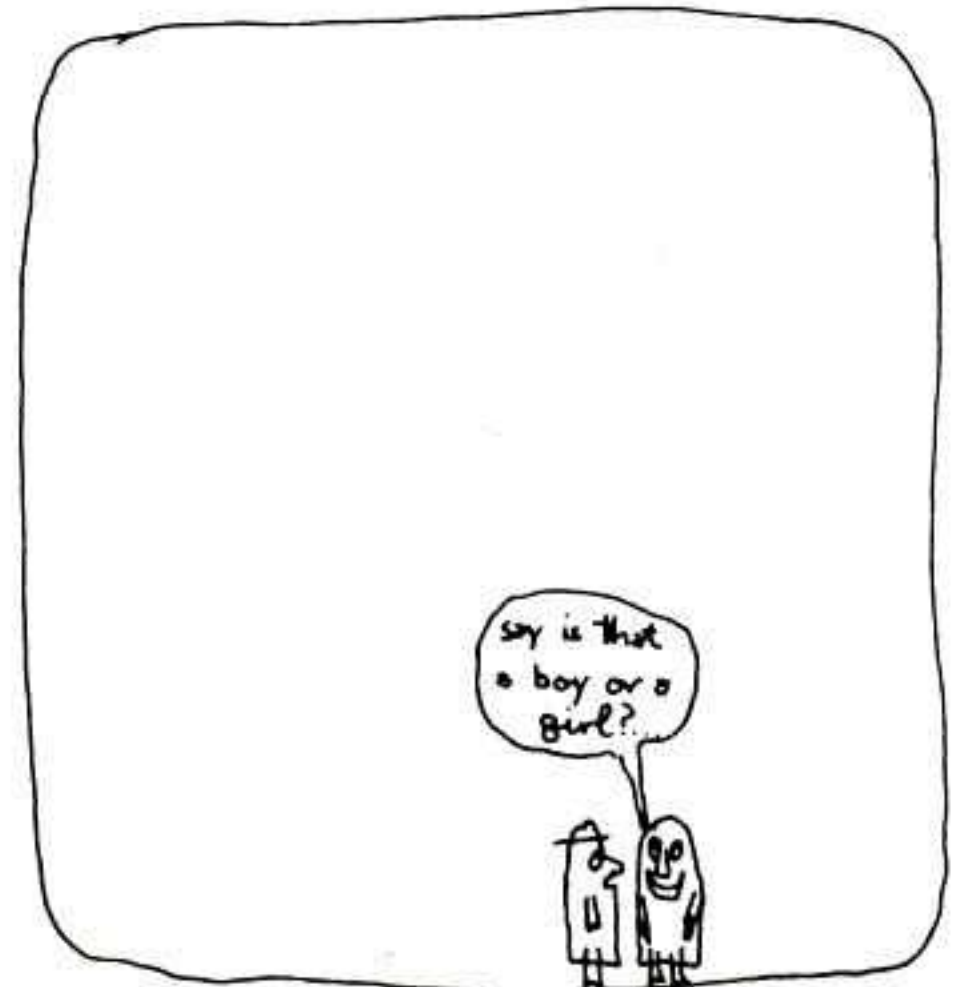
THE ROLLING STONES



'Between the Buttons' started as a laugh but pretty soon turned into a force.



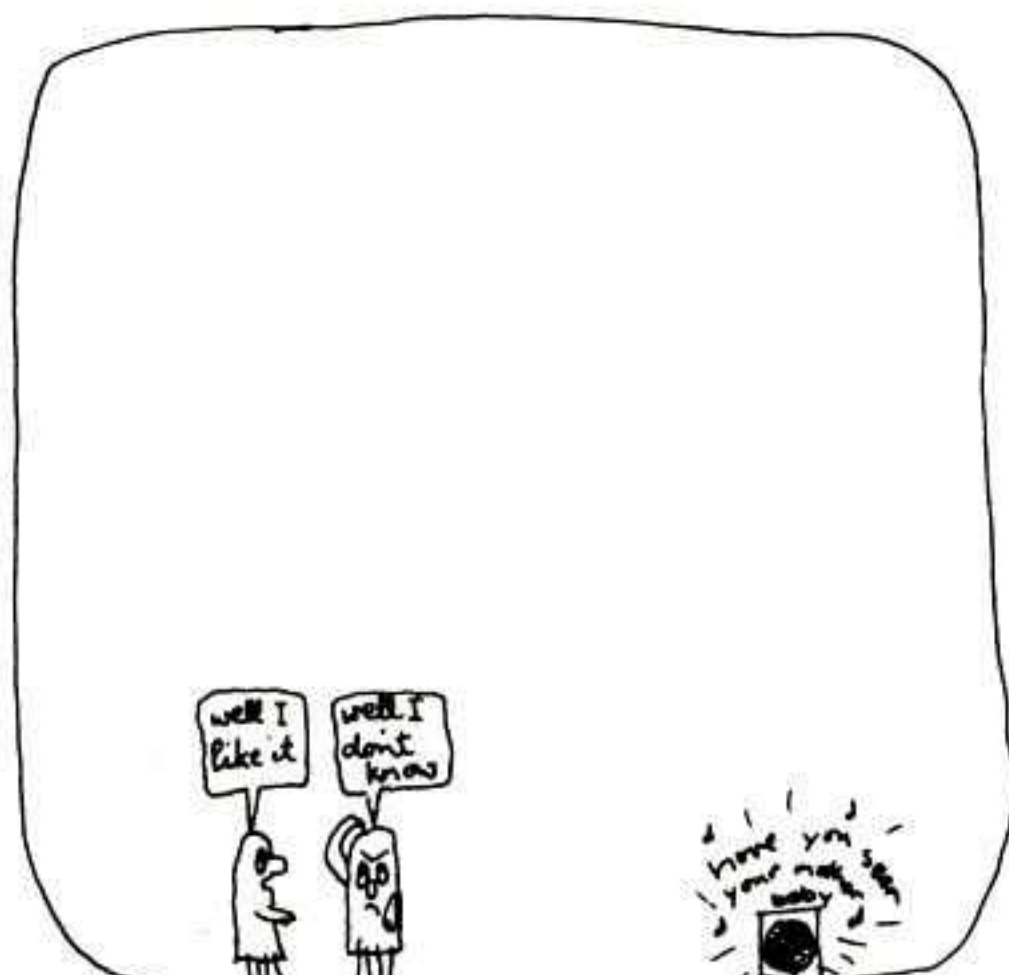
'Between the Buttons' between the fibres we know a bit have called us liars.



'Between the Buttons' behind the dirt you know at times you've often hurt.



'Between the Buttons' at last did fit and so to prove it here they sit



'Between the Buttons' on the ledge do seem at times to go over the edge.



But, before you hand us the cup count your buttons before doing them up.

"This is the back of our new L.P...what do we say... Just Listen"

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WILLIE BRADY—Shamrocks and Leprechauns; 33-AV-158
Memories of **JOHN McCORMACK**; 33-AV-156
NORMAN METCALFE, ORGAN—An Organ Album of Irish Melodies; 33-AV-157

BACH GUILD

VARIOUS ARTISTS—Gluck; Orfeo; Ed Euridice; BG 686/7, BGS 70686/7

BANG

VARIOUS ARTISTS—Golden Hits From the Gang at Bang; LP 215

CAEDMON

VARIOUS ARTISTS—Jean Genet: The Balcony; TRS 316, TRS 316 S

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COLUMBIA

The **EDDIE ALBERT** Album; CL 2599, CS 9399

BACH: THE FOUR ORCHESTRAL SUITES—Marlboro Festival Orch. (Casals); M2L 355, M2S 755

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CHARLIE BYRD—Byrdland; CL 2592, CS 9392
RAY CONNIF'S World of Hits; CL 2500, CS 9300

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ANDRE KOSTELANETZ—Exotic Nights; CL 2581, CS 9381

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VARIOUS ARTISTS—Music From Marlboro Casals; ML 6336, MS 6936

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JOE WILLIAMS—The Jazz Masters; CL 2598, CS 9398

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BEETHOVEN: NINE SYMPHONIES; CC 18001, CC 18001 SD

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LAWRENCE WELK Presents Frank Scott at the Piano; DLP 3777, DLP 25777

MISS MARGARET WHITING; DLP 3776, DLP 25776

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BOB CREWE GENERATION—Music to Watch Girls By; LP 9003, SLP 9003

ELEKTRA

THE DOORS; EKL 4007, EKS 74007
LOVE/DA CAPO; EKL 4005, EKS 74005

EPIC

JUDITH RASKIN/GEORGE SCHICK—Schubert Songs; LC 3933, BC 1333

EVEREST

HENRI LAZAROF—Music of Today; 6160, 3160

SHOSTAKOVICH: SYMPHONY NO. 9—London Symphony Orch. (Sargent); 6054, 3054

FIESTA

ROCCA BANDERA E SUO FRATELLO—Buonmore!; FLP 1463

ARTIE BARSAMIAN & HIS ORCH.—Belly Dance Au Go-Go; FLP 1468, FLPS 1568

HERBERT HISEL Kommt Wieder; FLP 1464

VARIOUS ARTISTS—Das Bayerische Wunschkonzert; FLP 1465

VARIOUS ARTISTS—Ich Hor So Gerne Musik; FLP 1466

VARIOUS ARTISTS—Lieder Von Herzeleid Und Liebe; FLP 1467

GORDY

MARTHA & THE VANDELLAS—Watchout!; 920, S 920

GRECOPHON

HIOTIS & MARY LINDA—The Big 30 From Greece; GR 311, GRS 311

HAPPY JAZZ

JIM CULLUMS—Happy Jazz; AP 93

JACK WHITE

JACK WHITE at the Piano; LPM 1730, LPS 1730

JUDGES CHAMBER

VARIOUS ARTISTS—The Focus on the South Where the Action Is; JC 1

KAPP

ORIGINAL CAST—Man With a Load of Mischievous; KRL 4508, KRS 5508

KING LEO

VARIOUS ARTISTS—You're a Good Man Charlie Brown; LE 900, LES 900

LAURIE

THE ROYAL GUARDSMEN—Snoopy vs. the Red Baron; LLP 2038

LEO THE LION

WADE DENNING & THE PORT WASHINGTONS—The Amazing TV Themes; CH 1023

LIBERTY

THE 50 GUITARS OF TOMMY GARRETT—In a Brazilian Mood; LMM 13038, LSS 14038

LONDON STEREO TREASURY

MEYERSON: VIOLIN CONCERTO IN E MINOR—Campoli/London Philharmonic (Boult); STS 15015

TCHAIKOVSKY: SYMPHONY NO. 5—Vienna Philharmonic (Krips); STS 15017

TCHAIKOVSKY: SYMPHONY NO. 6—Vienna Philharmonic (Martinson); STS 15018

TCHAIKOVSKY: SYMPHONY NO. 4—Paris Conservatoire Orch. (Wolff); STS 15016

LONGHORN

JANET MCBRIDE & VERN STOVALL—Country Dozen; LPM 005

M.A.L.

Stop: It's Time for **BOBBY CHRISTIAN**; 897M9896, 897M9898

MELODIYA/ANGEL

BERLIOZ: HAROLD IN ITALY—Moscow Philharmonic (Oistrakh); R 40001, SR 40001

KHACHATURIAN: CONCERTO IN D MINOR—Moscow Radio Symphony (Khachaturian); R 40002, SR 40002

PROKOFIEV: SYMPHONY NO. 5—Moscow Philharmonic (Oistrakh); R 40003, SR 40003

SHOSTAKOVICH: SYMPHONY NO. 5—Moscow Philharmonic (Kondrashin); R 40004, SR 40004

BREAKOUT SINGLES

NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS

THIS WEEK

REGIONAL BREAKOUTS

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

BALLAD OF WALTER WART . . .

Thorndike Pickledish Choir, MTA 114 (Guard, BMI) (Seattle, Minneapolis-St. Paul)

EPISTLE TO DIPPY . . .

Donovan, Epic 10127 (Peer Int'l, BMI) (New York)

MR. FARMER . . .

Seeds, GNP Crescendo 383 (Neil/Purple Bottle, BMI) (Los Angeles)

LOVE'S GONE BAD . . .

Underdogs, V.I.P. 25040 (Jobete, BMI) (Detroit)

SHE'S LOOKING GOOD . . .

Roger Collins, Galaxy 750 (Mittsfah, BMI) (San Francisco)

SHOSTAKOVICH: THE EXECUTION OF STEPAN RAZIN

—Moscow Philharmonic (Kondrashin); R 40000, SR 40000

STRAVINSKY: L'HISTOIRE DU SOLDAT—Various Artists (Rozhdestvensky); R 40005, SR 40005

MERCURY

LONDON SYMPHONY ORCH. (Dorati)—Paris 1917-1938; MG 50435, SR 90435

MGM

SOUNDTRACK—Grand Prix; 1E 85T, 1SE 85T
SOUNDTRACK—Penelope; E 4426, SE 4426

YUM YUM KIDS/MGM TERRITORIAL ORCH.—Down In Jungle Town; E 4405, SE 4405

YUM YUM KIDS/MGM MARSHMALLOW ORCH.—Yummy In Your Tummy; E 4396, SE 4396

MIRA

TEDDY & DARREL—These Are the Hits, You Silly Savage!; LP 10000

MONITOR

MOZART: HORN QUINTET/STRING QUARTET—The Pascal String Quartet; MC 2114, MCS 2114

SOVIET ARMY CHORUS—Russian Folk Songs Vol. 6; MF 469, MFS 469

MONUMENT

ANNE-LINE—Yiddish Love Songs; MLP 8064, SLP 18064

DR. HANS BLOEMENDAL—Music of the Sabbath; MLP 8063, SLP 18063

RAY MARTIN & HIS ORCH.—Romance In Vienna; MLP 8068, SLP 18068

MTA

POWERS OF BLUE—Flipout; MTA 1002, MTS 5002

MUSIC GUILD

BACH: JACQUES BOYVIN PERFORMED ON TWO GREAT SILBER-MANE ORGANS—Noelle Pierront; MG 140, MS 140

MESSIAEN: THREE SHORT LITURGIES—Various Artists; MG 142, MS 142

NASHBORO

REV. EDMOND BLAIR—I'm Into Something Good and I Can't Shake It Loose; LP 7035

MORNING ECHOES OF DETROIT—Echoes of the Gospel; LP 7036

NONESUCH

ANGELICUM ORCH. OF MILAN (Newell Jenkins)—Battle Music!; H 1146, H 71146

BACH: WAS MIR BEHAGT IST NUR DIE MUNTRE JAGD—Various Artists; H 1147, H 71147

FRANCOIS COUPERIN & LOUIS COUPERIN—Master Works for Organ Vol. 4; H 1150, H 71150

PAUL HINDEMITH: DIE SERENADEN OP 65—The New York Chamber Soloists; H 1149, H 71149

VARIOUS ARTISTS—Virtuoso Wind Concertos; H 1148, H 71148

PAULA

34:40 of **JOHN FRED AND HIS PLAYBOYS**; LPM 2193, LPS 2193

THE UNIQUES—Happening Now!!; LP 2194, LPS 2194

PHILIPS

BEETHOVEN: TRIO FOR PIANO, VIOLIN & CELLO—Horszowski, Vegh, Casals; PHM 500-120, PHS-900-120

NORMAN DACEY Tells You How to Avoid Probate; PHM 200-229, PHS 600-229

MOZART: VIOLIN CONCERTO NO. 2—London Symphony Orch. (Davis); PHM 500-130, PHS 900-130

MYSTICS MOODS ORCH.—More Than Music; PHM 200-231, PHS 600-231

KEN NORDINE—Colors; PHM 200-224, PHS 600-224

DAVID OISTRACH RECITAL—Dubussy/Prokofiev/Ravel; PHM 500-112, PHS 900-112

NINA SIMONE—High Priestess of Soul; PHM 200-219, PHS 600-219

GERARD SOUZAY/DALTON BALDWIN—A Century of French Song; PHM 500-132, PHS 900-132

VIENNA SYMPHONY ORCH. (Sawallisch)—Strauss Waltzes & Polkas; PHM 500-119, PHS 900-119

STRAVINSKY: JEU DE CARTES—London Symphony Orch. (Davis); PHM 500-113, PHS 900-113

PHILIPS WORLD SERIES

BACH: FLUTE CONCERTOS IN A MINOR & G MAJOR—Jean-Pierre Rampal; PHC 9033, PHC 9033 S

BEETHOVEN: PIANO TRIOS—The Beaux Arts Trio; PHC 4-007, PHC 4-007 S

CHOPIN: WALTZES—Adam Harasiewicz; PHC 9034, PHC 9034 S

KHACHATURIAN: VIOLIN CONCERTO IN D—Bucharest Symphony Orch. (Khacharian/Bugeanu); PHC 9046, PHC 9046 S

LAMOUREUX ORCH. & WIND ENSEMBLE (Birbaum)—Dances at the Court of Versailles; PHC 9036, PHC 9036 S

LOCATELLI: CONCERTI GROSSI—I Musici; PHC 9032, PHC 9032 S

SIR LAURENCE OLIVIER—The Lord Is My Shepherd; PHC 9047, PHC 9047 S

PURCELL: MARRIED BEAU SUITE—Rouen Chamber Orch. (Beaucamp); PHC 9045, PHC 9045 S

RACHMANINOFF: 24 PRELUDES FOR PIANO—Constance Keene; PHC 2006, PHC 2006 S

SCHUBERT: SYMPHONY NO. 5—Minneapolis Symphony Orch. (Skrowaczewski); PHC 9044, PHC 9044 S

TELEMANN: CONCERTOS FOR WIND INSTRUMENTS—Pro Arts Orch. Munich (Radel); PHC 9035, PHC 9035 S

PRESTIGE

FRANK FOSTER—Soul Outing!; PR 7479, PRST 7479

DON PATTERSON—The Boss Men; PR 7466, PRST 7466

SHIRLEY SCOTT—Soul Sister; PR 7392, PRST 7392

PROJECT 3

ENOCH LIGHT & THE LIGHT BRIGADE—Film on Film; PR 5005, PR 5005 SD

RCA CAMDEN

PERRY COMO—Hello Young Lovers; CAL 2122, CAS 2122

SONNY JAMES—Young Love; CAL 2140, CAS 2140

LIVING GUITARS—Flamingo & Other Favorites; CAL 2123, CAS 2123

LIVING STRINGS—Music From "Dr. Zhivago" and Other Motion Pictures; CAL 2133, CAS 2133

LIVING TRIO—Heart of My Heart; CAL 2124, CAS 2124

THE MEGAPHONES & THE MIKES—Heart-break Hotel; CAL 2132, CAS 2132

DARK END OF THE STREET . . .
James Carr, Goldwax 317 (Press, BMI) (Cleveland)

GIRLS ARE OUT TO GET YOU . . .
Fascinations, Mayfield 7714 (Camad, BMI) (New York)

MY BEST FRIEND . . .
Jefferson Airplane, RCA Victor 9063 ("After You", BMI) (Houston)

I'M A BOY . . .
Who, Decca 32058 (Dartmouth, ASCAP) (Buffalo)

TEN COMMANDMENTS . . .
Nickie Lee, Dade 2011 (Sherlyn, BMI) (Miami)

WALK TALL . . .
2 of Clubs, Fraternity 975 (Miller, ASCAP) (Milwaukee)

KISS TOMORROW GOODBYE . . .
Lainie Kazan, MGM 13657 (Camilia, BMI) (New Orleans)

SWEET THANG . . .
Frankie & Johnny, International Artists 112 (Su-Ma/Stuckey, BMI) (Houston)

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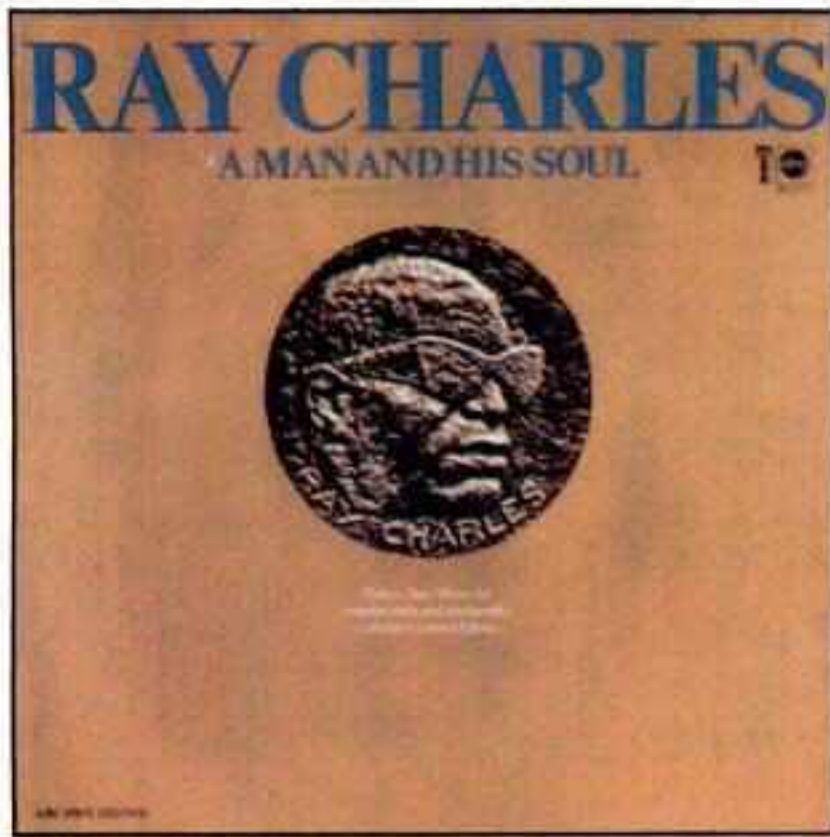
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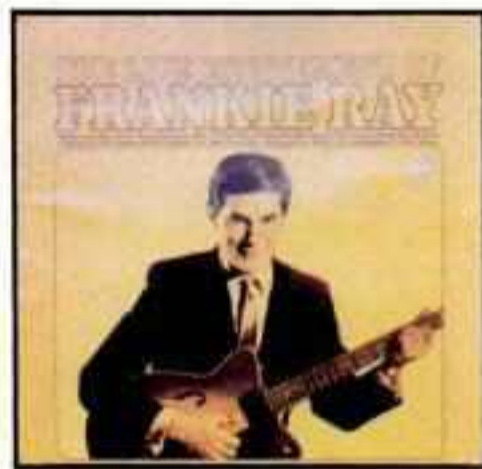
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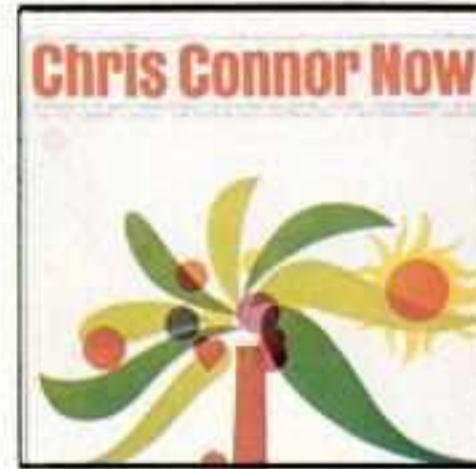
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BILLY BAXTER AND HIS
CARNABY STREET
VAUDEVILLE BAND

ABC-581



TOGETHER AGAIN
DION & THE BELMONTS

ABC-599



A MESSAGE FROM GARCIA
VIC GARCIA

ABC-601



A TIME TO REMEMBER
THE BARRY SISTERS

ABC-597



TIME FOR THE TAMS
THE TAMS

ABC-596



COUNTRY GUITARS
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MY LATIN MOOD
EMILIA CONDE

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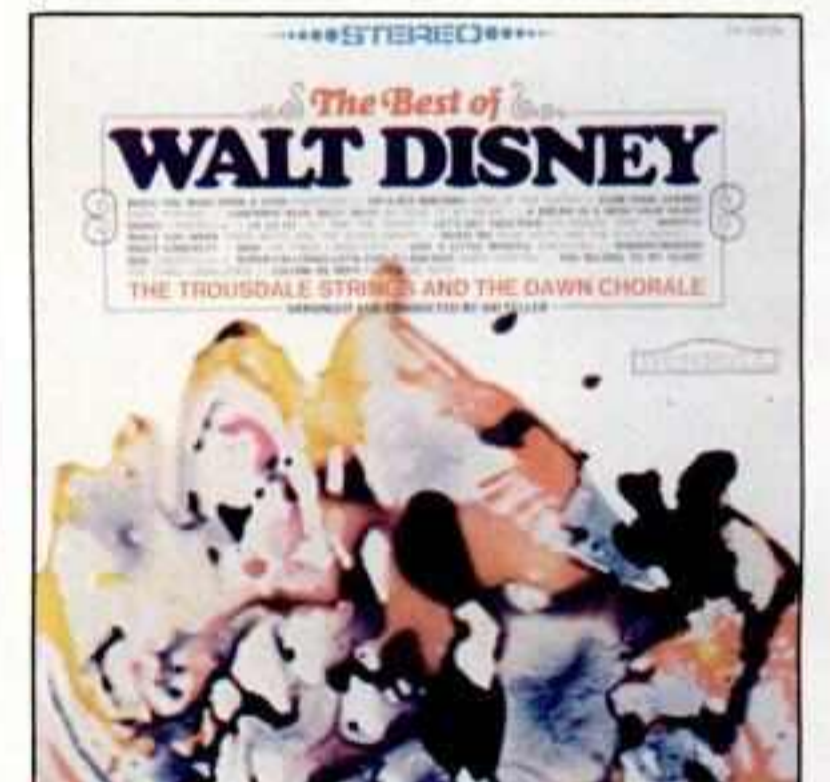
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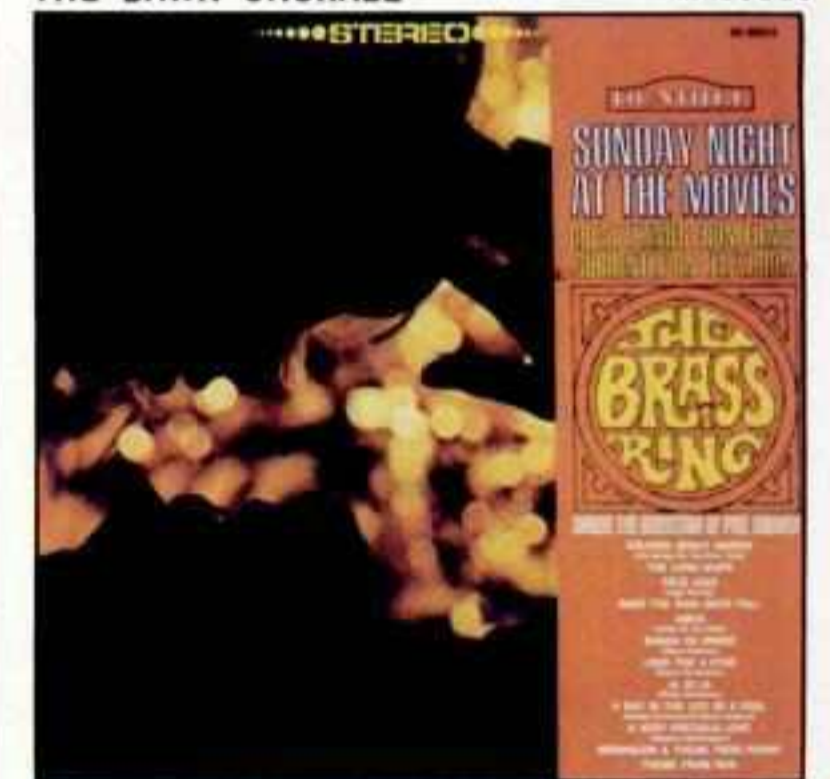
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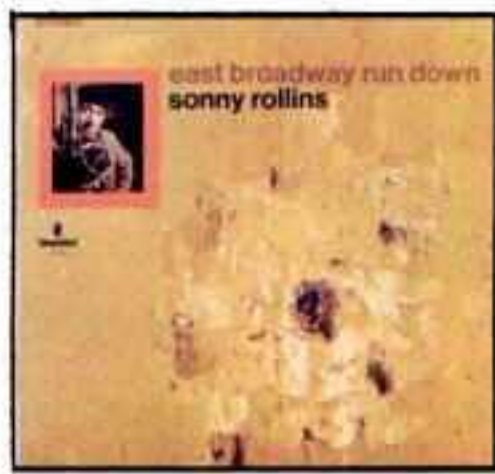
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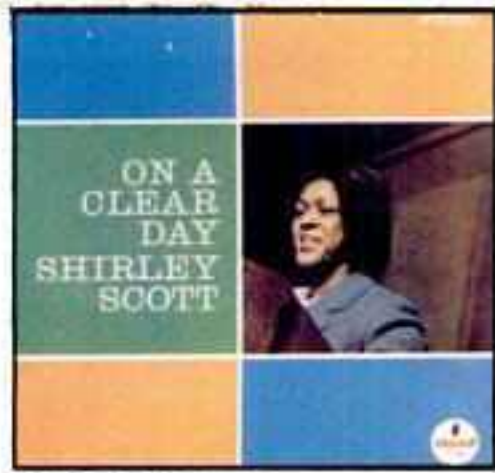
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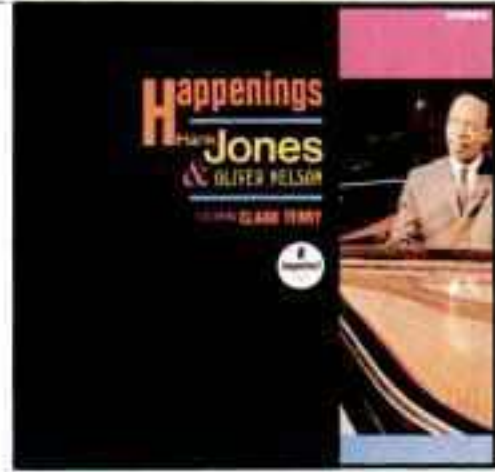
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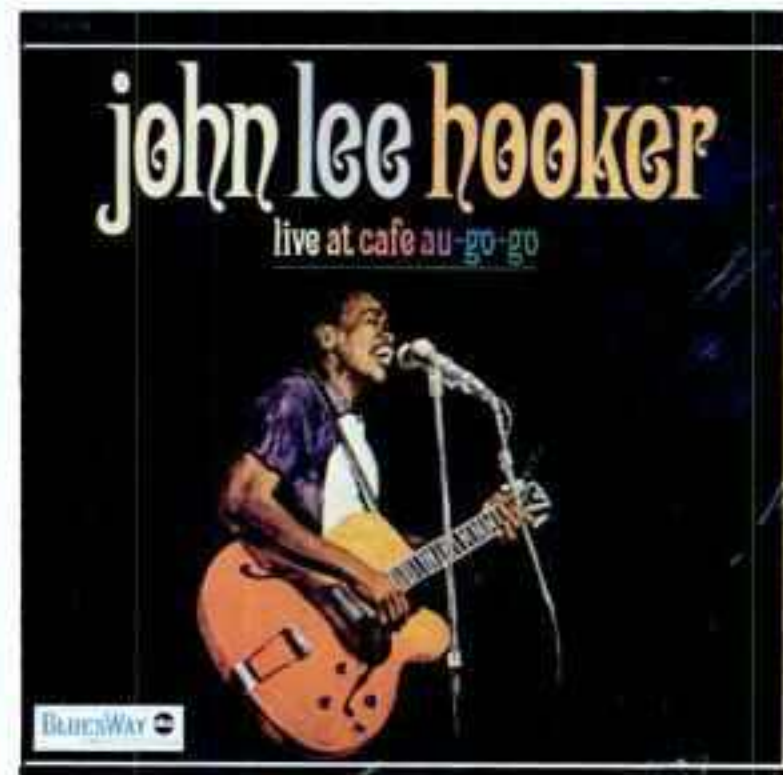
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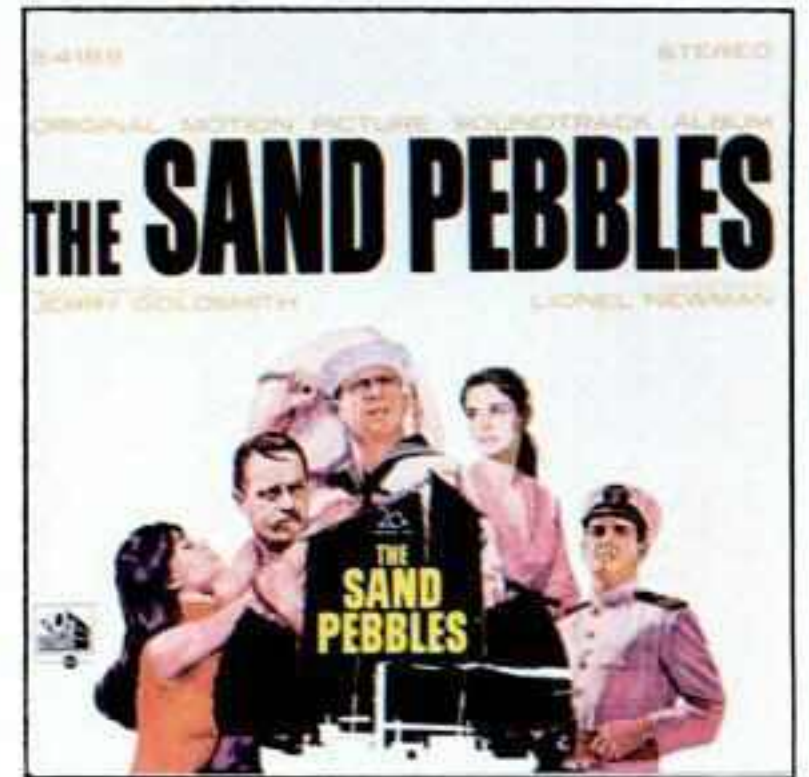


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POP SPOTLIGHT
HERE'S WHAT'S HAPPENING!
 Floyd Cramer. RCA Victor LPM 3746 (M); LSP 3746 (S)

A real socker, "Good Vibrations," starts off this smooth and bright LP and the tempo never lets down. Cramer's piano mixes the Bill McElheny-arranged tunes into a swinging bag. "Almost Persuaded" is another beaut, played and arranged with a Nashville sound. A salute to Chet Atkins and Felton Jarvis, producers. Should go big on the charts.



POP SPOTLIGHT
IN THE BRAZILIAN BAG
 Sergio Mendez Trio. Tower T 5052 (M)

The Mendez Trio is enough to make this a chartbuster. And when you add Bud Shank, Wanda de Sah and Rosinda de Valenca you've really got a winner. The sounds are bright, bouncy and cool, with tasty arranging and all-round professionalism.



LOW PRICE CLASSICAL SPOTLIGHT
BEETHOVEN: PIANO TRIOS (COMPLETE)
 The Beaux Arts Trio. Philips World Series PHC 4-007 (M/S)

This four-LP package is a bargain at budget prices. This excellent American trio competently performs all 11 Beethoven trios as Philips World Series continues its commendable policy of presenting "complete" sets of important music.



JAZZ SPOTLIGHT
I KEEP COMIN' BACK
 Sonny Stitt. Roulette R 25346 (M); SR 25346 (S)

He's got the fans; they'll snap this up. Jazz versions of "Sunrise, Sunset" and "I Will Wait for You" should carry the sales impetus. Stitt is backed by a full band here.



CLASSICAL SPOTLIGHT
BEETHOVEN: TRIO FOR PIANO & CELLO/SONATA FOR PIANO & CELLO
 Mieczyslaw Horowitz/Sandor Vegh/Pablo Casals. Philips PHM 500-120 (M); PHS 900-120 (S)

This pressing, waxed at the Beethovenhaus in Bonn more than six years ago, is most welcome. It offers cellist Casals at his best with two other top artists, Horowitz in fine form at the piano, and Vegh performing well on the violin. The trio glows especially in the Andante. The sonata also is memorable.



JAZZ SPOTLIGHT
SOUL SISTER
 Shirley Scott. Prestige PR 7392 (M); PRST 7392 (S)

Bright, engaging commercial jazz with definite pop flavor. Should prove excellent programming material for Easy Listening stations. "Get Me to the Church on Time" comes through swinging. Shirley Scott has a big future.



GOSPEL SPOTLIGHT
THE OAK RIDGE QUARTET SINGS RIVER OF LOVE
 Skylite 6045 (M)

The Oak Ridge Quartet continues to turn out sterling and inspiration material. Tunes here include "My Heavenly Father," "I Know" and "Without God." This is always consistent in sales in the gospel field.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

MORE OF THE MONKEES . . .
 Colgems COM 102 (M); COS 102 (S) (342-00102-3; 342-00102-5)

IF I WERE A CARPENTER . . .
 Bobby Darin, Atlantic 8135 (M); SD 8135 (S) (180-08135-3; 180-08135-5)

★ NEW ACTION LP's

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

LOVE/DA CAPO . . .
 Love, Elektra EKL 4005 (M); EKS 74005 (S) (455-04005-3; 455-74005-5)

THERE GOES MY EVERYTHING . . .
 Jack Greene, Decca DL 4845 (M); DL 74845 (S) (400-04845-3; 400-74845-5)

OPEN UP YOUR HEART . . .
 Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S) (300-02640-3; 300-02640-5)

JJ . . .
 J. J. Jackson, Calla C 1101 (M) CS 1101 (S) (247-01101-3; 247-01101-5)

YOU AIN'T WOMAN ENOUGH . . .
 Loretta Lynn, Decca DL 4783 (M); DL 74783 (S) (400-04783-3; 400-74783-5)

SNOOPY VS. THE RED BARON . . .
 Royal Guardsmen, Laurie LLP 2038 (M); SLP 2038 (S) (620-02038-3; 620-02038-5)

THE WHEEL OF HURT . . .
 Margaret Whiting, London LL 3497 (M); PS 497 (S) (640-03497-3; 640-00497-5)

ART & SOUL . . .
 Arthur Prysock, Verve V 5009 (M); V6-5009 (S) (895-05009-3; 895-65009-5)

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

COLOR MY WORLD/WHO AM I . . .
 Petula Clark, Warner Bros. W 1673 (M); WS 1673 (S) (925-01673-3; 925-01673-5)

CHAD MITCHELL . . . HIMSELF . . .
 Warner Bros. W 1667 (M); WS 1667 (S) (925-01667-3; 925-01667-5)

CALYPSO IN BRASS . . .
 Harry Belafonte, RCA Victor LPM 3658 (M); LSP 3658 (S) (775-03658-3; 775-03658-5)

CONTROVERSY . . .
 Various Artists, Capitol KOA 2677 (M); (No Stereo) (300-02677-3)

SOFTLY AS I LEAVE YOU . . .
 Eydie Gorme, Columbia CL 2594 (M); CS 9394 (S) (350-02594-3; 350-09394-5)

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

MY CUP RUNNETH OVER . . .
 Ed Ames, RCA Victor LPM 3774 (M); LSP 3774 (S) (775-03774-3; 775-03774-5)

MUSIC TO WATCH GIRLS BY . . .
 Bob Crewe Generation, DynoVoice LP 9003 (M); SLP 9003 (S) (450-09003-3; 450-09003-5)

GUITAR FREAKOUT . . .
 Ventures, Dalton BLP 2050 (M); BST 8050 (S) (425-02050-3; 425-08050-5)

HARDLY WORTHIT REPORT . . .
 Various Artists, Parkway P 7053 (M); SP 7053 (S) (725-07053-3; 725-07053-5)



INTERNATIONAL SPOTLIGHT
MOLASSES
 Eddie Palmieri. Tico LP 1148 (M); SLP 1148 (S)

Very big in Latin markets, Eddie Palmieri powers through with rippling piano on "Melao Para El Sapo," "Traguita" and "Carnaval en Camaguey." "You're Gonna Hear From Me" is in English. Chalk up another winner for Palmieri.



SOUNDTRACK SPECIAL MERIT
MURDERER'S ROW
 Soundtrack. Colgems COMO 5003 (M); COSO 5003 (S)

Lalo Schiffrin has written an exciting score for this Dean Martin starrer and the pulsating bands could stir up some sales. Of special interest is the title theme and "I'm Not the Marrying Kind."

POP SPECIAL MERIT
SAMMY DAVIS JR./THAT'S ALL!
 Reprise 2R 6237 (M); 2RS 6237 (S)

The showmanship of Sammy Davis is highly evident on this complete recording of his Sands engagement in Las Vegas. The program of 34 selections is enhanced by his monologs and introductions. Included are his big ones "What Kind of Fool Am I," "As Long as She Needs Me" and "Hey There." There's an added treat in a Buddy Rich solo, "Let's Keep Swingin'."

POP SPECIAL MERIT
THE MUSIC OF WALT DISNEY
 Various Artists. Vista BV 2000 (M)

This is a fine tribute to the genius of the late Walt Disney. Songs from his many delightful films, all the way from "Snow White" through "Pinocchio" and "Mary Poppins" to "Winnie the Pooh," they sparkle with nostalgia and warmth. The finale is especially fitting—the Disneyland Boys' Choir singing "It's a Small World."

POP SPECIAL MERIT
BUDDY'S IN A BRAND NEW BAG
 Buddy Greco. Reprise R 6230 (M); RS 6230 (S)

The big band backing here gives Buddy Greco's driving vocal style added dimension. He takes over the pop groove with solid impact and makes songs like "You Don't Have to Say You Love Me" and "Where's the Girl" stand out.

POP SPECIAL MERIT
THE HOT ONES!
 The Standells. Tower T 5049 (M); ST 5049 (S)

Group scored high on the charts with their "Dirty Water" single, and in this great pop package, they offer their versions of other recent hits. From "Wild Thing" and "Sunshine Superman" to "Eleanor Rigby" and "Black Is Black," the program is in the teen groove, and should please their many fans.

CLASSICAL SPECIAL MERIT
JOLIVET CONDUCTS JOLIVET/ CONCERTOS FOR TRUMPET/CELLO
 Various Artists/Lammoureaux Orch. Westminster XWN 19118 (M); WST 17118 (S)

A notable pressing of modern music, offered with the complete understanding a first-rate composer can give to his work. Andre Navarra, a leading cellist, handles his tricky part in the "Concerto for Cello and Orchestra" to perfection. Trumpeter Maurice Andre and pianist Annie D'Arco rate strong praise for their playing in two other works. As usual, the Lammoureaux Orchestra is excellent.

CLASSICAL SPECIAL MERIT
STEPHEN KATES, CELLIST
 RCA Victor LM 2940 (M); LSC 2940 (S)

Kates played five of the eight selections on this LP at the Moscow contest where he was Silver Medal winner. He meets Tchaikovsky's challenge in both the Nocturne and Pizzicato Capriccioso with determination and individual technique. He's a performer well on his way to stardom. Samuel Sanders accompanies with taste.

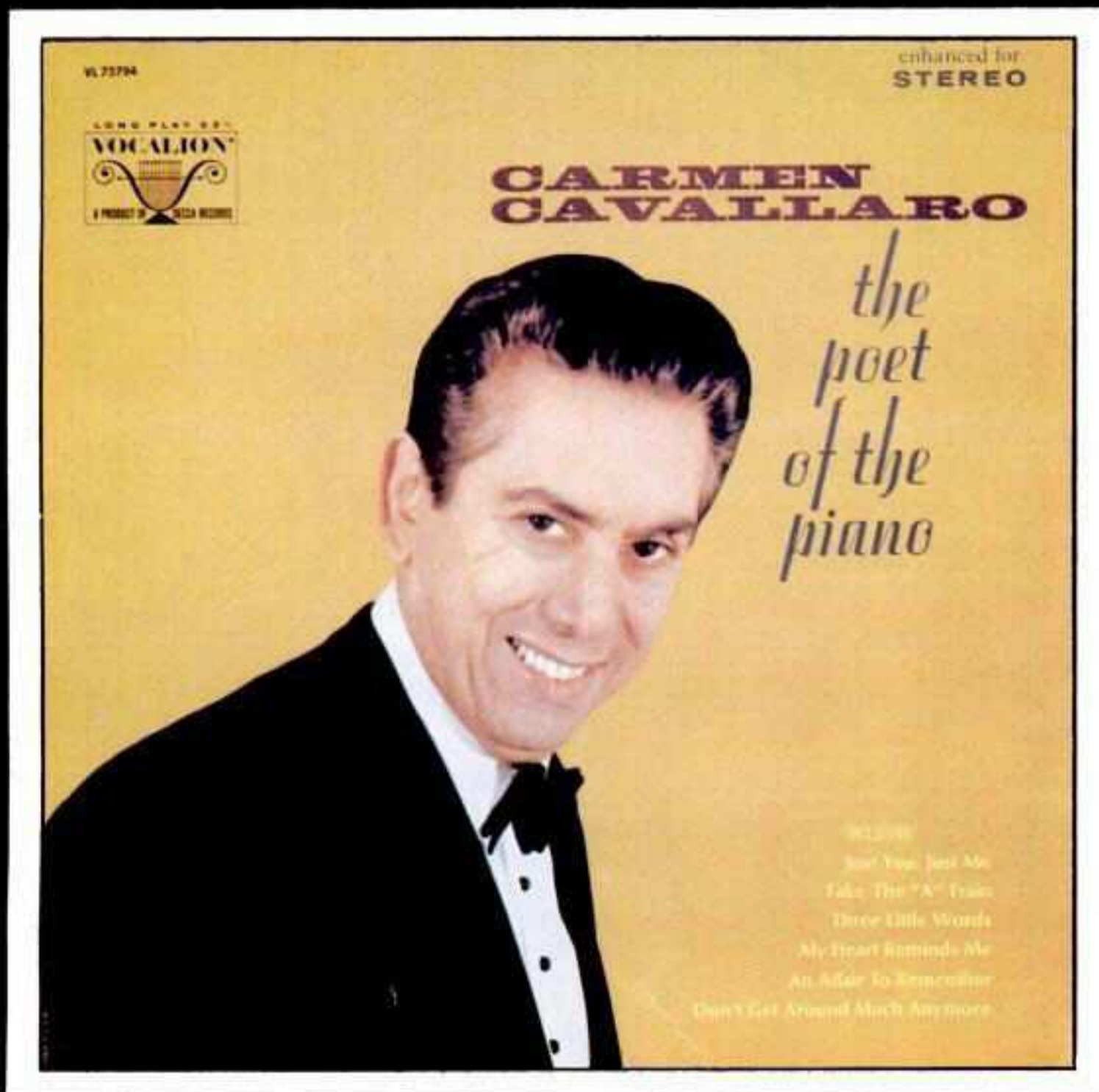
Continued

ALBUM REVIEW POLICY

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

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TONY MARTIN
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DANCE & INSTRUMENTAL

THE AMERICAN LEGION BAND
 THE BANJO BARONS
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 FRANKIE CARLE
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 TOMMY DORSEY
 PERCY FAITH
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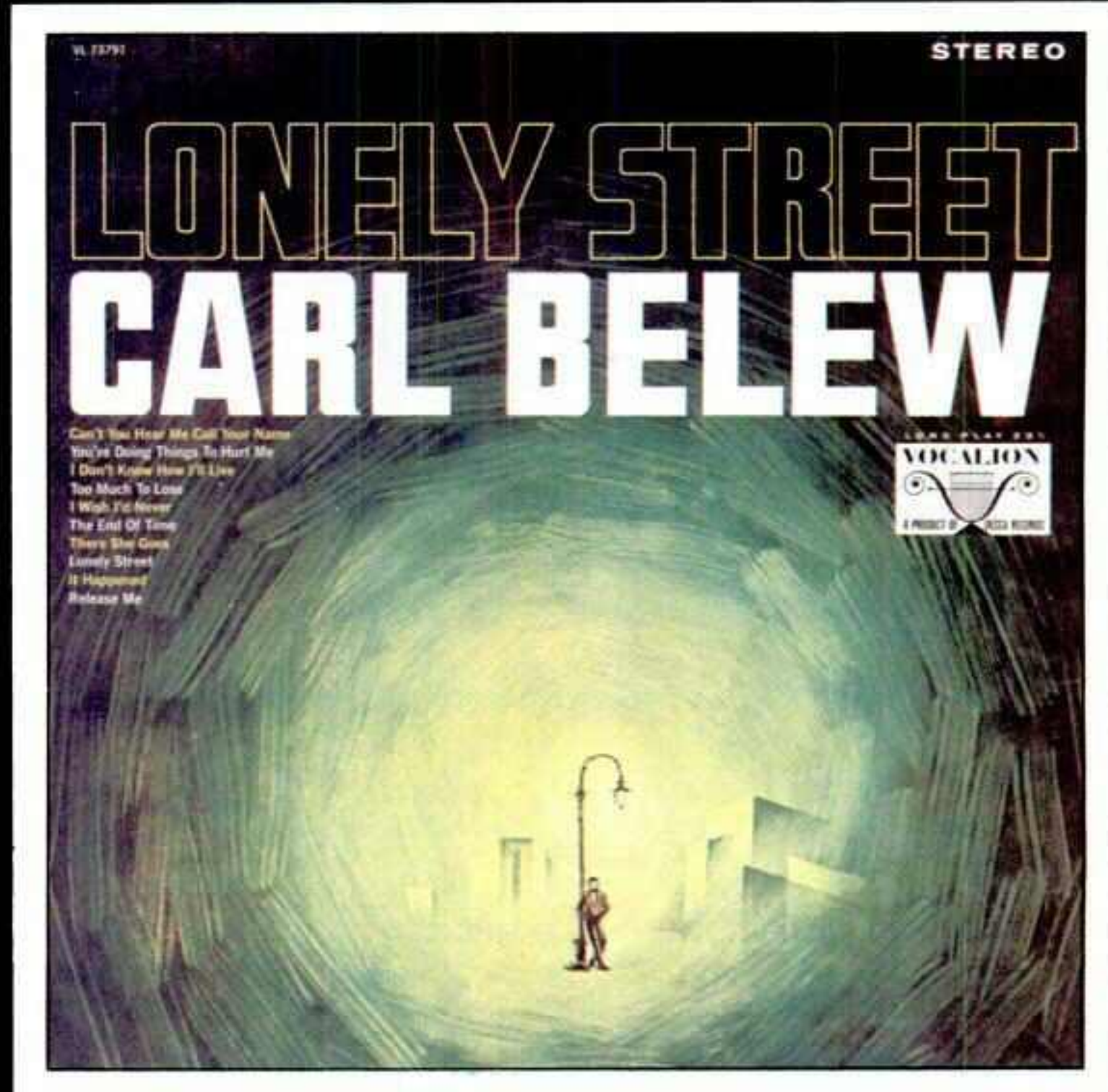
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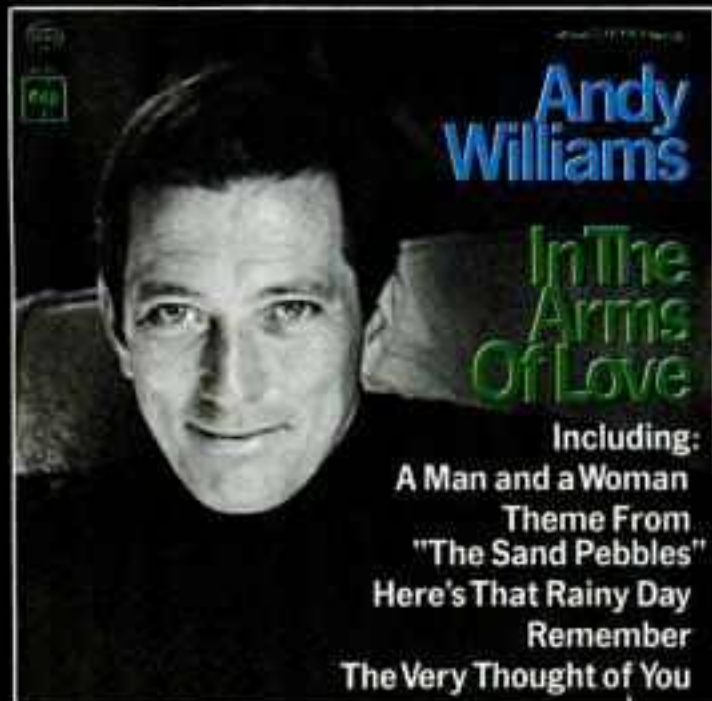
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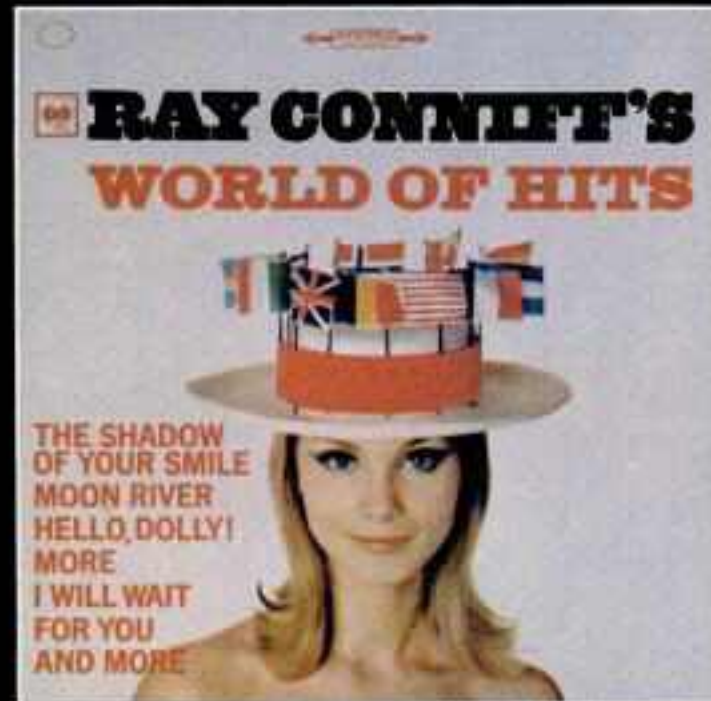
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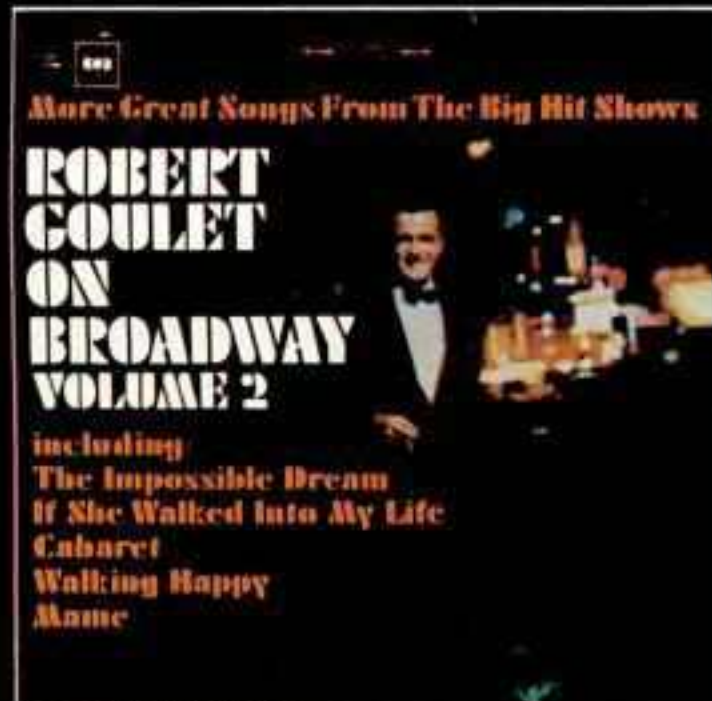
CL 2500/CS 9300



CL 2583/CS 9383



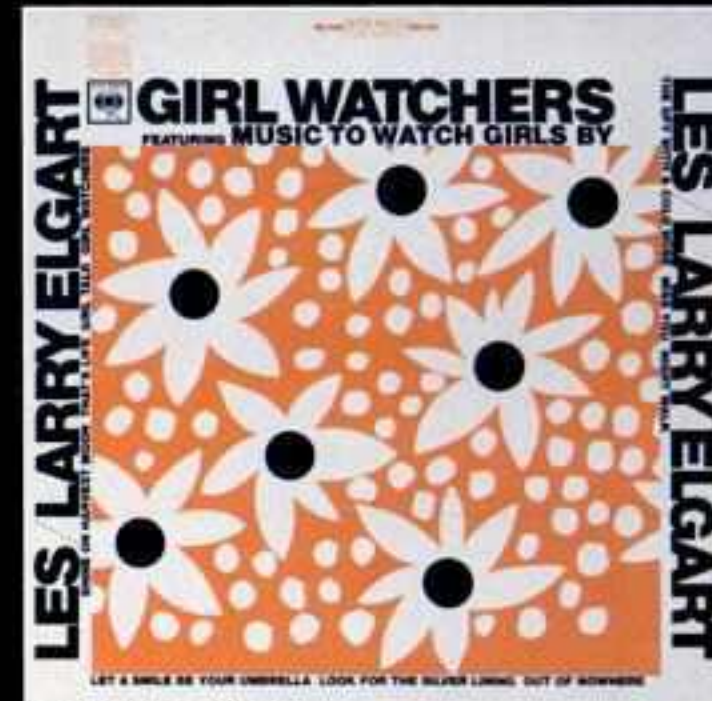
CL 2594/CS 9394



CL 2586/CS 9386



CL 2599/CS 9399



CL 2633/CS 9433



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CL 2592 /CS 9392



CL 2584/CS 9384



CL 2606/CS 9406



CL 2610/CS 9410



ML 6329/MS 6929



ML 6342/MS 6942

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TOP 100's

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Table of Billboard Top 100 chart for week ending Feb 4, 1967. Columns include Rank, Title-Artist, Label & No., and Weeks on Chart. Includes 'Billboard Award' icon for 'THE MONKEES'.

Table of Billboard Top 100 chart for week ending Feb 4, 1967. Columns include Rank, Title-Artist, Label & No., and Weeks on Chart.

Table of Billboard Top 100 chart for week ending Feb 4, 1967. Columns include Rank, Title-Artist, Label & No., and Weeks on Chart.

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

Expecting Twins In Three Weeks.



EPIC

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ALBUM REVIEWS (continued)

• Continued from page 47

SPECIAL MERIT PICK CLASSICAL SPECIAL MERIT

FLORENTINE MUSIC

New York Pro Musica. Decca DL 9428 (M); DL 79428 (S)

Here's an attractively packaged LP, with text, which will add sales impetus to the fine ensemble's warm and vivid readings of Florentine music in the 14th and 15th centuries. Voices are sure and exuberant; instrumental parts keep in the tradition of the time. And all join in achieving a poetical musical setting.

SPECIAL MERIT PICK CLASSICAL SPECIAL MERIT

A CENTURY OF FRENCH SONG

Gerard Souzay/Dalton Baldwin. Philips PHM 500-132 (M); PHS 900-132 (S)

Souzay, one of the most stylish French baritones around, expressly sings 19 French songs of 10 composers in this pleasurable album. Among the many fine performances are four Poulenc songs, Chabrier's bright "Les cigales," Bizet's joyful "Chanson d'avril," and Franck's peaceful "Nocturne."

SPECIAL MERIT PICK CLASSICAL SPECIAL MERIT

BEETHOVEN: CELLO SONATAS NOS. 3, 5 & 2

Jacqueline Du Pre/Stephen Bishop. Angel 36384 (M); S 36384 (S)

This LP unites two young and outstanding instrumentalists, and both display amazing versatility and understanding of the Beethoven works. Their playing is tight-knit and mature and abounds with energy and dedication. They balance each other perfectly.

SPECIAL MERIT PICK CLASSICAL SPECIAL MERIT

SYLVIA MARLOWE PLAYS VITTORIO RIETI

Decca DL 10135 (M); DL 710135 (S)

An outstanding harpsichordist, Miss Marlowe is superb in her reading of two modern works dedicated to her. She also conducts the "Partita for Flute, Oboe, String Quartet and Harpsichord Obligato," which she commissioned. Samuel Baron is a fine conductor of the "Concerto for Harpsichord and Orchestra."

SPECIAL MERIT PICK CLASSICAL SPECIAL MERIT

**DELIUS: PIANO CONCERTO
BARBER: PIANO SONATA**

Marjorie Mitchell/NDR Symph. (Strickland). Decca DL 10136 (M); DL 71036 (S)

These all-too-rare works deserve the fine performances they are given here. The sweeping lush concerto contrasts with the agitated, difficult sonata. Miss Mitchell here continues as a champion of important, lesser-known works. William Strickland conducts the NDR Symphony well in the concerto.

SPECIAL MERIT PICK CLASSICAL SPECIAL MERIT

MAGIC GUITAR

Ramon Ybarra. Westminster XWN 19117 (M); WST 17117 (S)

Westminster introduces another fine guitarist to the American market with this pressing. Ybarra plays 17 selections of 13 composers expertly. The pieces differ in color and texture. Among the highlights are Albeniz' "Rumores de la Caleta (Malaguena)" and Turina's "Sonata." Two sonatas by Valdearrabano also stand out.

SPECIAL MERIT PICK LOW PRICE CLASSICAL
SPECIAL MERIT

**KHACHATURIAN: VIOLIN CONCERTO
IN D/PROKOFIEV: VIOLIN CONCERTO
NO. 1**

Claire Bernard/Bucharest Symph. Orch. (Khachaturian/Bugeanu). Philips World Series PHC 9046 (M/S)

The teen-age Miss Bernard is one of the most promising young artists around as this, her first disk released in the United States, demonstrates. She ably copes with the technical difficulties of the Khachaturian piece without losing the sensuousness. The composer conducting is a valuable aid. The other work also is splendid.

SPECIAL MERIT PICK FOLK SPECIAL MERIT

**STAND BACK! HERE COMES CHARLEY
MUSSELWHITE'S SOUTH SIDE BAND**

Vanguard VRS 9232 (M); VSD 79232 (S)

There's a strong chance this album, capitalizing on the current popularity of other blues-rock groups, could hit the pop charts. Good heavy-blues-with-a-beat versions of "Baby, Will You Please Help Me," "Help Me" and "4 P.M."

SPECIAL MERIT PICK FOLK SPECIAL MERIT

JOSH WHITE

Archive of Folk Music FM 109 (M)

Everest has compiled some of Josh White's top songs in this collectors' item LP. Tunes range from bluesy "Evil Hearted Me" to the gospel "Go Away From My Window" to the folk-styled "Bury Me High." There are only eight songs here, but they've been chosen carefully and tastefully. Market's wide for this one.

SPECIAL MERIT PICK FOLK SPECIAL MERIT

HARRY & JAENIE WEST

Archive of Folk Music FM 108 (M)

Harry and Jeanie West are folk musicians of the highest caliber, and this LP, culled from previous out-of-date recordings, shows them at their best. Mrs. West's "picking" is extraordinary in "Watermelon on the Vine" and they both make "Black Jack Davie" a swinger. "Mother's Only Sleeping" is the highlight. Should be on country shelves too.



FOUR-STAR ALBUMS

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

SOUNDTRACK

PENELOPE Soundtrack. MGM E 4426 ST (M); SE 4426 ST (S)

POPULAR

THE BROADWAY SOUNDRROUNDUS
Marty Gold & His Ork. RCA Victor LPM 3689 (M); LSP 3689 (S)

A MAN IN LOVE
Steve Ross. Ronlette R 25345 (M); SR 25345 (S)

THE UNIQUES—HAPPENING NOW!!
Paula LP 2194 (M); LPS 2194 (S)

RECORD LIVE AT YOUR FATHER'S MUSTACHE
World's Finest Banjo Band. RCA Victor LPM 3722 (M); LSP 3722 (S)

FUNK CITY EXPRESS
Harold Batters. Reprise R 6241 (M); RS 6241 (S)

34:40 OF JOHN FRED & HIS PLAYBOYS
Paula LP 2193 (M); LPS 2193 (S)

JACK WHITE AT THE PIANO
Jack White LPM 1730 (M); LPS 1730 (S)

HAPPINESS IS . . . GODFREY
Coral CRL 57489 (M); CRL 757489 (S)

CLASSICAL

ROUSSEL: SUITE IN F DUTILLEUX: SYMPHONY NO. 2 ("le Double")
Lamoureux Orch. (Munch). Westminster XWN 19119 (M); WST 17119 (S)

SHOSTAKOVICH: SYMPHONY NO. 9; PROKOFIEV: LIEUTENANT KJII SUITE
London Symphony Orch. (Sargent). Everest 6054 (M); 3054 (S)

HENRYK SZERYNG PLAYS SAINT SAENS
Everest 6152 (M); 3152 (S)

HENRYK SZERYNG PLAYS MUSIC OF SPAIN AND MEXICO
Everest 6153 (M); 3153 (S)

MOZART: QUARTET IN B FLAT/QUARTET IN F
Fine Arts Quartet. Concert-Disc 1259 (M); 259 (S)

MOZART: QUARTET IN E FLAT/QUARTET IN D
Fine Arts Quartet. Concert-Disc 1258 (M); 258 (S)

BRAHMS: SYMPHONY NO. 2 Philharmonic Promenade (Boult).
Everest 6149 (M); 3149 (S)

MENDELSSOHN: OCTET IN E FLAT MAJOR/ANDANTE SCHERZANDO
Fine Arts Quartet. Concert-Disc 1261 (M); 261 (S)

MENDELSSOHN: QUARTET IN D MAJOR/FUGA/UNFINISHED QUARTET
Fine Arts Quartet. Concert-Disc 1260 (M); 260 (S)

RESPIGHI: FESTE ROMANA
London Symphony Orchestra (Goossens). Everest 6150 (M); 3150 (S)

TELEMANN: TWO SUITES (Don Quixote/Suite of the Nationalities)
Telemann Society Orchestra. (Schulze) Counterpoint 620 (M); 5620 (S)

RACHMANINOFF: SYMPHONIC DANCES
London Symphony Orchestra (Goossens). Everest 6151 (M); 3151 (S)

HANDEL: ITALIAN CANTATAS
Telemann Society (Schulze). Counterpoint 624 (M); 5624 (S)

TELEMANN: INSTRUMENTAL MUSIC, Vol. III
Theodora Schulze/Richard Schulze. Counterpoint 626 (M); 5626 (S)

LOW PRICE CLASSICAL

CHOPIN: WALTZES (COMPLETED)
Adam Harasiewicz. Philips World Series PHC 9034 (M/S)

'DANCERIES' AT THE COURT OF VERSAILLES
Jean-Pierre Rampal/Lamoureux Orch. & Wind Ensemble (Birbaum). Philips World Series PHC 9036 (M/S)

TELEMANN: CONCERTOS FOR WIND INSTRUMENTS
Pro Arte Orchestra, Munich (Redel). Philips World Series PHC 9035 (M/S)

MOZART: SIX STRING QUARTETS (3 LP's)
Pascal String Quartet. Monitor MC 2111/2/3 (M); MCS 2111/2/3 (S)

PURCELL: MARRIED BEAU SUITE/LULLY: TRIUMPH OF LOVE/OTHER BAROQUE WORKS
Rouen Chamber Orch. (Beaucamp). Philips World Series PHC 9045 (M/S)

SCHUBERT: OCTET IN F MAJOR
Pascal String Quartet. Monitor MC 2110 (M) MCS 2110 (S)

JAZZ

THE JAZZ MASTERS
Joe Williams. Columbia CL 2598 (M); CS 9398 (S)

SOUL OUTING!
Frank Foster. Prestige PR 7479 (M); PRST 7479 (S)

BAROQUE SKETCHES
Art Farmer. Columbia CL 2588 (M); CS 9388 (S)

THE BOSS MEN
Don Patterson. Prestige PR 7466 (M); PRST 7466 (S)

THE CARIBBEAN SUITE
Harold Vick & His Ork. RCA Victor LPM 3677 (M); LSP 3677 (S)

COMEDY

HIP-OCROCY
Dave Gardner. Tower T 5050 (M)

GOSPEL

DORIS AKERS & THE MINISTERS
Worship WLP 803 (M)

LOW PRICE CHILDREN'S

THE AMAZING TV THEMES
Wade Denning & the Port Washingtons. Leo the Lion CH 1023 (M)

SPOKEN WORD

JEAN GENET: THE BALCONY
Various Artists. Caedmon TRS 316 (M); TRS 316 S (S)

INTERNATIONAL

SHAMROCKS AND LEPRECHAUNS
Willie Brady. Avoca 33-AV-158 (M); (No Stereo)

SING, GYPSY!
Zina Pavlova. Monitor MF 475 (M); MFS 475 (S)

UKRAINIAN SONGS & DANCES
George Bohachevsky. Monitor MF 473 (M); MFS 473 (S)

KOSTYA: RUSSIAN GYPSY
Konstantin Kotlarov. Monitor MF 474 (M); MFS 474 (S)

MEMORIES OF JOHN McCORMACK
Various Artists. Avoca 33-AV-156 (M) (No Stereo)

RUSSIAN FOLK SONGS, Vol. 6
Soviet Army Chorus. Monitor MF 469 (M); MFS 469 (S)



THREE-STAR ALBUMS

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

POPULAR

DR. GOLDFOOT & THE GIRL BOMBS
Various Artists. Tower T 5053

CLASSICAL

MUSIC OF TODAY
Various Artists. Everest 6160 (M); 3160 (S)

THE ART OF HEINRICH SCHUTZ
Telemann Society Chorus & Recorder Ensemble (Schulze). Counterpoint 625 (M); 5625 (S)

BEETHOVEN: SIX THEMES & VARIATIONS FOR FLUTE & PIANO
Richard Dirksen, Piano/Wallace Mann, Flute. Counterpoint 623 (M); 5623 (S)

BEETHOVEN SONATAS—MOONLIGHT/PATHETIQUE
Ivan Moravec, Connaisseur Society. CM 1566 (M); CS 1566 (S)

GOSPEL

ECHOES OF THE GOSPEL
Morning Echoes of Detroit. Nashboro LP 7036 (M)

SPOKEN WORD

I'M INTO SOMETHING GOOD AND I CAN'T SHAKE IT LOOSE
Reverend Edmond Blair. Nashboro LP 7035 (M)

INTERNATIONAL

MORNING AND EVENING RAGAS
Ustad All Akbar Khan. Connaisseur Society. CM 1766 (M); CS 1766 (S)

AN ORGAN ALBUM OF IRISH MELODIES
Norman Metcalfe, Organ. Avoca 33-AV-157 (M); (No Stereo)



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16 Years of Song

During the last week of January, 1951, in the San Remo Casino theater, the idea of Pier Busseti, the Casino's manager, and Giulio Razzi, programme director of the State-owned radio company, was implemented for the first time. It was meant to be a showcase for the best among the Italian songs, and it was called "Festival of San Remo of Italian Song."

Only a few people realized the potential of this idea and only a small professional and nonprofessional audience attended the festival's first night, including four or five Italian journalists. The theater was normally used as a ballroom. The small tables around which four or five persons could sit down were left and, during the intervals, drinks were served.

On the second night, a big group of Milan publishers who seemed to find out what was happening went to San Remo. Radio was instrumental in making the festival a national event by broadcasting the three nights live.

From entries "Grazie Dei Fiori" (Thanks for Your Flowers), published by Fast of the Sugarmusic Group, was the winner. Performer was Nilla Pizzi of Cetra. Other singers participating were Achille Togliani and Duo Fasano, all from Cetra, the record division of the State radio company.

If Pier Busseti and Giulio Razzi were the festival's fathers, then Maestro Cinico Angelini, who conducted his orchestra for all the competing songs, was its godfather. Today the orchestra is just an element of the show, more or less a technical necessity. Then it was the outstanding factor, with the singers considered subordinate in importance. Angelini was the most famous Italian orchestra conductor, and his name was sufficient guarantee for interest, public performance and record sales. People in the theater were the jury. Nowadays juries are numerous throughout Italy and are legally supervised.

In 1951, singles were still 78 rpm and a hit seldom surpassed the 10,000 mark. "Grazie dei Fiori" sold about 60,000 copies in a few months and this also helped to build up the San Remo festival's importance.

Just as the event has developed, so has the Italian music-record industry, each owing much to the other. Here are some of the highlights along the way.

1952

In 1952, Angelini's orchestra was again the only one on the San Remo stage, and Nilla Pizzi won again with "Vola Colomba," published by Leonardi. Pizzi also sang the second and third runners-up, "Papaveri e Papere" and "Una donna prega." She was recognized as "queen of the song." Again only Cetra was represented at the festival.

The other existing companies were Fonit (now State owned and absorbed by Cetra), Vis Radio, Decca (which was also distributing the Capitol catalog), Fonola, His Master's Voice (distributing MGM), Durium, Italmusica, Nuova Major, Carisch and Celson. Walter and Ernesto Gurtler had just started the Music label and were pioneers in introducing jazz records here. Sugar, Leonardi, Ricordi, and Curci were the leading publishers.

In the same year Gianni Ravera, now "patron" of the festival, recorded "Madonna delle Rose" (a song from San Remo) for His Master's Voice. The microgroove question began to be considered by the record companies, which continued to produce the 78 rpm discs. Problems were industrial difficulties and the fact no record players with 45 rpm speed were available on the market.

1953

In 1953, the contest was opened to singers from companies other than Cetra. Also it was ruled that each song was to be performed by two singers. Angelini headed the Cetra team with Nilla Pizzi, Achille Togliani, Duo Fasano, and Gino Latilla. Armando Trovajoli led the team formed by other companies' singers.

Winner was "Viale d'Autunno," published by Danzi of the Curci group, performed by Flo Sandon (Durium) and Carla Boni (Cetra).

In the same year, a new company, Melodicon, was founded by Manlio Baron to distribute the Philips catalog. Just a few days before the festival SIAE (now SIAE), the Italian copyright performance society, started a strong campaign against illegal importers of American records, which affiliated labels were already exclusively representing in Italy. His Master's Voice sued some record importers.

1954

For the first time the festival was televised. "Tutte le mamme," published by Falcocchio, won fourth event. However, the biggest hit came from the song which finished second, "Canzone da due soldi," as performed by Katina Ranieri with a sextet led by Alberto Semprini, who was that year's alternative to Angelini.

While the first song was a tear-jerker, built on a slow plaintive melodic line, the second one was an "all-swing" song, something new here at that time.

Gianni Ravera made his debut in the festival, and RCA appeared on the Italian scene with its Italian associate Radio e Televisione Italiana, a name which conflicted somewhat with the state radio company's name.

Domenico Mudugno (Mr. Volare) made his record debut on the RCA label with some sweet Sicilian songs

(Continued on page 56)

Springboard For Hits

The San Remo Festival is a unique event which, during the 16 years of its life, has launched 345 songs, honored 43 of them, resulted in about 2,000 contracts between the Italian record and publishing companies and their worldwide associates and has been the springboard for the sales of millions of records in Italy, U. S., South America, Japan, Australia, South Africa and all the West European countries.

Several of these songs were world-wide hits in their original version, many were covered by local stars in various countries. It is a vehicle whereby a song can be launched on a worldwide scale.

An investigation disclosed that the main songs from the San Remo Festivals obtained 1,500 recordings outside Italy.

Some 300 singers and groups from four continents have performed on the San Remo stage. From 1951 to 1963 it was restricted to Italian artists only, but from 1964 non-Italian artists have participated in this song contest in almost equal numbers.

They came from the U. S., Canada, Brazil, Argentine, Mexico, Paraguay, Great Britain, France, Germany, Spain, Japan and Madagascar.

The 1967 event marked the debut of Anna German, a Polish girl, the first artist coming from the Eastern block countries. This may be the preliminary of a real one world of music.

In 1951 total foreign income for Italian publishers through the Italian performing rights society (SIAE) were \$140,000. In 1966 SIAE received about \$1,000,000.

San Remo Festival, especially after the participation of non-Italian artists, was instrumental in that, agree many leading publishers.

The 1966 festival was televised in 20 countries, some receiving direct, others via filmed segments. Besides the European countries the event was seen in U. S., South America, Japan and even Russia, India and Lebanon.

Italian viewers are estimated at 50 million during the three nights of competition, approximately 15 million on each of the first two nights and 20 million on the third night.

The final is televised direct through Eurovision and reaches an audience of up to 250 million people in France, Belgium, Switzerland, Yugoslavia, Spain, Germany, Czechoslovakia, Hungary and, of course, Italy.

Also in 1966, 25 non-Italian broadcasting stations covered the festival, and about half of them aired the entire event or part of it directly.

Leaders of international record and publishing scene arrive in San Remo for the festival in increasing numbers each year, creating accommodation problems. Some come from as far as Peru and Japan.

Big for Record Sales

Almost 100 per cent of the mechanical copyrights are administered in Italy by SEDRIM (Society for the Administration of Mechanical Copyrights) of Milan.

This applies to Italian repertoire as well as the foreign material entrusted to SEDRIM through BIEM, the Paris-based international mechanical copyright office, or by the copyright owners' Italian representatives.

SEDRIM acts in conjunction with SIAE (Italian Society of Authors, Composers and Publishers), which according to Italian law is entitled to collect fees due for the exploitation of musical copyright. SEDRIM's aim is to co-ordinate all material and make it available through agreements to record companies.

This point was made by Doctor Taddeo Collova, SEDRIM general manager, in a Billboard interview about San Remo Festival statistics.

SEDRIM is a trustee society and cannot reveal information to third parties, and because of that, Collova could only give a general picture without going into details.

"From 1951 to 1966, San Remo sales have increased steadily with the growth of the Italian market. They were about 2 per cent of the total market sales of the year in 1951, and came up to 5-6 per cent in recent years. An exceptional percentage was 11 once. These percentages do not reflect all San Remo sales, but those from the three or four most successful songs performed by the same singers who launched them at San Remo," said Collova.

This meant that the festival's leading entries accounted for 55-66 per cent of total record sales in Italy during February and March—as in the case of the 1964 festival, which produced big hits by Gigliola Cinquetti, Bobby Solo, the Minstrels, Gene Pitney, and Little Tony.

Total record sales in Italy during a year are now estimated to be 32 million units. 1964 was a prosperous year for the Italian record industry, certainly up to this figure, so it can be estimated that 1964's San Remo best sold 3,500,000 units. On average San Remo's best sales could be considered at 1,800,000 units sold in approximately two months, being 30-36 per cent of the market sales in the same period.

In 1951 total records sales were 3 million units and 2 per cent means 60,000 units, sold over a longer period than two months and reflecting the unfavorable situation of that time.

The following questions were put to Doctor Collova: Q. "Which are the months when San Remo achieves its largest sales and why?"

A. "During February and March, then they continue steadily till June. The initial demand is due to the strong excitement which the festival creates."

Q. "Do you mean that in a few months San Remo songs exhaust their sales life?" (In Italy, pop singles have a longer life than in other countries like U. S. for example.)

A. "No, I don't mean that. I mean they reach the complete market maximum quickly. It's very rare that a record not launched through San Remo sells more."

Q. "Are the San Remo sales monopolizing the market for a certain period?"

A. "I don't think so. Those companies which have a hit from San Remo do not monopolize the market to the detriment of others, because the average 6 per cent of the annual market—considering that almost all these sales are made during the first six months—becomes 12-15 per cent of the first half-year market, leaving some 85 per cent for other products. Moreover, we cannot exclude that San Remo's sales are "plus" sales, caused by the big publicity of the event, which means a forced market increase."

Q. "Do you think that this event has any influence on the foreign market?"

A. "Definitely, yes. Because of the Eurovision link and the dynamic work by the Italian record companies and publishers. There is no song from San Remo which is not requested for sub-publishing by European and even non-European countries. Most recent San Remo hits were requested by no less than fifty countries. Masters of San Remo recordings are being leased world wide. A good portion of the mechanical copyright royalties coming from abroad are earned by the San Remo recordings. I don't think it's exaggerating to say that our foreign balance of payments with regard to mechanical copyrights is good, thanks to the songs from this festival."

Festival Qualifications

Only Italian songs composed and written by Italian citizens who are members of SIAE (the only Italian performing right society) are eligible for the San Remo Song Festival. They must also be published by an Italian firm, although there is no requirement that the publisher must be Italian-owned.

Each composer cannot enter more than one song in the competition, but no limit exists as far as lyricists are concerned.

Deadline for entries is usually the end of September, but several extensions are normally allowed. In 1966, the last extension postponed the previous deadline from Nov. 25 to 30.

Songs are heard and selected by a consultative committee, formed and appointed by ATA, the company which manages the Casino and organizes the festival.

For the 1967 event, 243 songs were entered, and the consultative committee selected 35.

ATA decides how many songs will be accepted for the festival from those chosen by the committee. In the first year (1951) there were 20, which became the regular quota, except in 1955 (16 songs), 1961/4/5 (24 songs), 1962 (32 songs), and 1966 (26 songs).

Songs are performed by two artists. Half of the accepted songs are presented during the first night, and the remainder on the second. Juries throughout Italy this year voted and selected seven of the songs presented each night. These went through to the final. Again jury voting decides the winning song.

Since 1964 only one winning song is decided, but in previous years scores were given for first, second and third prizes.

The San Remo Festival usually takes place during the last week of January on Thursday, Friday and Saturday. Exceptions were 1956 (March) and 1962 (Feb.).

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PUBLISHING GROUP

at 17th San Remo Festival

presenting:

- **SOPRA I TETTI AZZURRI DEL MIO PAZZO AMORE** (Pallavicini-Modugno)
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- 1953—**VIALE D'AUTUNNO** (G. D'Anzi)
First prize
- 1958—**NEL BLU DIPINTO DI BLU'** (Migliacci-D. Modugno)
First prize
- 1959—**PIOVE** (D. Verde-D. Modugno)
First prize
- **IO SONO IL VENTO** (Testoni-Fanciulli)
Second prize
 - **CONOSCERTI** (D'Anzi)
Third prize
- 1960—**LIBERO** (Migliacci-Modugno)
Second prize
- 1961—**COME SINFONIA** (P. Donaggio)
- 1962—**ADDIO, ADDIO** (Migliacci-Modugno)
First prize
- **LUI ANDAVA A CAVALLO** (Nisa-Ravasini)
Third prize
- 1963—**GIOVANE, GIOVANE** (Testa-Donaggio)
Third prize
- 1964—**MOTIVO D'AMORE** (P. Donaggio)
- 1965—**IO CHE NON VIVO** (Pallavicini-Donaggio)
(YOU DON'T HAVE TO SAY YOU LOVE ME)
- 1966—**DIO, COME TI AMO** (D. Modugno)
First prize
(available on Curci record by Domenico Modugno)
- **IL RAGAZZO DELLA VIA GLUCK** (Celentano-Beretta-Del Prete)
 - **UNA CASA IN CIMA AL MONDO** (P. Donaggio-Pallavicini)
 - **LA NOTTE DELL'ADDIO** (Diverio-Amadesi-Testa)
 - **IO TI DARO' DI PIU'** (Remigi-Testa)

CURCI PUBLISHING GROUP
GALLERIA DEL CORSO 4 — MILANO — ITALY

16 Years of Song

• Continued from page 55

which today are still among his best. Simultaneously, "Oh, My Papa" was hitting the American scene and Marilyn Monroe was launching "Kiss."

1955

Radio e Televisione Italiana became RCA-Italiana, and Capitol catalog was assigned to Cetra. Decca Records was distributed by Fonit, and Mercury Records was assigned to Gurtler.

Angelini was not present at San Remo, and the two orchestras were conducted by Alberto Semprini and Francesco Ferrari. Nilla Pizzi moved to RCA-Italiana, as did Katina Ranieri, and were also absent. "Buongiorno Tristezza," published by Suvini-Zerboni, and performed by Claudia Villa (Vis Radio) and Tullio Pane (Cetra) won out of 16 entries.

1956

This year there were different arrangements and no more stars. Newcomers sang the festival songs in March, instead of January. They were selected through a "new voice contest" organized by the radio company, and all were again all Cetra artists.

"Aprite le finestre," sung by Franca Raimondi, received a tepid acceptance, and the orchestras were conducted by Armando Trovajoli and Gian Stellari. The most outstanding song appeared to be the unplaced "Musetto" ("Small Nice Face") written by Domenico Modugno.

1957

The festival took place again in January with 20 songs competing, and the winner was "Corde della mia Chitarra," performed by Giorgio Consolini (Odeon) and Claudio Villa (now Cetra). Stars were back in the contest.

1958

Domenico Modugno (now Fonit) won with "Nel blue dipinto di blu" (published by Curci), causing a stir among the audience because of his song and his way of rendering it. This was a turning point for Italian music, a step toward a modern phase.

The winning song, called "Volare," became a worldwide hit, and went to No. 1 chart position in many countries. Success in the U.S. was split between Modugno and Dean Martin, with several million sales and a world total of over seven million. Modugno's records rose in price to 900 lire (\$1.45) from the normal 650 lire (\$1.04) due to scarcity. The Platters were singing "Only You" and carrying the 45 singles with them. For the festival, the "maestro era" was ended. The singers had taken over.

1959

The festival was open to more and more record companies. Modugno won again with "Piove," published by Curci. His partner was Johnny Dorelli (CGD).

1960

Ricordi opened a record division and RI-FI Record was founded. Carisch, Cetra, Fonit, CGD, Italdisc, Jukebox, Music Philips, RCA-Italiana, His Master's Voice, and Vis Radio were competing in the festival.

Price for tickets increased tremendously from \$25 a seat per three nights up to \$100.

Tony Dallara (Music), the new idol, and Renato Rascel (RCA-Italiana) co-won with "Romantica," published by Titanus. Modugno was second with "Libero." Mina (Italdisc) made her debut. Ariston entered the ranks of the leading publishers, among which also Southern was prominent.

1961

Even more companies participated in the festival. Rocco Granata, an Italian resident in Aarschoot, Belgium, got an international hit with "Marina" and came to San Remo.

"Al di la" (published by Ricordi), performed by Luciano Tajoli (Jukebox) and Betty Curtis (CGD), was the winner. Emilio Pericoli's cover version was number one in the U.S. Milva (Cetra, now Ricordi) made her debut. Adriano Celentano, another newcomer, was second with "24,000 Baci." Little Tony (Durium), another new star, was his partner.

The real hits from the festival were Celentano's song and "Come Sinfonia," written and sung by Pino Donaggio (EMI).

For the first time there were 24 songs, compared with the usual 20. More participants, more problems to be settled, more people to be made happy.

On Jan. 26, just before the festival opened, a new law by which an extra 10 per cent tax was to be levied on record retail sales was issued, causing concern for the record companies, but Curci launched a record subsidiary, Cemed-Carosell.

1962

The festival took place on Feb. 8-10. A few days before, DGG and PPI (Philips) announced their partnership. Thirty-two songs were accepted in the festival

by Gianni Ravera, who became artistic consultant for ATA, the present casino's management company.

"Addio, Addio," published by Curci, sung by Modugno (Fonit) and Claudio Villa (Cetra), was the winner. Tony Renis wrote and performed "Quando, Quando," the eventual best seller in Italy and in Europe.

Eurovision carried part of the festival for the first time.

1963

Tony Renis (EMI) got satisfaction by winning with "Uno per tutte" published by Ricordi.

1964

Gianni Ravera prepared a spectacular festival. For the first time non-Italian singers participated in the song championship. They were Paul Anka, Gene Pitney, Nino Tempo and April Stevens, Ben E. King, the Fraternity Brothers, Patricia Carli, Frankie Laine, Bobby Rydell, Antonio Prieto, Frankie Avalon, Los Hermanos Rigual, Peggy March, and Peter Kraus. Three and a half million San Remo records were sold in Italy during the two months after the festival.

Eurovision carried the third night on direct link. Newcomers were Bruno Filippini and Gigliola Cinquetti, selected through a "New Voices Contest of Castrocaro" organized by Ravera.

It became a rule to admit two new artists from Castrocaro every year. Twenty-four songs were to be performed alternately by one Italian and one non-Italian singer. It was decided to pick only one winning song, with other finalists all becoming runners-up. "Non ho l'Eta," published by Sugarmusic, performed by Gigliola Cinquetti (CGD) and Patricia Carli (Bel-Air/CGD), won outright.

Cinquetti's version triumphed and sold throughout Europe, South America and Japan to the tune of an estimated 2½ million copies. Cinquetti represented Italy in the Eurovision Song Contest a couple of months later and won again.

Bobby Solo (Ricordi), another newcomer, could not sing on the final night due to sudden illness and had to withdraw. His song "Una Lacrima Sul Viso" (published by Ricordi) was broadcast but could not be voted on.

He sold 1,400,000 copies in two months and his success went beyond Italy. Paul Anka sold more than one million copies with "Ogni volta" and the Gene Pitney/Little Tony teaming reached the million mark, together, with "Quando Vedrai La Mia Ragazza." General sales were more than satisfactory.

1965

More non-Italian singers appeared for the first time; namely, Petula Clark, Connie Francis, Udo Jurgens, the Minstrels, Les Surfs, Dusty Springfield, Jody Miller, Joe Damiano, Timi Yuro, Yukari Ito, and Daniel Gerard. Among the Italian newcomers were John Foster Iva Zanicchi, Bruno Lauzi, and Ricky Gianco.

RCA-Italiana, expected to compete in the festival, withdrew and expressed disappointment and disagreement with the system by which the San Remo performers were decided.

From 24 songs "Se Piangi Se Ridi" (published by Ricordi), performed by Bobby Solo (Ricordi), and the Minstrels (CBS/Ricordi) was No. 1.

International success was obtained by Pino Donaggio, whose song "Io che Non Vivo" (published by Curci) was recorded by Richard Anthony in France and Dusty Springfield in Great Britain.

1966

Chad and Jeremy, Bobby Vinton, Pat Boone, P. J. Proby, Vic Dana, Richard Anthony, Françoise Hardy, and the Yardbirds were the non-Italian new artists.

Groups were figuring in the contest and besides the Yardbirds, there were the Renegades, I Ribelli, and Equipe' 84. The impossibility of obtaining the studio sound on the stage was the primary reason for the groups' failure.

Special devices were studied to avoid this situation in 1967's event.

"Dio Come Ti Amo," published by Curci, sung by Domenico Modugno (Curci) and Gigliola Cinquetti (CGD), was the winner. Many people claimed that victory was mainly due to the fact both performers were top Italian singers, rather than to the song's value.

Sales were satisfactory on "Nessuno mi puo Giudicare" (unofficially second), in both performances by Gene Pitney and Cetrina Caselli. The latter, new to the scene, attained several hits during 1966.

Also Celentano, excluded from the final night, sold more than the winning song with "Il Ragazzo Della Via Gluck."

Among non-Italian singers, besides the usual Pitney, a warm reception was given to Pat Boone, who shared honors with Giorgio Gaber for "Mai Mai Mai (Valentina)," unofficially third.

During the year both CBS and MGM set up their own firms in partnership with Italian companies.



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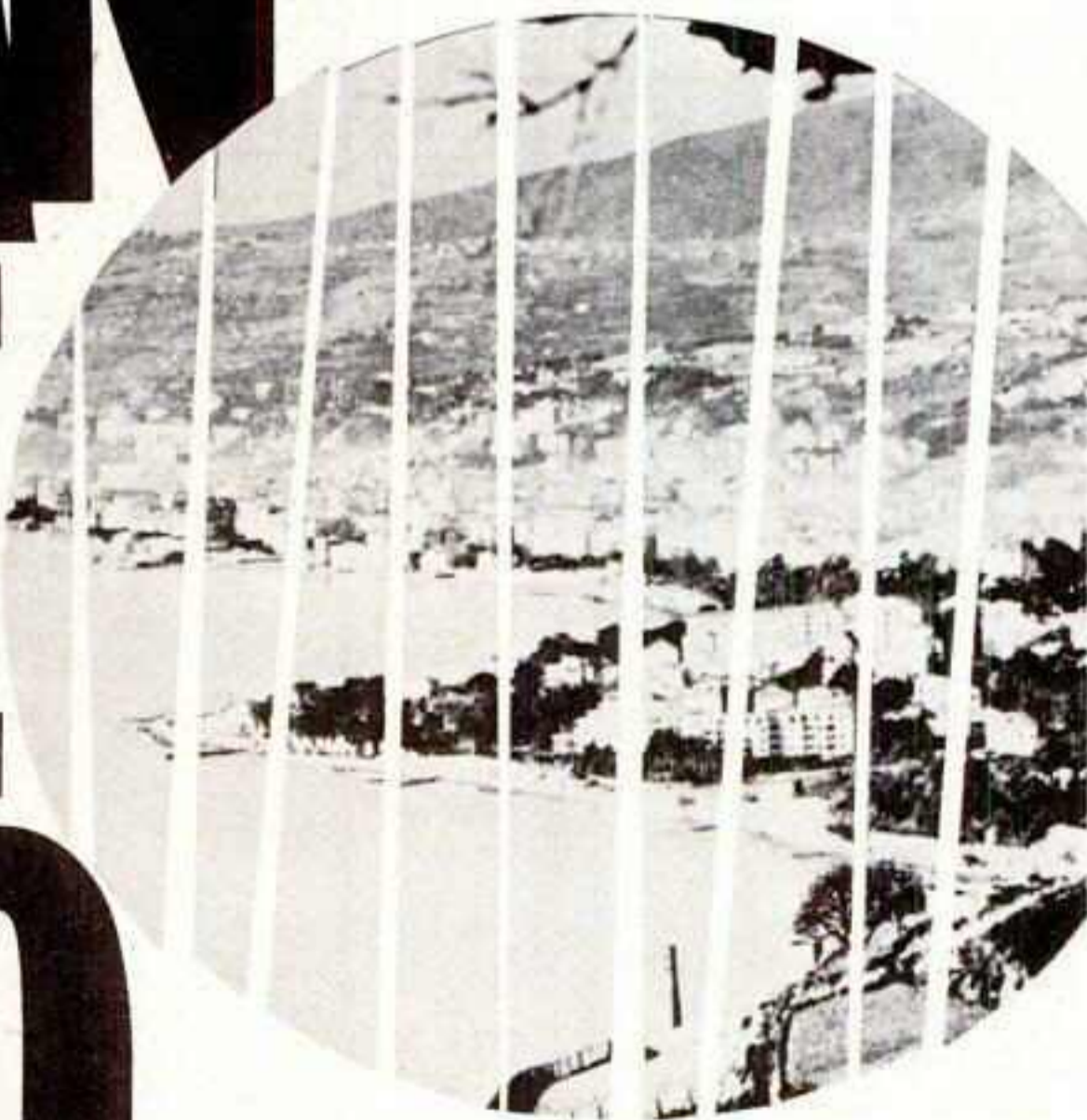
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SAN REMO

Sunshine and Monuments

Besides its climate, San Remo offers some interesting architecture, monuments and art masterpieces. These are aspects often overlooked, and obscured by its sunshine reputation.

A Russian church, whose crypt contains the tomb of Nicholas I and Milena, the last sovereigns of Montenegro, is the most unusual example. The church is surrounded by palm trees given to San Remo as a gift by Empress Maria Alexandrovna of Russia, who stayed in 1875.

Now palm trees are a feature of San Remo and nearby towns.

An avenue was dedicated to Empress Alexandrovna and called Avenue of the Empress. It starts from the Russian church and ends in a group of beautiful flower gardens also named after her. Here there is a monument sculptured by Leonardo Bistolfi commemorating Giuseppe Garibaldi.

In the Avenue of the Englishmen is the Municipal Casino with gambling rooms, restaurant, night-club, and a theatre where the Italian Song Festival as well as a jazz festival, concerts, operas and plays are held. The Casino's architecture is not outstanding, but it surprises

visitors as it seems more appropriate to the North African coast rather than Italy.

The Saint Stephen church is one of the oldest in San Remo. It has an annexed convent which belonged first to the Benedictines and then to the Jesuits. It was rebuilt in 1734 and restored on 1881. It contains paintings by Domenico Piola, a Genoese, in the 17th century. Houses built in the 13th century are found in the old part of San Remo.

About six miles out of San Remo, at Colioli, there is a picture gallery with paintings by masters such as Botticelli, Cambiaso, Caravaggio, Correggio, Lorenzo di Credi, Domenichino, Guercino, Leonardo da Vinci, Parmigianino, Perugino, Poussin, Raffaello, Tiziano, Velasquez, Vesonese, Verrocchio and Rossi.

Over Capo Verde, on San Remo's eastern side, there is the "Santuario della Madonna della Guardia," a church, built between 1668 and 1671.

It Was Matuzia

Old San Remo's name was Matuzia, which is now the name of one of the seafront avenues. A Roman aristocrat, Caio Matuzio, came to San Remo for a cure in the third century.

He built a mansion villa and called it "Villa Matuzia," later simply referred to as Matuzia. This name was kept for the surrounding areas forming the present San Remo.

In 1361, the little town at its own request was incorporated in the Republic of Genoa, and assumed the name of its former bishop and protector, San Roemu (Saint Romulus).

Then the town was dominated by the Savoias, absorbed again by the Republic of Genoa, annexed into the Napoleonic Empire until 1814, became part of the Kingdom of Sardinia after the Vienna Congress, went back under Genoa for a short period and finally became part of the Kingdom of Italy in 1860.

San Remo entered the tourist trade in the second half of the last century thanks to the initiative of some outstanding citizens like Countess Adele Roverizio, Doctor G. B. Panizzi and Doctor Francesco Onetti, who succeeded in publicizing its attractions abroad through a co-ordinated press campaign (something new at that time) in the French and British newspapers.



SEASIDE WALK AT CYPRESS GARDENS is enjoyed by the public as people relax near the bay.



PANORAMIC VIEW of colorful San Remo and its harbor shows farmers in the foreground.



GIUSEPPE GARIBALDI, hero of Italy's unification, is remembered by this prominent San Remo monument.

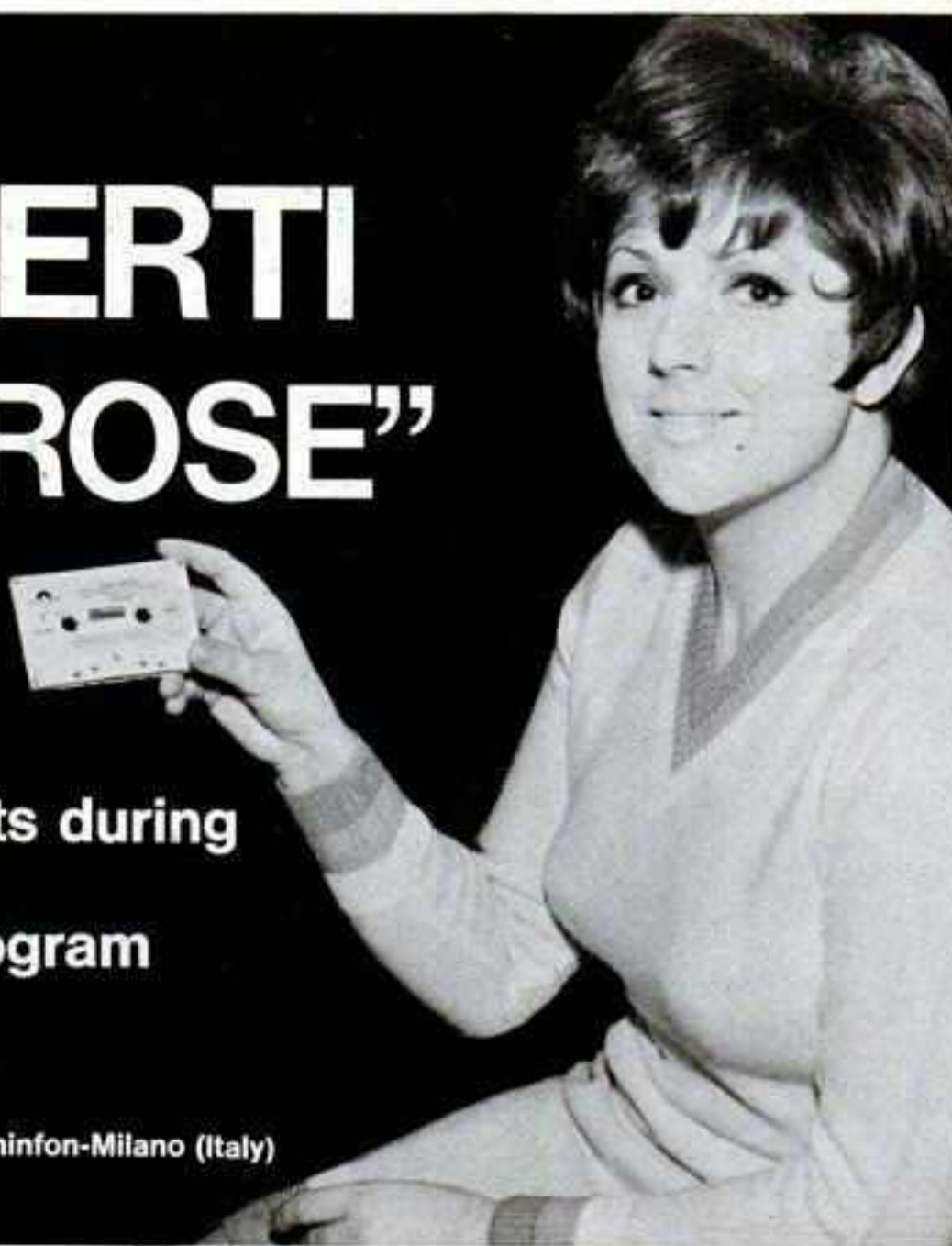
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SAN REMO

Famous as a Fun Resort

San Remo is one of the most famous holiday resorts on the Italian Riviera. Situated on a lovely gulf, surrounded by mountains which protect it from the northern winds and help to create a very mild climate, with little rain.

During the winter, the average temperature is 50° F, and in summer it is 73° F.

San Remo is served by railway (all international trains stop there) and bus services. Special coaches link it with Nice International airport over the nearby French border. There are airports also at Genoa (90 miles) and Albenga (37). Its harbor can accommodate big yachts.

The climate favors flower growing, and these are shipped from San Remo to the European capitals. This and tourism are the most important economic resources of the area. Flower export from the region represent about \$40,000,000 a year.

Outdoor sports are possible through the winter. Easily available are such pastimes as golf (on an 18-hole course), tennis, pigeon shooting, horse riding, sailing and underwater fishing.

There are about 3,000 rooms and 8,000 beds available in the 300 or so hotels. There are many special tourist attractions. In January, as well as the Festival of Italian Song there is a Carnival of Flowers.

Others include a Festival of Jazz and a cycle-race from Milan in March; international sailing races at Easter; operas, plays, comedies and shows from June to August; international swimming, rowing, diving, fishing and water-skiing competitions; a football championship during the summer; a Male Fashion Festival and a motor trophy race at the Ospedaletti's Circuit, in September; pigeon shooting in December; boxing matches, international tennis championships, golf competitions, car rallies, congresses, conventions, and symphony concerts, all year round.

Influence on the French Market

By MIKE HENNESSEY

PARIS—Although the influence of Italian songs on the French market has decreased in recent years in proportion to the growing impact of American and British material, the French music industry is in general agreement that the San Remo Festival stands way above all other European festivals in prestige and international importance.

While San Remo was exclusively the province of Italian artists and romantic Italian songs were at the peak of their popularity in France, the main benefit to the French industry came through the adaptations by established French singers of songs which had achieved success at San Remo.

Dalida's French version of "Volare" sold more than a quarter of a million copies in France—much more than the original version by Domenico Modugno.

Since San Remo was opened up to singers of all nationalities, however, there has been a shift of emphasis. Most French publishers and record men now see San Remo as a means of opening up the Italian market to their artists.

Says Jacques Kerner, president of Polydor (France): "San Remo is the only national festival in Europe which has a truly international prestige. It is the best organized and the one in which most artists wish to participate."

The fact that such established artists as Les Compagnons de la Chanson, the New Christy Minstrels, Gene Pitney, Pat Boone, Frankie Lane, Paul Anka, Francoise Hardy and Dalida have participated in the festival is an obvious indication of the esteem in which it is held.

Added Kerner: "San Remo offers great possibilities of sales because the songs can really make the careers of the singers—a feature which is absent from other European festivals."

"For San Remo, it seems to me, good songs are hoarded during the year for exposure at the festival. Whereas in the case of other festivals, songs are written specially and usually have little commercial value."

According to Christian Deffes, CBS (France) publicity chief, San Remo has always meant good sales for Italian artists in France. "It also helps the career of young French artists who record French versions of the San Remo songs."

Everywhere there was agreement that the quality of San Remo songs was consistently higher than those of most other festivals although Charles Delaunay of Vogue, who will be represented by Antoine, emphasizing that he was voicing an entirely personal opinion, said: "In recent years it seems to me that San Remo has lost some of its impact because Italian songs have less influence on the French market than they did."

"They have been more or less superseded by songs in the style of the Beatles, the Stones and the Kinks. Today the Italian song seems to have lost a little of its personality."

Festival Records, which releases the CGD Ricordi and Fonit catalogues in France, has undoubtedly benefited from San Remo through big sales of original versions by Gigliola Cinquetti and Bobby Solo.

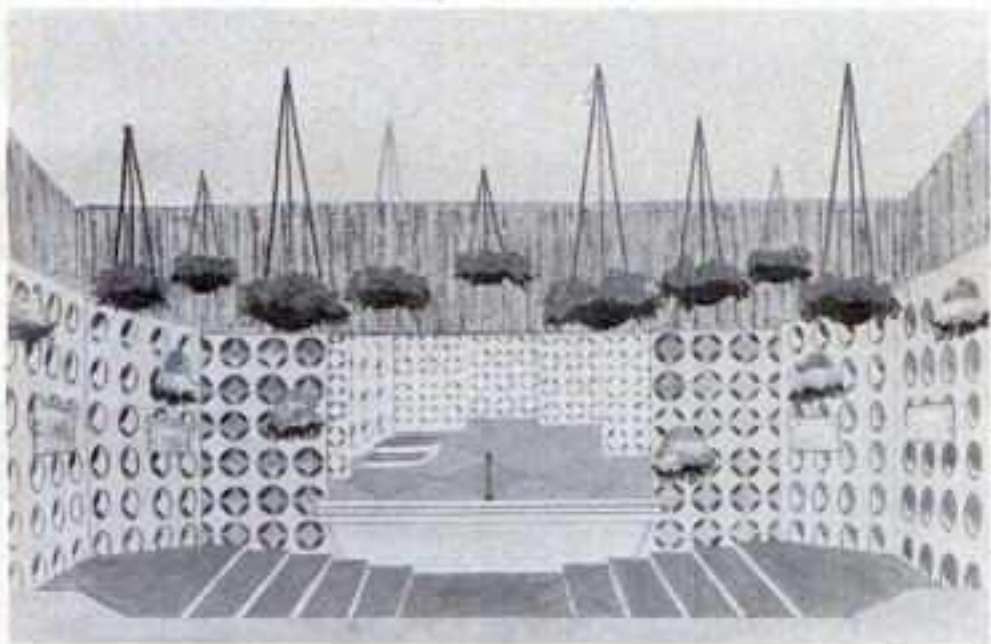
"Comme je t'aime" by Cinquetti sold 75,000 copies in France. Another Festival group, Les Surfs, sold 200,000 copies of their San Remo song two years ago.

"The proof of San Remo's importance," said J. L. Dasque, commercial director of Festival, "is that there is a very strong French representation this year—more than last year."

Les Compagnons de la Chanson, representing CBS, will be appearing for the first time in the festival. Said Christian Deffes: "San Remo is an excellent way—in fact, just about the only way—to break into the Italian market. If you have a success at San Remo, you can sell anything between 200,000 and 600,000 disks in Italy."

Jean Fernandez, Barclay's artistic director, which will be represented this year by Dalida and Alain Barriere, agrees that San Remo has the highest international reputation and is certainly more commercially viable than any other European festival.

"It might, however," he says, "be a good idea to open it up to international songs as well as international artists."



SCENIC DESIGN shows the new San Remo Festival stage being used for the first time this year.



CASINO THEATRE at San Remo Festival showing Angelini's orchestra, left, and Trovajoli's orchestra on stage.

Songs: Win, Place and Show

After the 1966 festival, Gianni Ravera, ATA's artistic consultant took stock of the vast number of copyrights of competing songs which, over the 16 years, had been placed with foreign publishers and record producers.

In ATA's "Palcoscenico (stage) Internazionale," to demonstrate the importance to Italian publishers of the great foreign income accruing to successful San Remo songs, whether winners or not, Ravera compiled the following statistics:—

| YEAR | TITLE | PLACING | CONTRACTS | RECORDINGS |
|------|--------------------------|-----------|-----------|------------|
| 1951 | Grazie dei fiori | 1st | 22 | 18 |
| 1952 | Vola colomba | 1st | 21 | 18 |
| | Papaveri e papere | 2nd | 31 | |
| | Una donna prega | 3rd | 35 | |
| 1953 | Viale d'autunno | 1st | 6 | |
| | Vecchio scarpone | 3rd | 10 | 27 |
| 1954 | Canzone da due soldi | 2nd | 14 | 27 |
| | Aveva un bavero | unplaced | 33 | |
| 1955 | Buongiorno tristezza | 1st | 30 | |
| 1956 | Amami se vuoi | 2nd | 24 | |
| 1957 | Corde della mia chitarra | 1st | 12 | |
| | Casetta in Canada | 4th | 24 | |
| 1958 | Nel blue dipinto di blu | 1st | | |
| | L'edera | 2nd | 36 | |
| 1959 | Piove | 1st | | |
| 1960 | Romantica | 1st | 16 | |
| | Libero | 2nd | 11 | |
| | Quando vien la sera | 3rd | 11 | 13 |
| 1961 | Al di la | 1st | 15 | 200 |
| | Il mare nel cassetto | 3rd | 30 | 30 |
| | Le mille bolle blu | 5th | 10 | 21 |
| | Carolina dai | 9th | 35 | |
| | Un uomo vivo | 10th | 6 | 22 |
| | Patatina | unplaced | 22 | |
| 1962 | Addio, Addio | 1st | 13 | |
| | Gondoli, gondola | 3rd | 12 | 25 |
| | Quando, quando | unplaced | 16 | 120 |
| 1963 | Uno per tutte | 1st | 14 | 65 |
| | Amor, mon amour, my love | 2nd | all world | |
| 1964 | Non ho l'eta | 1st | 44 | 20 |
| | Una lacrima sul viso | unplaced | 29 | 48 |
| 1965 | Se piangi se ridi | 1st | 20 | 30 |
| | L'amore ha i tuoi occhi | all world | 3 | |
| | Le colline sono in fiore | 19 | | 35 |
| | Si vedra | 35 | | |
| | Abbracciami forte | 13 | | 35 |
| | Aspetta domani | all world | | |
| 1966 | Dio come di amo | 1st | all world | |
| | Nessuno di voi | 20 | | |
| | Questa volta | 18 | | |
| | In un fiore | 18 | | |
| | Mai Mai Mai (Valentina) | 30 | | |
| | Una rosa da Vienna | 21 | | |
| | Setu Non Fossi Qui | 50 | | |
| | Nessuno mi puo giudicare | 30 | | |

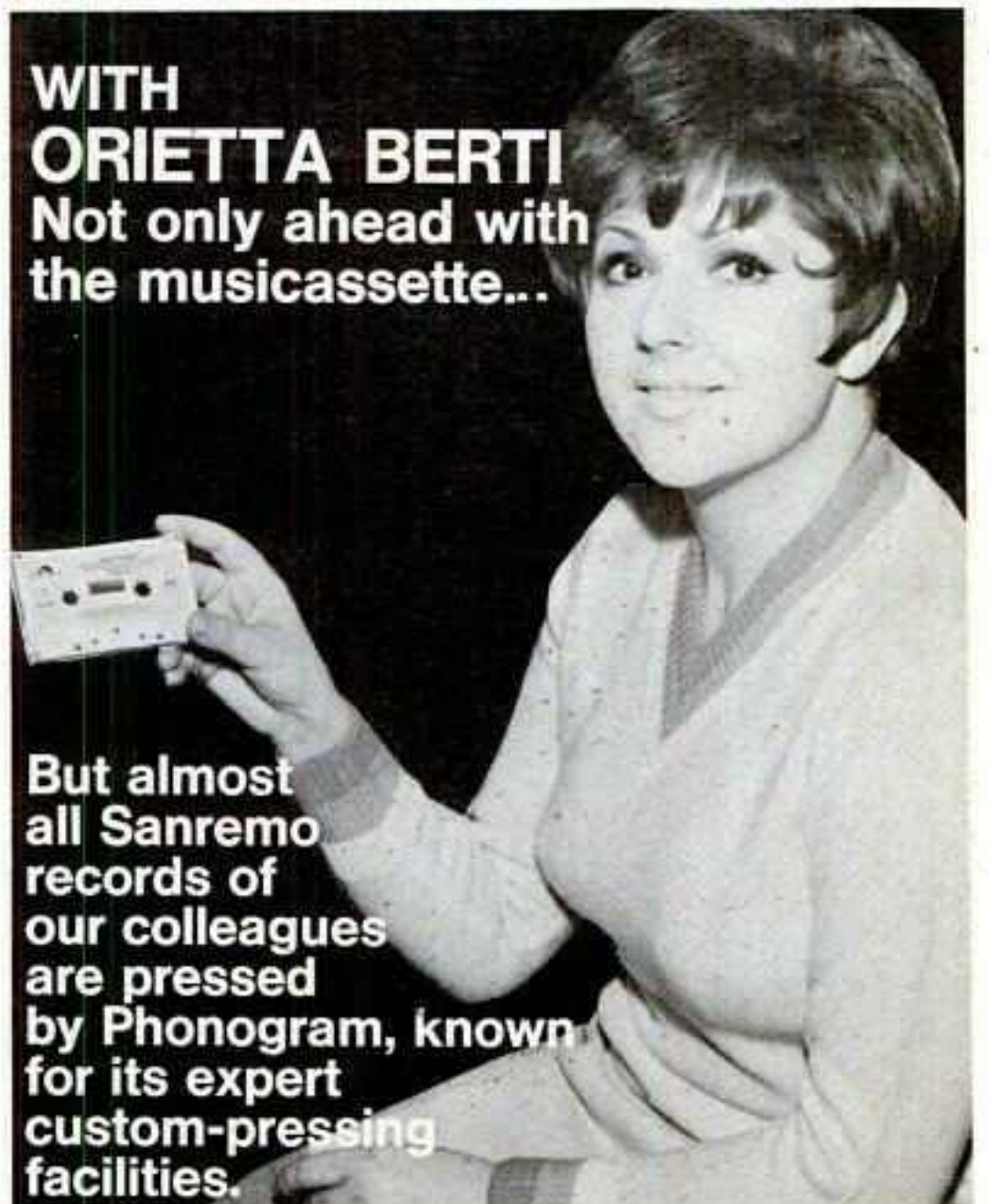
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TONY RENIS, of RCA-Italiana, whose "Quando, Quando," a 1962 entrant, became a European hit. Renis is participating this year with "Quando Dico Che Ti Amo."

The Man Behind the Fest

Gianna Ravera, "artistic consultant" for ATA, the company which organizes the San Remo Festival, is really a veteran of the Italian music scene. Born 46 years ago in Chiaravalle, Ancona, Italy, he has been a singer, manager and impresario. Married, he is now father of two children.

After winning a "new voices contest" organized by EIRA (the state-owned radio company, now named RAI), he started broadcasting regularly in 1943. He sang with the orchestras conducted by Cinico Angelini, Pippo Barzizza, Zene, Armando Trovajoli and Semprini, the most important Italian orchestras of that age.

He recorded 100 sides for His Master's Voice and Fonit, made tours in Europe, North and South America. Debuted at San Remo in 1954 and appeared twice more.

In 1960 he branched out as an impresario, and organized the festivals of Ancona, Assisi and Cagliari.

In 1961 ATA appointed Ra-San Remo Festival. He brought in a series of changes in subsequent years such as naming only one winning song and giving no score for the others, appointing a consultative committee instead of an executive committee for selecting competing songs and making it easier for non-Italian singers to take part.



GIANNI RAVERA



MARIA ALLASIO, actress, maestro Cinico Angelini, center, and emcee Nunzio Filogamo at San Remo in 1957.

FESTS DRAW BIGGER CROWDS

The importance of the San Remo Song Festival is demonstrated by the vast numbers of people it attracts. Involved in last year's event, according to the festival organizers, were 87 artists, solo or in groups; 23 orchestra conductors, a master of ceremonies and two other comperes, 257 accredited music journalists, 62 photographers and 30 TV personnel in addition to the festival organizers and record company executives who began preparations six months before the event.

Foreign Stars Of Remo Fest

Paul Anka (RCA), Frankie Avalon (UA), Ben E. King (Atco), Frankie Laine (ABC), Peggy March (RCA), Gene Pitney (Musicor), Antonio Prieto (RCA Argentine), Los Hermanos Rigual (RCA Mexico), Bobby Rydell, April Stevens and Nino Tempo (Atco), Petula Clark (Vogue France), Connie Francis (MGM), Udo Jurgens (Vogue Germany), Yukary Ito (King Japan), Dusty Springfield (Philips England), Timi Yuro Mercury, the Minstrels (CBS), Les Surfs (Festival France), Chad and Jeremy (CBS), Bobby Vinton (Epic), Pat Boone (Dot), P. J. Proby (Liberty), Los Paraguavos (Philips), the Yardbirds (England), Daniel Gerard (France), Anita Harris (British Decca), Jody Miller (Capitol), Peter Krauss (Germany), Fraternity Brothers (W. B.), Riccardo (Riviera France), Vic Dana (Liberty), Richard Anthony (French EMI), Françoise Hardy (French Vogue)

EDITORS

This San Remo Spotlight was, unless otherwise stated, compiled by Germano Ruscitto, Billboard's Italian editor, and edited in London by Don Wedge, European editor, and Nigel Hunter.



DOMINICO MODUGNO of Curci, whose "Volare" sold seven million copies after winning the 1958 festival under its original title of "Nel Blu Dipinto Di Blu."

British Publishers Flock to Festival

By GRAEME ANDREWS

LONDON — The San Remo Song Festival has become an important annual event for leading British publishers eager to acquire songs following on the success of several tunes picked up at the festival on previous years very often songs that are discounted by the Italian festival givers.

One of the most successful U. K. publishing men with Italian material has been Cyril Shane of Shapiro Bernstein, who once again was due to attend the 1967 festival.

"Often the songs which are rejected at San Remo are the right songs for the English-speaking market, and look out for material from all the songs that are entered," Shane told Billboard.

Last year Shane picked up a number "Lei Mi Aspetta," sung by Nicola Di Bari at San Remo which was eliminated on the first night of the festival. With English lyrics by Shane's professional manager Peter Callander the song became "She Believes in Me" and was recorded by Gene Pitney.

"San Remo is a great test for a publisher to listen to the tunes and assess whether they will be right for his territory. Very often songs that are hits in Italy are not hits in England," he went on.

Shane's previous successes with material from Italy have included Cilla Black's "Don't Answer Me" ("Ti Vedo Uscire") and "A Fool Am I" ("Dimmelo Parlami"), Tom Jones' "Once There Was a Time" ("L'Ultima Occasione") and Kathy Kirby's "Will I Never Learn" ("Il Mio Mondo I Qui").

A forthcoming Walker Brothers record will also feature an Italian number, "Occhi Innamorati," which has been reworked as "It Makes No Difference Now."

UA's London chief, Noel Rogers, has also become something of an ever-present at recent San Remo festivals. He is always been to watch for songs that could easily be overlooked at the festival. "I find the best test is to look for anything that is suitable and adaptable for the British or American markets, but there's always plenty of competition," he commented.



PACKED AUDIENCE eagerly listens for the next selection in the 1967 festival at the Casino Theater.



GENE PITNEY, of Musicor-CGD, is participating in his fourth festival with "Guardati" and "La Rivoluzione." "Quando Vedrai La Mia Ragazza" and "Nessuno Mi Puo Giudicare" were two of his European hits from previous festivals.

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Italian Song Cover Versions of S.R.

Few singers participated in the early San Remo Festivals. In 1951, the first year, there were only five, all from Cetra, which at that time was the State-owned broadcasting company's record division. Very popular singers were not eligible.

In 1953, a few more artists entered the contest and from that year on the number grew and reached a formidable total in 1958.

Artist participation entered a second phase in 1964, when non-Italian artists first came to San Remo.

As a consequence of the restrictions in the early years,

many popular artists not included in the San Remo line-up recorded cover versions.

In 1960, the Italian magazine Musica e Dischi published a list of song cover versions from the preceding San Remo Festivals, from which the following details are extracted.

| Year | Title | Placing |
|------|----------------------|---------|
| 1951 | Grazie dei fiori | 40 |
| 1952 | Vola colomba | 1st 75 |
| | Papaveri e papere | 2nd 50 |
| 1953 | Viale d'autunno | 44 |
| 1954 | Tutte le mamme | 1st 44 |
| | Canzone da due soldi | 2nd 54 |
| 1955 | Buongiorno Tristezza | 50 |

| | | |
|------|---------------------------------|---------|
| 1956 | Aprite le finestre | 1st 77 |
| | Amami se vuoi | 2nd 78 |
| | La vita e un paradiso di bugie | 3rd 60 |
| 1957 | Corde della mia chitarra | 1st 77 |
| | Usignolo | 2nd 60 |
| | Scusami | 3rd 140 |
| 1958 | Nel blu dipinto di blu (Volare) | 1st 170 |
| | L'Edera | 2nd 101 |
| | Amare un'altra | 3rd 75 |
| 1959 | Piove | 1st 132 |
| | Io sono il vento | 2nd 97 |
| | Conoscerti | 3rd 87 |

As the Festival grew in stature, more non-winning artists have outsold the actual winners on disc.

International Hits

| YEAR | TITLE | ARTIST | PUBLISHER | PLACING | ESTIMATED SALES |
|------|-------------------------|--------------------|------------------|----------|-----------------|
| 1958 | Nel blu dipinto di blue | Domenico Modugno | Curci | winner | 7 million |
| 1961 | Al di la | Emilio Pericoli | Ricordi | winner | 2 million |
| 1962 | Quando, quando, quando | Tony Renis | Ricordi | unplaced | 2 million |
| 1964 | Non ho l'eta | Gigliola Cinquetti | Sugarmusic Group | winner | 2½ million |
| | Una lacrima sul viso | Bobby Solo | Records | unplaced | 2½ million |



CASINO THEATER stage was active during festivals with two orchestras and contestants.



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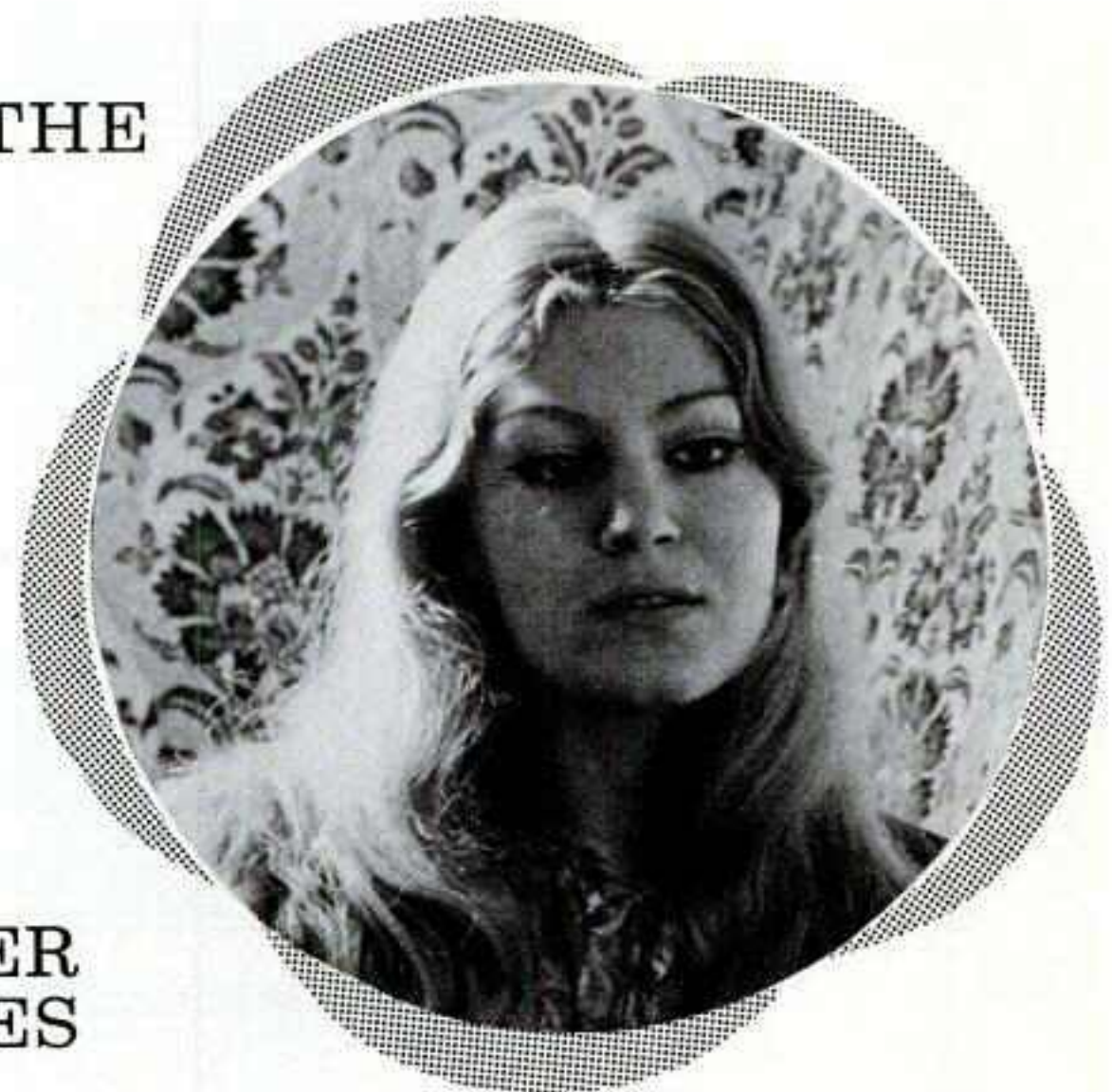
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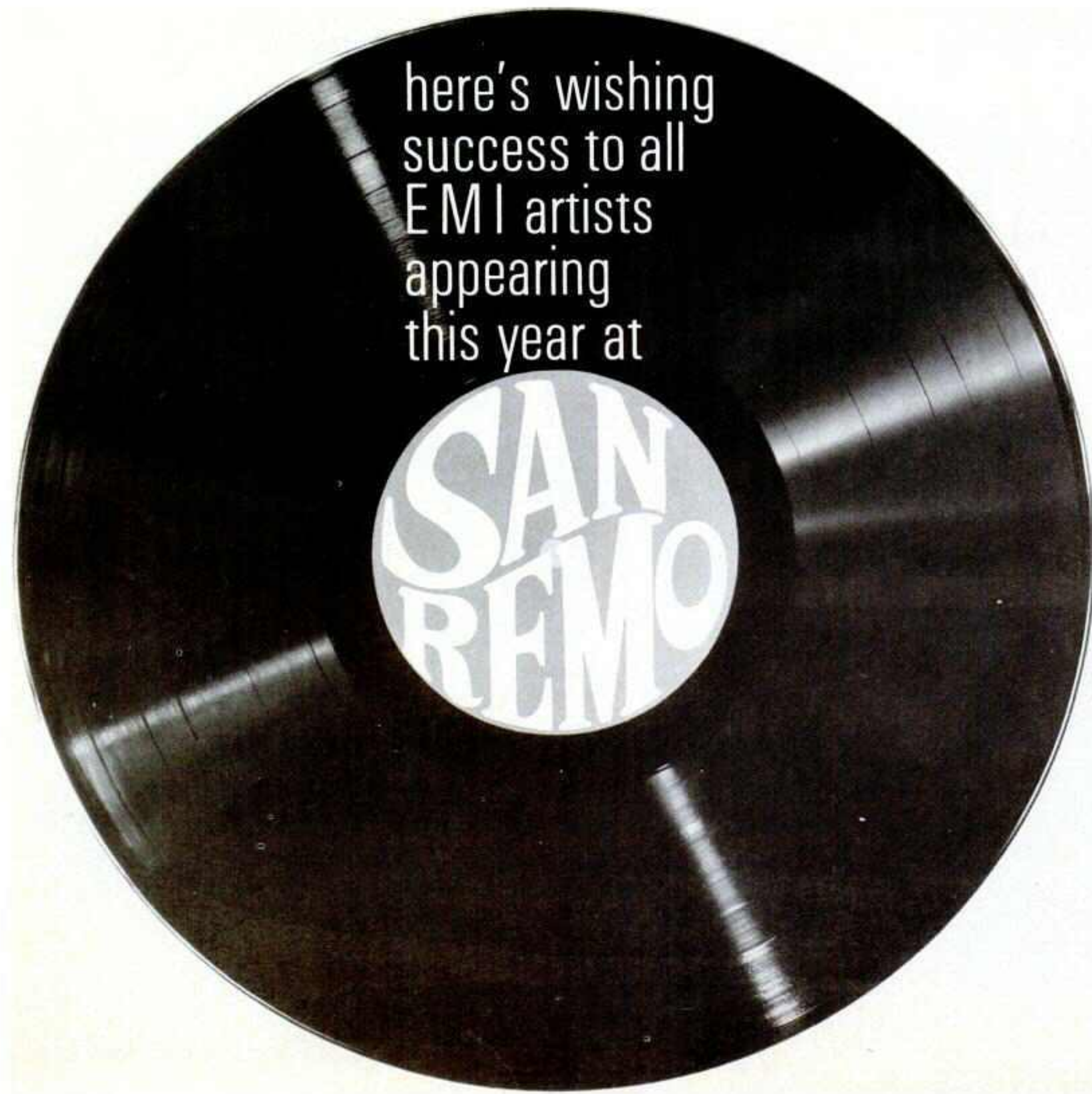
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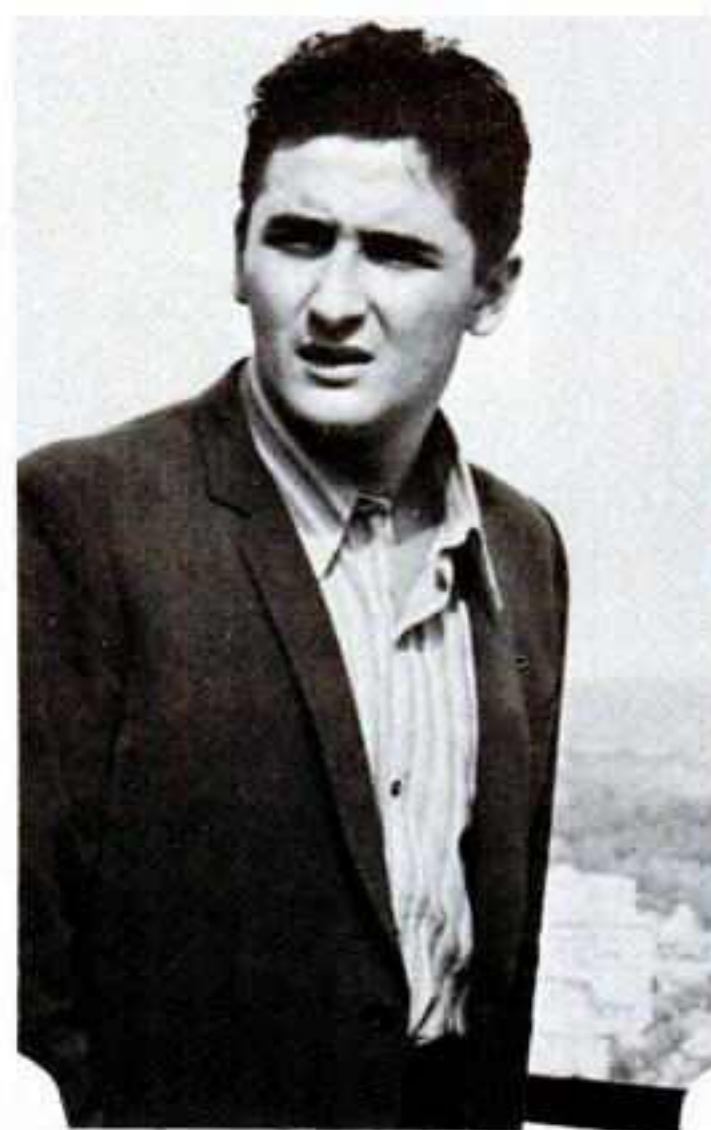
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The Dvořák Quartet. 22 16 0089/
22 16 0090*



Debussy: La Mer; Nocturnes (Nuages,
Fêtes, Sirènes)—The Czech Philharmonic
Chorus and Orchestra; Jean Fournet,
Conductor. 22 16 0091/
22 16 0092*



Josquin Des Prés: Missa "L'homme
armé"; Madrigals and Motets—The
Prague Madrigal Singers; Musica Antiqua,
Vienna; Miroslav Venhoda,
Conductor. 22 16 0093/22 16 0094*



VLADIMIR HOROWITZ, Columbia recording artist, meets with several hundred fans at Steinway Hall. The gathering was arranged for fans who waited in line for tickets for the pianist's Nov. 27 and Dec. 10 Carnegie Hall concerts. Columbia plans release of an album of the concerts.

OPERA REVIEW

Vickers & Conductor Davis Score Victories in 'Grimes'

NEW YORK—Tenor Jon Vickers and conductor Colin Davis proved the real stars of the Metropolitan Opera's new production of Britten's "Peter Grimes," although the rest of the cast was quite capable. London Records is banking on the opera's exposure for sales of its complete recording of the opera, the only such album in the catalog. The company also is releasing a highlights version of the work in conjunction with the Met production.

In the opera's second performance, last Tuesday (24), Vickers lived up to his critical acclaim with his voice ringing out in the powerful passages and clear and affecting in pianissimos. His acting of the tormented lead was impeccable. Davis, who made his Met debut leading the production's premiere on Jan. 20, had complete control of the surging, dramatic music, which is considered Britten's top opera. The English conductor, who records exclusively for Philips, will conduct symphony orchestras in Boston, Los Angeles, Toronto and Montreal.

Geraint Evans was in excellent voice as Captain and, as usual, his acting was fine. The artist was plugged in three program ads as RCA Victor spotlighted his "Falstaff" London, a new aria pressing, and Angel, several pressings. Vickers also

(Continued on page 77)

NEWS REVIEW

Melodiya/Angel 1st 6 Titles Melodious

NEW YORK—The importance of Capitol Records' recent deal with the Soviet Union is pointed up by the excellent quality of the first six-title release on Melodiya/Angel, which is being shipped this week. The disks, which were waxed in the Soviet Union by Melodiya, feature such distinguished Russian artists as David Oistrakh, Kiril Kondrashin, Aram Khachaturian, Rudolf Barshai and Gennady Rozhdestvensky.

The most unusual selection is the "Execution of Stepan Razin" with words by Yevtoushenko. The poem for bass, chorus and orchestra about a hero who stopped short is given a gripping performance under Kondrashin's sympathetic leadership. Vitaly Gromadsky is in fine voice as the soloist, while the Leading Chorus of the Soviet Republic is a tower of strength.

Classical Notes

Soprano Jane Marsh will debut as Pamina with the San Francisco Opera Co. later this year, in a new production of Mozart's "The Magic Flute." . . . Pianist Arturo Benedetti Michelangeli will play two Liszt compositions in three concerts with Jean Martinon and the Chicago Symphony beginning on Thursday (2). . . . Rafael Kubelik led the Boston Symphony in Martinu's "Double Concerto" at Carnegie Hall on Saturday (28). . . . Zino Francescatti plays Beethoven's "Violin Concerto in D" with Eugene Ormandy and the Philadelphia Orchestra on Thursday (2 and next Monday (6)). . . . Tenor Ermanno Lorenzi debuts with the Metropolitan Opera Feb. 27 as Cassio in Verdi's "Otello."

Pianist Peter Serkin will play Schoenberg, Mozart and Beethoven's "Diabelli Variations" in his Philharmonic Hall program next Wednesday (8). . . . Demolition has begun on the old Metropolitan Opera House.

The Moscow Philharmonic, an outstanding musical organization, is in top form in the choral work and on the reverse side, in which Kondrashin conducts the Shostakovich "Symphony No. 9." The symphony's two slow movements glow, while the final Allegretto is a dashing delight. Kondrashin also leads the Moscow Philharmonic in one of Shostakovich's most-famous works, the "Symphony No. 5." The triumphant fourth movement's impact is stirring.

Prokofiev Disks

Another major Russian symphony, Prokofiev's "Symphony No. 5," is also given a fine performance by the Moscow Philharmonic. Here, Oistrakh demonstrates his considerable ability as a conductor as he fully realizes the orderly dissonances of the piece. The sweet lyricism of the Adagio is captivating.

Prokofiev also is represented by his "Quintet for Oboe, Clarinet, Violin, Viola and Bass," (Continued on page 66)

NEWS REVIEW

New Issues Highlight Qualiton's Quality

NEW YORK—Three fine Bartok sets highlight Qualiton Records' latest release. The Hungarian label also offers a Kodaly disk and an LP of Hungarian contemporary music. Novelities are an opera and two operetta pressings, but much of the issue is devoted to standard composers, such as Haydn, Beethoven, Bach and Mozart. All titles, as usual, display Qualiton's high quality of performance.

One two-record Bartok set entitled "The Young Bartok" presents three works written when the composer was between 22 and 24 years old. The Hungarian State Orchestra under Janos Ferencsik gives an impressive reading of the "First Suite for Orchestra, Op. 3," a forerunner of Bartok's later music. High points include the orchestra's expert treatment of the galloping Presto and the following idyllic Moderato. On the other LP, Gyorgy Lehel leads the Hungarian Radio and Television Orchestra in the symphonic poem "Kossuth" and the "Scherzo for Piano and Orchestra." "Kossuth," perhaps Bartok's most-familiar early work, is given a stirring reading as its nationalistic character is evident. Pianist Erzsebet Tusa is excellent in the "Scherzo."

Gabos Shines

Another pianist, Gabor Gabos, shines in a two-LP set with the same orchestra and conductor. Containing the three "Concerti for Piano," this package opens with the romantic "Rhapsody for Piano and Orchestra," which was written in the same year as the "Scherzo." The influences of Liszt, Richard Strauss, Schoenberg and Stravinsky show through. But, it's in the later works that soloist and orchestra really shine: the percussive "Concerto No. 1," the powerful "Concerto No. 2," and the clear, harmonious "Concerto No. 3," one of the most popular works of the pianist-composer.

Bartok's folk song treatments are spotlighted in the third set. With Miss Tusa as accompanist, dramatic soprano Terezia Csajbok sings "Eight Hungarian Folksongs" and "Hungarian Folksongs for Voice and Piano Accompaniment." On the second side, folk singer Erzsebet Torok joins Miss Tusa in "Village Scenes for Female Voice and Piano" and four songs from "Mikrokosmos." The selections are performed sensitively. Qualiton is preparing a 50-LP edition of Bartok's complete works. If these latest releases, and those issued previously are any indication, the project should be eagerly awaited by fans of 20th-century music.

Ferencsik, also an expert interpreter of Kodaly, conducts the Budapest Philharmonic in that composer's "Symphony and Ballet Music," which was originally written for "Harry Janos." Both are handled meaningfully. The first disk in a new series, Musica Rinata,

contains music of Johann Georg Albrechtsberger, an Austrian composer of the classical era. Gyorgy Zilcz is the fine soloist in the "Trombone Concerto in B Flat," while Hedwig Lubik does well in the "Harp Concerto in C" with Lehel and the Hungarian Radio and Television Orchestra, which also plays the "Sonata in D."

Important Service

Qualiton continues its import service in exposing contemporary music in top performances. Lehel conducts the Radio and Television Orchestra in an LP containing Ferenc Farkas' brilliant "Prelude and Fugue," Pal Kadosa's captivating "Pian e Forte—Sonata for Orchestra," Rudolf Maros' "Two Laments" with soprano Erika Sziklay capably handling the difficult vocal line, and Frigyes Hidas' "Violin Concerto" with Denes Kovacs the skillful soloist.

Miklos Erdelyi leads the chorus and orchestra of the Budapest State Opera in excerpts from Puccini's "Manon Lescaut" in Hungarian. Tenor Robert Ilodfalvy and soprano Erzsebet Hazy are excellent. Another vocal LP has Thomas Bretnier conducting the same orchestra with the choir of the Budapest Operetta Theater in excerpts from Kalman's "Gypsy Primas" backed by excerpts from Lehar's "Gypsy Love." The soloists in both are top-notch. A third pressing features selections from Pal Abraham's operettas. Tamas Brody leads the Radio and Television Orchestra.

Another impressive performance is presented by Miklos Perenyi with the young soloist excelling in Joseph Haydn's "Cello Concerto in D." The reverse side has J. Michael Haydn's "Symphony No. 20." Janos Sandor conducts the Radio and Television Orchestra competently in both. Vilmos Tatrai leads the Hungarian Chamber Orchestra in three couplings of Joseph Haydn: "Symphonies No. 6 and 8," "Symphonies No. 31 and 73," and "Symphonies Nos. 59 and 55." Tatrai also directs the same orchestra in another disk with Jozart's "Eine kleine Nachtmusik," "Sernat Notturna," and Minuetto from the "Divertimento in D, K. 334" with the Serenade from Joseph Haydn's "String Quartet in F."

Janos Sebastian is first-rate in J. S. Bach's "Concerto for Two Harpsichords in C, BWV 1061" and "Concerto for Two Harpsichords in C Minor, BWV 1060," with W. F. Bach's "Concerto for Two Harpsichords in F." Through playback, Sebastian plays both harpsichord parts in all. Two pianists shine in Beethoven disks, Aniko Szegedi in the "Sonata in A, Op. 2, No. 2" and "Variations and Fugue in E Flat, Op. 35 (Eroica)," and István Antal in the "Concerto in E Flat" with Gyula Nemeth and the Hungarian State Concert Orchestra.

FRED KIRBY

CLASSICAL MUSIC

Billboard SPECIAL SURVEY for Week Ending 2/4/67

BEST SELLING CLASSICAL LP's

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1 | | MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S) | 24 | 22 | 19 | BACH: LUTE SUITES NOS. 1 & 2 Bream RCA Victor LM-2896 (M); LSC 2896 (S) | 22 |
| 2 | 2 | OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); LSC 6171 (S) | 19 | 23 | 28 | HANDEL: MESSIAH (3-12" LP's) Robert Shaw Chorale & Orch., RCA Victor LM 6175 (M); LSC 6175 | 4 |
| 3 | 3 | WAGNER: DIE WALKUERE (5-12" LP's) Nilsson, King & Various Artists, Vienna Philharmonic (Solti), London A 4509 (M); OSA 1509 (S) | 12 | 24 | 23 | TCHAIKOVSKY: OVERTURE 1812 Minneapolis Symphony Orch. (Dorati), Mercury MG 60054 (M); SR 90054 (S) | 30 |
| 4 | 4 | HANDEL: MESSIAH (2-12" LP's) Various Artists, Mormon Tabernacle Choir, Philadelphia Orch. (Ormandy), Columbia M2L 263 (M); M2S 607 (S) | 7 | 25 | 27 | BEETHOVEN: "LES ADIEUX" SONATA MOZART: SONATA IN C Van Cliburn, RCA Victor LM 2931 (M); LSC 2931 (S) | 2 |
| 5 | 11 | VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists/Vienna Philharmonic (Bernstein), Columbia M3L/350 (M); M3S 750 (S) | 4 | 26 | 26 | SMETANA: MA VLAST (2-12" LP's) Czech Philharmonic Orch. (Ancerl), Crossroads 22260001 (M); 22260002 (S) | 11 |
| 6 | 8 | LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2898 (M); 2898 (S) | 17 | 27 | 25 | VERDI: ARIAS Deitrich Fischer-Dieskau, Seraphim 60014 (M); S 60014 (S) | 3 |
| 7 | 6 | TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S) | 43 | 28 | 24 | BACH ON THE PEDAL HARPSICHORD E. P. Biggs, Columbia ML 6204 (M); MS 6804 (S) | 29 |
| 8 | 10 | ORFF: CARMINA BURANA New Philharmonic Orch. (DeBurgos), Angel 36333 (M); 36333 (S) | 24 | 29 | — | MOZART: DON GIOVANNI (4-12" LP's) Ghiaurov & Various Artists, Philharmonic Orch. (Klemperer), Angel DL 3700 (M); SDL 3700 (S) | 1 |
| 9 | 9 | BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic Orch. (Von Karajan), DGG (No Mono); SKL 101/108 (S) | 23 | 30 | 31 | HANDEL: WATER MUSIC Concertgebouw Orch. of Amsterdam (Eduard Van Beinum), Philips World Series PHC 9016 (M); PHC 9016 (S) | 8 |
| 10 | 5 | BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S) | 15 | 31 | 33 | RODGERS: VICTORY AT SEA, VOL. 1 RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S) | 21 |
| 11 | 7 | CHOPIN WALTZES Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S) | 44 | 32 | 30 | RAVEL: BOLERO/RHAPSODIE/LA VALSE New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S) | 11 |
| 12 | 12 | MAHLER: SYMPHONY NO. 7 (2-12" LP's) New York Philharmonic (Bernstein), Columbia M2L 339 (M); M2S 739 (S) | 17 | 33 | — | ROSSINI: SEMIRAMIDE (3-LP's) Sutherland/Horne/Various Artists, London Symph. (Bonyng), London A 4383 (M); OSA 1393 (S) | 1 |
| 13 | 13 | GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S) | 24 | 34 | 29 | BEETHOVEN: SYMPHONY NO. 9 (2-12" LP's) Pittsburgh Symphony Orch. (Steinberg), Command CC 11019 (M); CC 11019SD (S) | 4 |
| 14 | 14 | PUCCHINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo) | 17 | 35 | 37 | IVES: SYMPHONY NO. 4 American Symphony Orch. (Stokowski), Columbia ML 6175 (M); MS 6775 (S) | 34 |
| 15 | 15 | DVORAK: SYMPHONY NO. 9 (New World) New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S) | 21 | 36 | 40 | BRAHMS: LIEBESLIEDER WALTZES Robert Shaw Chorale, RCA Victor LM 2864 (M); LSC 2864 (S) | 5 |
| 16 | 16 | ART OF SERGE KOUSSEVITZKY (3-12" LP's) Boston Symphony Orch., RCA Victor VCM 6174 (M); (No Stereo) | 6 | 37 | 38 | HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN Columbia M2L 328 (M); M2S 728 (S) | 38 |
| 17 | 17 | ARTUR RUBINSTEIN'S CHOPIN RCA Victor LM 2889 (M); LSC 2889 (S) | 31 | 38 | 39 | HANDEL: MESSIAH (2-12" LP's) Addison, Oberlin, Lloyd, Warfield, N. Y. Philharmonic (Bernstein), West Choir, Columbia M2L 242 (M); M2S 603 (S) | 2 |
| 18 | 20 | REVERIE Philadelphia Orch. (Ormandy), Columbia ML 5975 (M); MS 6575 (S) | 21 | 39 | 35 | GREAT ARIAS FROM FRENCH OPERA Maria Callas-Orch. Nat'l Radio France, Angel 35831 (M); S 35831 (S) | 3 |
| 19 | 21 | BEST OF THE BOSTON POPS Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S) | 15 | 40 | — | PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE N. Y. Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S) | 2 |
| 20 | 22 | TCHAIKOVSKY: NUTCRACKER SUITE Philadelphia Orch. (Ormandy), Columbia ML 6207 (M); MS 6807 (S) | 5 | | | | |
| 21 | 18 | ORFF: CARMINA BURANA Sarsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S) | 20 | | | | |

BEST SELLING SEMI-CLASSICAL LP's

| This Week | Title, Artist, Label & No. | This Week | Title, Artist, Label & No. |
|-----------|--|-----------|---|
| 1. | RHAPSODY IN BLUE —N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S) | 3. | BEST OF THE BOSTON POPS —Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S) |
| 2. | REVERIE —Philadelphia Orchestra (Ormandy), Columbia ML 5975 (M); MS 6575 (S) | 4. | RODGERS: VICTORY AT SEA, VOL. 1 —RCA Victor Symph. Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S) |

Melodiya / Angel Melodious

• Continued from page 65

Op. 39" with Rozhdestvensky deftly leading soloists in an orderly reading of the difficult work. On the second side, Rozhdestvensky conducts a different group of skilled instrumentalists in a sparkling performance of Stravinsky's "L'histoire du Soldat."

One of the initial six titles presents music by a non-Russian composer and the choice is excellent as Oistrakh directs the

Moscow Philharmonic in a faithful version of the Berlioz "Harold in Italy." Barshai, better known in the United States as conductor of the excellent Moscow Chamber Orchestra, is outstanding as viola soloist.

Perhaps the highlight of the release is Khachaturian's "Concerto in D Minor," as Oistrakh, one of the finest violinists of our day, is in superb form. Khachaturian conducts the Moscow Radio Symphony in a reading that always maintains bal-

ance between soloist and orchestra, a perfect example of experts playing expertly.

40 Titles Annually

The new label expects to issue 40 titles annually, including specialized works from smaller Russian provinces. Melodiya/Angel will carry the same list as regular Angel product, \$4.79 for mono and \$5.79 for stereo. Because of the introduction of the new line, the Angel label is only releasing two sets, a two-record Mahler package featuring "Das Lied von der Erde" with Christa Ludwig and the late Fritz Wunderlich. Otto

Klemperer conducts the New Philharmonia Orchestra. Miss Ludwig sings Mahler songs on the fourth side. The other release features Regine Crespin in songs of Schumann, Faure, Canteloube, Roussel and Sauguet.

On its budget Seraphim line, Angel is releasing the complete Smetana "Ma Vlast" in a two-disk set with Sir Malcolm Sargent leading the Royal Philharmonic. Pianist Gina Bachauer is offered in her first Seraphim recording with the Grieg concerto with George Weldon conducting the same orchestra.

(Continued on page 77)

RCA TO TIME 'TRAVIATA' TO MET OPENING

NEW YORK — RCA Victor plans to rush its new "La Traviata" to the market to coincide with next season's opening night performance at the Metropolitan Opera. Montserrat Caballe, who will record the opera this summer, will star in the Verdi work at the opening of the second season in the new Metropolitan Opera House.

The Victor artist arrived in New York last week from Rome after completing an album of operatic arias at Victor's Italiana Studios, which will feature arias from little-known Verdi operas. She will perform the title role of Puccini's "Tosca" on Tuesday (31) with the Philadelphia Lyric Opera Co. Her Metropolitan Opera performances this season will be starring roles in "Il Trovatore" and "Otello."

Winners Get Their Chance

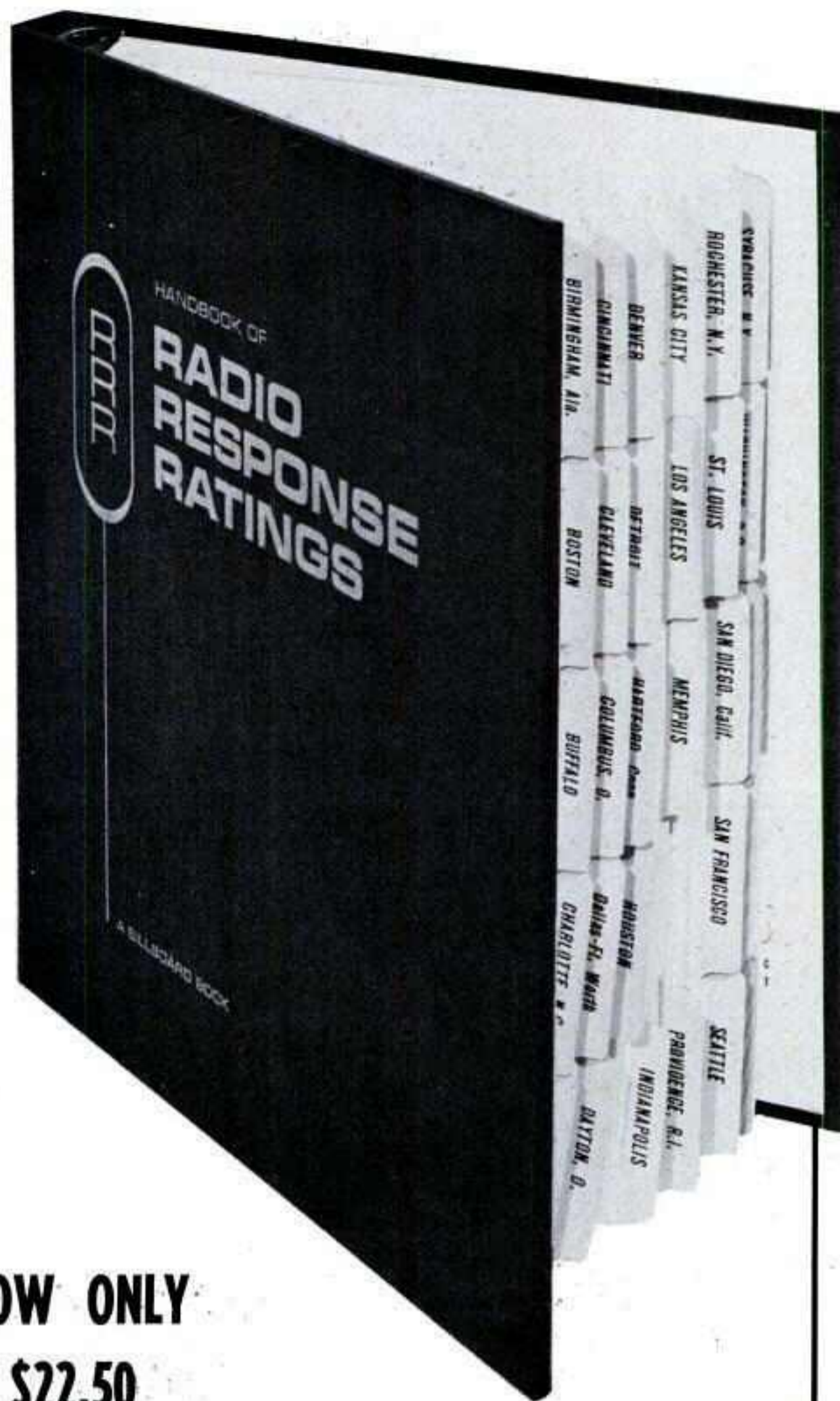
NEW YORK—Four winners of the Mitropoulos Music Competition conducted the New York Philharmonic last Monday (23). Three, Paul Capolongo of France, Helen Quach of China and Alois Springer of Germany, will be assistant conductors with the Philharmonic next season. The fourth, Enrique Garcia-Asensio of Spain, will be assistant conductor with the Washington National Symphony. The top four also won \$5,000 and a gold medal each.

Other winners were Paul Freeman of Richmond, a silver watch and \$2,500; James Rives Jones of Tulsa, Tex., \$1,000 and a bronze medal; and Elio Boncompagni of Italy, \$750. Freeman also will be an assistant conductor at the Festival of Two Worlds in Spoleto, Italy, this summer and a guest conductor next year.

2 Debuts for City Opera

NEW YORK — Lukas Foss makes his operatic conducting debut and soprano Elisabeth Gruemmer will make her American debut during the winter season of the New York City Opera Co. The season opens next Thursday (9) with Alberto Ginastera's "Don Rodrigo." Foss will conduct Mozart's "The Marriage of Figaro" next Saturday (11). Miss Gruemmer debuts as the Marchallin in a new production of Richard Strauss' "Der Rosenkavalier" on Feb. 17, which will be conducted by Julius Rudel. Her American record releases appear on Angel and Turnabout.

Other new productions planned are Giannini's "The Servant of Two Masters" and Puccini's "Madama Butterfly." Revivals slated are Puccini's "Il Trittico," "La Behome" and "Tosca"; Mozart's "The Marriage of Figaro" and "Abduction from the Seraglio," and Bizet's "Carmen." James Pease and Edith Evans are returning to the company and will appear in "Der Rosenkavalier" as will Frances Bible.



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CONTENTS

THE 41 MAJOR MARKETS

Ratings indicate position held by each station and disk jockey by their musical format in influencing the record buying habits of their listeners—based on actual air play and over-the-counter record sales.

| | | | |
|------------------|---------------------|----------------------|-----------------------|
| ALBANY— | COLUMBUS, Ohio | MEMPHIS, Tenn. | PITTSBURGH, Pa. |
| SCHENECTADY— | DALLAS, Tex. | MIAMI, Fla. | PORTLAND, Ore. |
| TROY, N. Y. | DAYTON, Ohio | MILWAUKEE, Wis. | PROVIDENCE, R. I. |
| ATLANTA, Ga. | DENVER, Colo. | MINNEAPOLIS— | ROCHESTER, N. Y. |
| BALTIMORE, Md. | DETROIT, Mich. | ST. PAUL, Minn. | ST. LOUIS, Mo. |
| BIRMINGHAM, Ala. | FT. WORTH, Tex. | NASHVILLE, Tenn. | SAN DIEGO, Calif. |
| BOSTON, Mass. | HARTFORD, Conn. | NEW ORLEANS, La. | SAN FRANCISCO, Calif. |
| BUFFALO, N. Y. | HOUSTON, Tex. | NEW YORK, N. Y. | SEATTLE, Wash. |
| CHARLOTTE, N. C. | INDIANAPOLIS, Ind. | NEWARK, N. J. | SYRACUSE, N. Y. |
| CHICAGO, Ill. | KANSAS CITY, Mo. | OKLAHOMA CITY, Okla. | WASHINGTON, D. C. |
| CINCINNATI, Ohio | LOS ANGELES, Calif. | PHILADELPHIA, Pa. | |
| CLEVELAND, Ohio | | | |

CROSS-REFERENCE RECAP BY MUSICAL FORMAT

| | |
|--------------|------------------|
| POP SINGLES | DJ RANK |
| POP LP'S | STATION RANK |
| R & B | STATION ADDRESS, |
| JAZZ | ZIP CODE, |
| COUNTRY | AREA CODE & |
| CONSERVATIVE | PHONE NUMBER |
| COMEDY | |
| FOLK | |
| CLASSICAL | |

SPECIAL LISTINGS

| |
|--|
| NATIONAL BANDSTAND SHOWS |
| Name of Show & Personality |
| Current number of markets |
| Producer & Talent Co-ordinator |
| Full address, area code & phone number |
| LOCAL TV BANDSTAND SHOWS |
| City & State |
| Name of Show & Personality |
| Station Call Letters & Time Slot(s) |
| Full address, area code & phone number |
| COUNTRY TV SHOWS |
| City & State |
| Name of Show & Personality |
| Station Call Letters & Time Slot(s) |
| Full address, area code & phone number |

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GOSPEL MUSIC

GMA Directors Meet

NASHVILLE—The board of directors of the Gospel Music Association sought solutions to critical problems facing the GMA at the group's initial meeting of 1967 held in the board room of the Third National Bank Jan. 9.

The primary business on the agenda was the acquisition of an executive secretary and the establishment of permanent GMA headquarters in Nashville. Chairman Brock Speer appointed a six-man committee to act on the matter, with the target date for completion set for April 3, the next time the board meets. Named to the committee were: Don Light, J. D. Sumner, Bob Benson, Ron Page and Brock Speer, with Larry Westbrook serving as legal counsel.

In other areas, reports were made on the GMA's membership drive, the benefit gospel sing held in Houston, Tex., proceeds which went to the GMA, and the scheduling of future benefit performances to promote gospel music and the GMA.

The board meeting followed a luncheon hosted by the Third National Bank and the bank's president, Sam Fleming. The bank's interest in the gospel music is evidence of the growing awareness the Nashville business community is expressing toward the music industry.

Attending the meeting were the following board members: Jimmie Davis, president of GMA and former governor of Louisiana; James Blackwood, Urias LeFevre, Harold Penn, J. G. Whitfield, Jerry Goff, Don

Light, Ron Page and Lloyd Orell. Other board members attending included: Hershel Lester, Henry Slaughter, Maury Lehman, Paul Marks, Buz Wilburn, Larry Westbrook, Bob Benson, J. D. Sumner, Jim Myers and Herb Wood.

The next meeting of the board will take place in Nashville on April 3.

SHAPED NOTES

By HERB WOOD

Polly Grimes' Gospel Concerts held a successful Quartet Festival of Music in Long Beach, Calif., Jan. 20-22. The **Blackwoods, Stamps, Imperials and Statesmen** were featured in the gospel sing and were joined by the **Bellaires** and the **Latinos**. . . . **Jake Hess** and the **Imperials** headed home to Nashville following the festival, playing dates in El Paso and Kalleen, Tex., en route. . . . Several gospel quartets backed well-known country artists on sacred LP's cut last week. The **Oak Ridge Boys** supported **Red Foley** in a Decca session in which Red sang many of the current gospel hits, while the **Imperials** provided the background for **Jimmy Dean** on the country star's latest RCA Victor LP. Other country artists cut religious material last week, including the **Browns** and **Dottie West**, both for RCA Victor. . . . Well-known tenor **Sherrill Nielsen**,

GOSPEL MUSIC ASSN. SETS MEMBERSHIP DRIVE

Since its inception in September, 1964, the Gospel Music Association has worked conscientiously to make the music industry, from the manufacturers to the retailers and record buyers, more aware of the commercial potential of gospel music product. This year is no exception.

Able led by President Jimmie Davis and board chairman Brock Speer, the GMA is launching an all-out drive to recruit members to the organization, to increase its prestige with a full-time executive secretary and the opening of permanent headquarters in Nashville.

Those people in the music-record industry who are interested in the development of this specialized music, which has contributed greatly to the rich folk heritage of America, should join the GMA. Write to Don Light, Gospel Music Association, Box 1201, Nashville, Tenn.

formerly with the **Imperials** and the **Songfellows**, has joined the **Plainsmen Quartet**. . . . Pianist **Everett Reece** was signed by the **Prophets** to replace **Joe Moscheo II** who is now with the **Imperials**. . . . The **Bellaires**, featuring **Nick Boone**, brother of singing star, **Pat Boone**, guested on Boone's TV'er for two shows aired Jan. 27 and 30. . . . Heart Warming Records' **Bob Benson** reports the label has three imminent LP releases, the **Rambos** with "Gospel Ballads"; the **Oak Ridge Boys**, featuring **Duane Allen** and "The Speer Family Rejoices With Mom." Benson also says the label is mailing its current disk catalog to all dealers. . . . **Joe Light**, sales manager of Heart Warming, just returned from a promo swing to California and Canada, setting up new distributors for the label along the way. . . . The **New Folk Singers**, sponsored by the Campus Crusade and managed by **Randy Russ**, are plugging their LP, "The New Folk Uprising," on Impact (subsidiary of Heart Warming), on a college concert



JAMES BLACKWOOD, left, and Hovie Lister discuss lively topics on the gospel TV program, "Gloryroad," seen in color and syndicated coast to coast.

tour of the West Coast and Southwest. The group of eight was formed at the University of Minnesota. . . . The **Blackwood Brothers** are currently on a month-long tour, highlighted by their appearance at the Long Beach (Calif.) Quartet Festival. The annual trek takes them into nine States and Canada this year, and winds up with concert dates in Amarillo, Tex.; Wichita, Kan., and Oklahoma City, Feb. 9-10 respectively. The tour has been very successful for the boys, drawing record crowds in most cities.

Boone Spots Sonny

CINCINNATI—Sonny James, Capitol Records artist, appears on "The Pat Boone Show" on NBC television Feb. 15. Sonny taped the seg during a recent trip to the West Coast. Aside from the singing presentations, Sonny and Pat will reminisce about old times.

AFRS Will Air A Kapp Series

NEW YORK—The Armed Forces Radio Service will air a new series of half-hour country radio shows from Kapp Records beginning in March. Each show will contain several disks from Kapp's country roster which includes Mell Tillis, Bob Wills, Cal Smith, Freddie Hart, Hugh Lewis and Haydon Thompson. Ed Neilson, program director and air personality of WJRZ, country music station in Newark, N. J., will act as host for the shows which will be aired by more than 330 AFRS stations throughout the world.



THE SINGING RAMBOS bid farewell to Don Light, second right, prior to the gospel group's departure for Vietnam. The group became the first gospel group to tour in the war zone. Left to right, Pat Jones, accompanist; Reba Rambo, Buck Rambo, Light, Dottie Rambo. Light heads the Don Light Talent Agency, specializing in gospel talent bookings.

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MIDEM to Be Annual Happening

• Continued from page 1

Switzerland, Germany, Italy, Israel, Canada and Finland. There will be daily coverage in France by the Orfand commercial stations, Europe No. 1 Radio Luxembourg and Radio Monte Carlo.

MIDEM immediately follows the San Remo Festival. The time was chosen to take advantage of the presence of American music men in Europe. There had been some speculation that European publishers and record men might hesitate to spend that length of time away from their offices. But the opportunity of meeting such a wide cross section of the industry has clearly outweighed all other considerations. With the world distribution of product already tied up to a large extent by existing pacts, it was also

thought that the MIDEM's function as a market place would be largely devoted to small publishing houses and independent record producers. This remains to be seen. Nevertheless, the major companies are making full use of MIDEM as a shop window for their talent. Such international artists as Sonny and Cher, Peter and Gordon, Tom Jones, Vic Dana, Petula Clark, Francoise Hardy, Sandie Shaw, Les Compagnons de la Chanson, Georgie Fame and Gigliola Cinquetti will appear. Sonny and Cher will be appearing in the Barclay gala next Friday (3) together with Alain Barriere. Next Saturday (4) 40 national trophies will be presented to the best-selling record stars in the various countries. Set to receive trophies are stars from Germany, Belgium,

Denmark, Spain, Finland, Italy, France, Israel, Norway, Holland, Portugal, Sweden, the United Kingdom, Czechoslovakia and the United States. Confirmation of sales figures is still awaited from South Africa, Argentina, Greece, Hungary, Poland, Switzerland and Brazil. In addition, three international trophies will be presented and one world trophy to the artist or artists with the biggest world-wide sales between July 1, 1965, and June 30, 1966. The MIDEM will be officially inaugurated on Tuesday (31) by the Mayor of Cannes in the presence of the international sponsorship committee. The ceremony will follow a press conference given by the Pathe-Marconi Record Co. Later there will be a MIDEM press conference at the Carlton Hotel.

Dutch Firm Views MIDEM As a Showcase for Talent

AMSTERDAM — Although Conamus, the Dutch publisher-manufacturer, promotion group, has taken a stand at MIDEM, general opinion ahead of the event seemed to be that the fair might prove to be more important from the talent aspect than as a copyright assigning facility.

Such key publishing executives, however, as Wim van Vugt (Altona) Jan van Schalkwijk (Anagon), Guus Jansen and Ferry Wienek (Basart), Hans Dunk (Holland Music), and Cor Smith (Melodia) are attending, using the Conamus stand as the center of their activities. Few record industry personnel were expected to travel, however. In general, disk

firms were relying on representation by French affiliate companies. Because of the geography and timing proximity of MIDEM and San Remo, it inevitably means that the two are being considered together.

Many executives feel that the MIDEM fair could take over some of the functions of the San Remo contest as a meeting ground for the music industry and a showcase for exposure of both stars and new talent. They point out that despite the brilliant showcase San Remo has presented this year for talent, its setting in a song contest might be eclipsed by MIDEM whose talent displays are being more directly controlled by record companies.

16 Countries to Participate In Polish Jazz Fest. in Oct.

WARSAW — Sixteen countries will participate in the Polish International Jazz Festival set here for Oct. 12 to 15.

They are U. S., West Germany, Belgium, Britain, Italy, France, Austria, Sweden, Finland, Holland, Israel, East Germany, Russia, Czechoslovakia, Yugoslavia and Hungary.

Artists invited include violinist Jean Luc Ponty and the Double Six (France); Cleo Laine and Johnny Dankworth and His Orchestra (Britain); Charles Lloyd Quartet (U. S.); Georg Riedel Sextet (Sweden), and Bill

Ramsey, an American living in Switzerland.

Negotiations are in progress for Sarah Vaughan and Count Basie's orchestra or Gerry Mulligan to participate.

There will be a special concert during the festival featuring Polish folk groups and reflecting the fact that Polish jazz today is largely derived from folk music.

A Polish project to form an association of European jazz federations and festival organizing committees will be weighed during the festival.

DGG Handles Atl. in Japan

HAMBURG — Deutsche Grammophon has taken over distribution in Japan of Atlantic Records. Grammophon now becomes Atlantic Records' exclusive distributor there. This is another move on the part of Nippon Grammophon to strengthen its position in the Japanese market insofar as American product is concerned. Only recently, Nippon Grammophon also signed an exclusive contract with Kama Sutra.

The contract with Atlantic was negotiated between Nesuhi Ertegun, label's vice-president, and Shinken Izawa, president of Nippon Grammophon. Deutsche Grammophon, Hamburg and its affiliates now also hold distribution rights for the Atlantic catalogs in Britain, the Netherlands and many South and Central American countries.

Swedish Pub Anderson on World Trek

STOCKHOLM — Swedish publisher Stig Anderson, head of Sweden Music, Polar Music, has begun a world-wide business trip, starting last week in Tokyo. One of Anderson's tunes, "Karelia," recorded by a Swedish group the Spotnicks, reached the top of the Japanese charts last year.

After a call in Honolulu, Anderson will go to Los Angeles Feb. 5-12, to visit Sea of Tunes and Trousdale Music, which he represents in Scandinavia, and A&M's publishing subsidiary. He will stay in New York from Feb. 12-18.

Anderson, who represents Screen Gems Music in Scandinavia, recently visited RCA's Finnish representative Johan Vikstedt with a Monkees TV pilot. The group's series will be shown in Scandinavia, starting in Finland this month. "I'm a Believer" is on the Swedish and Norwegian charts.

For his Sweden Music catalog, Anderson has acquired Scandinavian rights for "We Ain't Got Nothing Yet" and "Music to Watch Girls By," and is currently preparing a Swedish text to the Petula Clark hit, "Colour My World."



BITTER END SINGERS attend a British Polydor reception while in England for the London Palladium TV show. From left are, agent Ralph Walker of the Noel Gay Organization; group members Lefty Baker and Vilma Vaccare; Frank Fentner, Atlantic label manager; group members Tina Bohman, Bruce Farwell and Kenneth Hedges, and manager John Shuttleworth.

Scandinavian Publishers See Fair as 'Idea Forum'

OSLO — Though in general the Scandinavian music business is reserving judgment about the value and possibilities of MIDEM, the Fair has found enthusiastic support from a small but influential group of publishers.

Set to attend from Sweden are Eddie Landqvist and Sture Bergedahl (Sonora), Dag Haffqvist and Gunnar Bergstrom (Sonet), and Thore Ehrling. Sonet affiliates Arne Bendiksen (Norway), Karl Emil Knudsen (Denmark) and Harry Orvoma and Paavo Einio (Scandia, Finland) are also attending. But as far as is known no record executives, unless associated with publishers, will be attending.

The general feeling is that there is a small chance of finding suitable material. Most executives anticipate that the majority of songs available will be of the French or Italian hit parade type which usually lack appeal in Scandinavia.

Ehrling, a member of the sponsorship committee, disputes this view. "I believe in MIDEM. I am sure it is easy to do business if one wants to," he said. "People are attending from many countries and it will become a forum for discussing ideas both for today and the future."

Ehrling also acknowledged the opportunity for showing a lot of talent in action in one place.

Local Acts Win Singles Poll In Denmark; Beatles Top LP's

COPENHAGEN — Local artists Keld and the Donkeys (HMV) took the first two places in the list of top-selling singles in Denmark for 1966, but the album results were dominated by the Beatles, Julie Andrews and the Rolling Stones. Keld's two successes for EMI in the singles list were "Ved Landsbyens Gadekaer" and "En Tusindfyrd I Min Hand."

Third place was also claimed locally by the Rocking Ghosts (Metronome) with "Oh Oh What a Kiss."

British artists took seven places in the year's Top 20

singles, including four by the Beatles, and the U. S. had four. RCA Victor's "The Sound of Music" soundtrack was the best selling LP of the year. Second and third were the Beatles' "Revolver" and "Rubber Soul" (Parlaphone) and the Rolling Stones came in fourth with "Aftermath" (Decca).

Top local LP was "Terningerne" or "Kastet" by Caesar (Sonet) at No. 6 in the Top 10 LP's. Skandinavisk Grammophon Aktieselskabet, EMI distributors took 10 of the top 20 singles placings, and five out of 10 in the LP list.



PHILIPPE ENTREMONT prepares to rehearse at the piano during his concert tour in Japan. Looking on is Shoo Kaneko, general manager of international repertoire of Nippon Columbia. Entremont performed with the Yomiuri Symphony and also gave several recitals.



MURRAY DEUTCH, executive vice-president of United Artists Music Co.s (second left), recently visited the offices of United Artists in Japan. Shown greeting Deutch after his arrival are, from left, Fernando Rodriguez, head of United Artists Corp. activities in Japan; Deutch; Tats Nagashima, head of Taiyo Music Inc. in Japan, and Maurice Verleysen, assistant to Rodriguez in the UA offices.

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From The Music Capitals of the World

AMSTERDAM

British Philips is interested in Dutch hit paraders, "Shaffy Cantate" and "Marije," by **Ramses Shaffy**. The record will be released in Britain, and if sales are good, an English lyric version of Shaffy's "Sammy" will follow. . . . **Vladimir Askenaze** received his 1966 Edison Award from **Piet Beishuizen**, CCGC director in Hilversum. The award was made for his Decca recording of Bach and Chopin piano concertos. . . . **Rocco Granata** has made a comeback with his CNR hit "Hello Buona Sera," which he wrote. It's now on the charts. He scored a success years ago with "Marina." . . . Dutch soprano **Erna Spoorenberg** was chosen for an English Argo recording of Haydn's "Harmony Mass."

Dutch beat group the **Tee-Set** sold 10,000 copies of its first Delta single "Don't You Leave" within a week of release. . . . Phonogram's latest music cassette release include the **Swingle Singers**, the **M.J.Q.** and **Laurindo Almeida**, **Ramses Shaffy** and the **Walker Brothers**. . . . Basart published five of the current top 10 recently. **Bovema** release Mahler's "Das Lied von der Erde," a new HMV Angel recording featuring **Otto Klemperer**, and supported by full-page advertising in music magazines. . . . The **Clancy Brothers** and **Tommy Makem** (CBS) are visiting Holland for an Avro TV program. . . . A Dutch musical, "Heerlijk Duurt Het Langst," by **Annie Schmidt**, will be staged in London this autumn. . . . **Herb Alpert** albums are selling heavily, including the latest "S.R.O.," released by Phonogram on the London label earlier this month.

COLOGNE

CBS Schallplatten's **Peter Heil** has recorded an LP headed by "Fremde in der Nacht" ("Strangers in the Night"). . . . **Deutsches Vogue** is prescribing musical therapy for psychotics, to wit its single "Positively 13 o'Clock," which is supposed to jolt psychotics back to normalcy. . . . Polydor's **Tony Sheridan** is the toast of Prague, where he has been filming a TV show for a special New Year's program. Prague gave Sheridan the warmest welcome any German has received in years. . . . **Juergen von Manger** (Tegtmeyer) has received Philips' gold disk award for his Ruhr dialect spoof, "Stegreifgeschichten," which sold more than 150,000 LP's. His new disk is "Der Abschied," which like his other disk is satire straight from the Ruhr's coal mines. . . . **Lado Leskovar**, a young Yugoslav singer with a repertory of 400 lieder, chansons and hits from all over the world, has just recorded his

first disk for release in Germany, "Baby, Please No Tears," **OMER ANDERSON**

HAMBURG

Udo Juergens is writing music for one of **George Bernard Shaw's** plays for stage presentation this year. Juergens will star on TV with France's **Gilbert Beaud** on Feb. 15. . . . **Roy Black** (Polydor) will receive Radio Luxembourg's Golden Lion trophy for his single "Irgendjemand Liebt Ach Dich" (Someone Even Loves You) on *(Continued on page 74)*



ELLIOTT BLAINE, right, Jay-Gee Records' director of international marketing, meets with **Carmine De Benedittis**, left, director of C. D. B. Italiana, and two members of **I Delfino**, at the Dirmaphone Studios in Rome. **I Delfino** plans a United States tour.

Church's Acoustics Heavenly Music For DGG's Prize-Honored Product

By **OMER ANDERSON**

BERLIN — Deutsche Grammophon engineers disclosed that a key factor in the large number of prizes awarded Gramophon classical production is due to the record company's use of what is probably the world's most unusual "recording studio."

Critics often comment on the fidelity with which Gramophon produces sacred music and recordings with a large number of participants. Such comment is perceptive in the literal sense—many of Deutsche Grammo are produced in the Jesus Christ-Kirche in the Dahlem district of West Berlin.

Deutsche Grammophon has been using the West Berlin church since the very early postwar period. What started out as a provisional arrangement became permanent, as Gramophon now rates the church as its most important recording studio because of its excellent acoustics, because of DGG's many years of recording experience there, and because Berlin is once more one of the leading centers of music activity in Europe.

House of Worship

The church continues to be used as a house of worship. This is respected by Deutsche Grammophon. Gramophon recordings made there have a "sacred sound" because Gramophon uses the church only to record music of serious and appropriate character.

The Jesus Christ-Kirche,

built in 1931 and dominated by a slender rectangular tower of glazed red brick construction about 150 feet high, has one large hall, similar to a basilica. It has 18 huge windows which were destroyed by war bombing and replaced in 1961 by stained glass from the French cathedral town of Chartres.

Grammophon began to record in the church immediately after the war, which destroyed its prewar recording studio in the Alte Jakobstrasse in Berlin. The recording possibilities of the Jesus Christ-Kirche were discovered by an engineer for the U. S. occupation radio station, Radio in the American Sector (RIAS).

Initially, Deutsche Grammophon and RIAS shared the church for recording purposes. Later, Gramophon obtained sole recording use, which is the situation today. The church has remarkably good acoustics, due in large part to the unusual design of the interior with its wooden ceiling whose shape harmonizes with the nave.

Opposite the altar, which is not set in a niche but forms an integral part of the hall itself, is the organ loft. The three-manual instrument has 56 stops and electro-pneumatic traction. The pipes are mounted open, emphasizing the impressive harmony and symmetry of the prospect.

A Control Room

Next to the hall itself—the church—a control room was constructed on the basis of latest acoustical theories. This

makes possible an exact monitoring of the recording in progress.

In the Jesus Christ-Kirche, as in all studios of the Deutsche Grammophon Gesellschaft, the same standardized playback equipment is used, regardless of the character of the music being recorded—classical or pop. This playback equipment includes an 18-channel audio mixer developed by DGG. With the help of this mixer, it is possible to solve the most difficult recording problems posed by instrumental works or operas with large numbers of participants.

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'Definitive Work' Definitely Works

HAMBURG — Deutsche Grammophon is breaking new ground in classical music sales with the "definitive recording," a work so prestigious that it must belong in any complete record collection.

The example at the moment is **Wilhelm Kempff's** recording of the complete piano sonatas of **Ludwig van Beethoven**—32 sonatas in all on 11 LP's. Kempff's Beethoven sonata album is the most comprehensive and expensive undertaking of its type ever attempted by a German record company.

The album was offered from last September until Jan. 14 at a subscription price of \$37. The regular price, now in effect, is \$63.75. Sales are running at peak levels for this type of prestige product. With

the Beethoven sonata album, Deutsche Grammophon believes it has discovered a "third dimension" to the classical market.

Last year, German record companies learned that budget classical product can be marketed without hurting regular-priced product. In fact, German record companies boosted sales of standard-price classical product last year while racking up big gains with budget classical.

Because of the success of the Kempff album, Gramophon is convinced that the classical market is a triple-tiered proposition. Gramophon has pitched its sales promotion to conservatories, schools, libraries, music enthusiasts. Gramophon's sales promo-

tion for the Beethoven sonata album is summarized by its assertion that "this album belongs in every record collection in the same manner that Goethe's works belong in every book case." The album promotion also seeks to stimulate a "sense of adventure" in Beethoven enthusiasts. It tells them to buy the album so that they can "make your own discovery of little-known Beethoven sonatas which rival in charm such well-known works as the Pathetique and the Appassionata."

Aside from West German, 12 other European countries are embraced in the subscription offer for the Beethoven album. Although this offer has now lapsed, orders for the album at the standard price continue to pour in.

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From The Music Capitals of the World

• Continued from page 72

March 3. . . . **Rocco Granata** (Electrola) has recorded a German version of the hit "Green Grass of Home" titled, "Der Weg Zurueck Nach Haus" (The Road Back Home).

Polydor has recorded three Czech singers, **Karl Gott**, **Helena Vondrackova** and **Martin Kubir-ova**, and Belgium's **Lilliane**. . . . **Nancy Wilson** (Electrola) guested in "The Golden Shot," TV show, featuring songs from her "A Touch of Today," LP. . . . **Wencke Myhre** will make a film in the U. S. which will be speech-synchronized for the Scandinavian market. Nordisk is releasing a Myhre LP in March.

Lorin Maazel (Philips) has been invited to conduct a series of concerts by the New York Philharmonic Orchestra. . . . **Angelica Arnold** is now the director of Micado Musikverlag Charly Nielsen. She already manages Edition Carnon, also Munich based. . . . **Peter Wolf** has left the promotion staff of Edition Montana, Munich.

WOLFGANG SPAHR

LAS VEGAS

Esquivel, playing the lounge of the Stardust Hotel, is glowing over reports about his first album for RCA Victor, "The Genius of Esquivel," which will also be distributed in Europe. . . . Lovelite recording artist **Von Coffman**, long-time resident here, took his country western Showdowners music to Portland for an engagement at Marino's Supper Club in the Roosevelt Hotel. . . . The **Guadalajara Kings** opened at the Flamingo Hotel in the lounge, along with a new "1000 and 1 Nights" revue of Cleopatra's belly dancers. . . . Comic **Tubby Boots** makes his Las Vegas debut in the lounge of the Riviera Hotel March 1. . . . **Big Tiny Little** closes at the DJ lounge Feb. 9 and then travels to the Continental Plaza in Chicago and **Al Hirt's** in New Orleans before returning here April 14.

The Las Vegas-based **Dukes of Dixieland** left for Chicago and will record background music on the Decca label for the movie, "Thoroughly Modern Millie." **Joe Delaney**, manager of the Dukes, says the waxing, which will be put in album form and released with the picture in March, is the 25th album put together by the popular group. . . . Singer **Kiki Paige** is preparing a nightclub act to tour the country when she closes the "Hello America" show at Desert Inn this spring. She says her first stop will be the Holiday House in Pittsburgh. . . . **Ann Beverly Four**, playing the lounge of the Silver Slipper, have been held over for an indefinite stay. . . . The **Appollos** open in the lounge at the Thunderbird Hotel Wednesday (1). . . . **Maynard Ferguson**, currently playing at the Tropicana, will do some recording with **Quincy Jones** for several short subjects in Los Angeles. . . . **Page Cavanaugh** closed in the La Fontaine lounge at the Trop Jan. 22. . . . **Al Burnett**, the London impresario, in at the Dunes Hotel for a few days, huddled with **Rusty Warren**, and signed Rusty's protege, singer **Lee Meza**, into his Pigalle Club. Rusty, currently playing the Aladdin Hotel, did two live recordings for Jubilee Records Jan. 21 and 22. . . . **Buddy Hackett**, along with singer **Sergio Franchi**, doing booming business at Sahara Hotel.

DON DIGILIO

LONDON

Lee Pincus of Ambassador Music is setting up Ambassador-Seven Arts Music to handle the publishing interests here of Seven Arts Music. Material from seven movies and one TV series will be used to launch the company. Pincus flew to San Remo Thursday (26) along with a host of other major U. S. music figures. . . . Other visitors to London included **Burt Bacharach** and **Hal David**, work-

ing on the story of "Casino Royale," and Screen Gems' **Don Kirshner**, who was making plans with **Jack Magraw** to follow-up the breakthrough of the **Monkees**. . . . Boston-born **Chuck Blair** has taken over Radio London's three-hour show running to midnight each weekday. Blair was with CBS New York and other U. S. stations for eight years. . . . King Records is seeking chain store and other non-record outlets for its low price material on the Seeco and Panda labels here. . . . Tower's **Ian Whitcombe** returned to his native Britain for a four-month stay. . . . United Artists is releasing a new **Shirley Bassey** single, "The Impossible Dream," recorded with **Marty Paich**.

Following special national newspaper advertising alongside the Schulz strip cartoon featuring **Snoopy**, EMI has got the **Royal Guardsmen's** "Snoopy Vs. the Red Baron" onto the charts. . . . The **Beatles'** next album is not expected to be ready for release before April. Tracks are being recorded at EMI's London studios, where the group recently recorded its new single. The 250,000 copies of this will be issued in a special color promotion sleeve here. CBS is issuing specially packaged DJ promotion copies of a new single, "I'll Be Anything for You," by London group the **Power Pack**. . . . EMI's licensed product division is re-promoting **Garnet Mimms'** UA single, "I'll Take Good Care of You," originally issued last March to compete with rival EMI version by **Brian Epstein's** group, **Cliff Bennett and the Rebel Rousers**. Mimms is due in Britain Feb. 17. . . . Belgian artist **Ferre Grignard's** major European hit has been issued here in English version titles, "Ring Ring I've to Sing." . . . Passing through London on his way to San Remo **Godard Lieberon**, dined with leading U.K. Theater director **Peter Hall**.

Decca is not sending a team this year to the annual song contest at the Belgian coastal resort, **Knokke le Zoute**. Last year the Decca team won the contest. . . . **Larry Page** is flying to Italy to discuss **Bobby Solo's** first English recording for the Page One label. . . . The **Hollies** were finally set to sing two numbers at San Remo—"On Prego Per Me" and "Avere Fiducia in Me." The group is to follow the festival appearance with an 80-day tour of Italy. . . . "Fiddler on the Roof" opens here Feb. 16. Chappell is publishing the score. CBS will be issuing the cast album at the end of February. **Norman Newell** will produce the LP. . . . A director of **Brian Epstein's** NEMS Enterprises, **Vic Lewis**, flies to America this month to arrange U.K. visits for **Brook Benton**, **Ruth Price**, **Buddy Greco** and other artists. . . . **Thom Keys**, author of "All Night Stand," the story of the rise to record fame of four Liverpool boys, is in Hollywood to script the movie based on his book. **Jerome Hellman** and **Irving Kirchner** will produce for 20th Century-Fox. Planet label chief **Shel Talmy** is co-producer. . . . **George Greif**, president of Go Go Records, visited London en route to San Remo. He is due to return after MIDEM for talks with independent producers as he is on the lookout for masters. . . . **Norman Newell** flies to New York after San Remo. He will then visit Brazil and Jamaica for two weeks with **Geoff Love**, looking for material before returning to N. Y. for another 10 days.

The "The Music of Walt Disney" album will be the first release on the Buena Vista label here. The albums will carry regular LP price of \$4.50. Previously, Disney material has been issued on EMI's HMV label. . . . Latest government statistics show that the production of disks in Britain dropped sharply in October compared with the same month in 1965. But album production was up by more than 20 per cent. Manufacturers sold records worth

\$6,403,000, 6 per cent down over October 1965, despite an export jump of over 8 per cent. Production of singles and EP's was down by more than 35 per cent.

Mervyn Solomon's Emerald label has acquired exclusive rights to **Earl Miles'** Hollywood label, Canary. . . . **Cilla Black** (Parlophone) has been signed to star in a major movie for Cavalcade Films. "Work Is a Four Letter Word" under leading director **Peter Hall**. Production stars next week.

GRAEME ANDREWS

LOS ANGELES

Newly formed Rep Records has formed a distributorship, Dravent, in Utica, N. Y., with **John Ventura**. The label is the first line represented. The distributorship is located at 1429 E. Pard Road. . . . Looking for a job in Los Angeles? The city's personnel and municipal art departments are looking for men to fill the posts of music co-ordinator and assistant co-ordinator for the city's music bureau. The jobs are designed to promote activities in music through citizen participation programs, such as choral groups and concerts for persons of varying ages. Requirements include a degree from a music conservatory or four years of college and two years of working with music programs.

Gene Block, national sales chief at UNI Records has been reunited with his former secretary at Columbia, **Jennie Gombos**. The pretty miss has just joined the MCA division. . . . **Don Ho** is making his Lake Tahoe debut at Harrah's Reno club. The next attraction on Feb. 13 is the "Grand Ole Opry." . . . Vietnamese pianist-vocalist **Bach Yen** is making the personal appearance circuit with **Liberace**. She has been performing in this country since 1965, with **Buck Ram** helping her musical development.

Mrs. Elva Miller makes her Coconut Grove debut next Tuesday (1). . . . British vocalist **Cilla Black** makes her screen debut in the Universal film "Work Is a Four Letter Word." . . . **Bill Pannell** and composer **Jack Singer**. The band plays in the Cinegrill. Bus parties are the vogue this time of year. **Gabbe-Heller** hired a bus to take press people to the Pasadena Ice House Thursday (26) to view their new comedy find, **Byron and Howard**, and Reprise rented a bus to take tradesters to **Trini Lopez'** opening at Melodyland in Anaheim Monday (30).

Anita Bryant's own talent circuit for the next few weeks will place her before the National Cash Register Convention, American Auto Dealers Association convention, Freedoms Foundation Ball, Common Carriers Conference and Florida Citrus Showcase. These dates are all part of her industrial show circuit. . . . **Rosemary Clooney**, made her local debut at the Century Plaza's Westside Room Tuesday (24). . . . **Fred Karlin** has scored the WB film "Up the Down Staircase." . . . The Associated Artists Clinic, designed to focus on psychological problems of performers, is being

developed by **Stephen Orescan** at the California Human Development Center on Wilshire Boulevard.

ELIOT TIEGEL

MUNICH

The Bambi Festival, Munich's equivalent of the American Oscar ceremony, featured **Ella Fitzgerald** and the **Duke Ellington Orchestra**. . . . The musical "Adam and Eve," written by **Frederick Hollander**, Hollywood songwriter now living in Munich, will be premiered by the Bavarian radio network. . . . **Frank Sinatra Jr.** and **Kitty Wells** due to tour the American clubs next month.

JIMMY JUNGERMANN

NEW YORK

Erberto Landi, head of Landi Enterprises, in Milan and Rome, looking for talent to concertize in the U. S. . . . **Robert O. Powell**, publisher of *Elegant and Elegant Teen* magazines, has formed *Elegant Records* and *Elegant Music* with singer **Brad Connolly**. . . . *Uptite Records*, headed by **Marion Weiss**, has opened offices at 1650 Broadway. Label will concentrate on pop and r&b. . . . **Johnny Williams** will compose the score for 20th Century-Fox' "A Guide for the Married Man." . . . **David Blue** and the *American Patrol* on tour through Chicago, Detroit, Cleveland and Boston. His new Elektra single is due within the next month. . . . The *Kingsmen's* concert schedule during February takes them through Missouri, Arkansas, Indiana, Oklahoma and Michigan. . . . The *Bitter End Singers* scheduled for college dates at Elmira College, N. Y., Feb. 17; State University, Canton, N. Y., Feb. 19, and Colby College, New London, N. H., Feb. 24.

United Artists Records' **Pat Cooper** set for a Feb. 5 concert at Bushnell Memorial Hall, Hartford, Conn. . . . Peer-Southern Productions has arranged with **Hartley Lord** to produce a comedy album written by **Tom Poston** and **Jerry Orbach**. . . . **Gene Krupa** and his quartet will play a two-week engagement at Davey Jones Locker in Minneapolis starting

(Continued on page 76)

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P.S.: Beware of Imitations!

W. German Disk Firms Have Sales Ball During Mardi Gras

COLOGNE—West German disk companies are scoring big pop music sales gains through high-voltage promotion of the Mardi Gras.

Called "Fasching" in Bavaria and "Carneval" in the Rhineland, the Mardi Gras in these Catholic areas of Germany has spread to Protestant districts as well in recent years, creating a new market for pop. Philips, Electrola and Polydor have released disks tied to the Mardi Gras merrymaking.

Philips has just released under its Party label—"Sex-what it calls "Der grosse Knueller fuer die Ball Saison," Gerhard Wendland's "So schoen hast Du noch nie mit mir getanzt." Electrola has a spicy series of three carnival releases under its Party label—"Sexport in Spass," "Die Verkehrt Nacht," and "Ran an die Damen." The three Electrola

releases are priced at \$5.25 and are produced especially for playing at Mardi Gras merrymaking.

Polydor offers a series of fun disks, including "Die feucht-froehliche Bier-Party," "Koeln, wie es singt und klingt," and "Spas an der Freud."

German record companies are using the Mardi Gras season to promote their general pop repertory in the country as a whole. They have discovered that Mardi Gras is an excellent promotional vehicle to fill the post-Christmas vacuum.

The pop sales potential of Mardi Gras can be gleaned from the fact that in carnival centers such as Cologne, Mainz and Munich there are as many as 300 public parties each night at the peak of the carnival season, not to mention the many parties in private homes.

Ariola Pact Thaws Cold War

GUETERSLOH—In theory, politics and culture don't mix—but in practice Ariola is finding that what is good for the West German foreign office is even better for its own disk business.

Ariola couldn't have a better sales promotion gimmick than the new Bonn government's drive for better relations with the Soviet Union. Chancellor Kiesinger's new government is going all-out to improve relations with the Kremlin, and "Exhibit A" is Ariola's highly successful disk agreement with the Soviet state record company Melodia.

The success of this pact has just been underscored by Ariola's announcement that it will release 10 new Melodia titles in February and a further 15 titles from March to June.

In the year that the agreement has been in force, the German record company has released around 100 titles from the Melodia repertory on the Melodia-Eurodisc label. What-

ever differences may separate the German and Soviet foreign offices, there are no problems between Soviet artists and their admirers in West Germany.

Soviet Artists

Soviet artists such as David Oistrach and Sviatoslav Richter easily dominate the classical disk field in West Germany, not only on the Melodia-Eurodisc label but also on other major German labels. Ariola has the edge, however, because of its exclusive repertory agreement with Melodia.

Ariola not only has a tremendous sale of Melodia titles, but also has established friendly personal relations with Soviet artists and record executives. For example, Ariola executives have unusually close relations with David Oistrach.

February Melodia-Eurodisc releases include works by Mozart, Beethoven, Rachmaninov and Prokofiev interpreted by David Oistrach, Rudolf Barshai, and Richter. Titles include Al-

RCA Mex. Completes Self-Contained Plant

MEXICO CITY—RCA Victor Mexicana's new album cover printing plant, which began operation on Monday (30) is the final phase in the company's program to make it the "most complete record producing company in Latin America."

"We're completely self-contained and the first company which totally owns all its operations on its own premises," said Louis Couttolenc, president of RCA Victor Mexicana. He added that the company will also shrink-wrap its own albums.

The \$320,000 investment in copy equipment was made for "cost convenience, flexibility and immediate availability of covers," Couttolenc said. "We're proud of the installation."

The equipment includes two British Harris offset machines, a machine for gluing with thermo-plastic cement, two standard Box machines to glue and double edges as well as trim, a Nuarc plate maker, a Solna Swedish offset, an Automatic Brown camera for color separation, complete imported

equipment for developing which control as water circulates and a Photo Typesetter for cover designs.

Capacity of the new plant is 15,000 covers in eight hours, with numerous changes (up to 15 for immediate servicing of small orders) and a maximum of 200,000 covers in eight hours without changes.

The installation is in a separate area on 7,000 square feet and includes an art department with new drawing boards and other new equipment. The presses can print two covers at a time.

The new plant will make both 33 and 45 album covers. Couttolenc estimates an annual production of 4,500,000 covers a year of all types. Labels are printed in another part of the factory. The project was under study for two years. Planned is a complete photography department to shoot the pictures for the covers. All the equipment was purchased at the same time. RCA Victor Mexicana now only buys raw materials from outside sources.

Teldec's Sales Soar on Pushing 'Real McCoy' U.S. LP Versions

By OMER ANDERSON

HAMBURG — Teldec is achieving soaring sales promoting U. S. music under the "authentic version" formula. This consists of emphasizing the national origin of the music product. Promotion is keyed on the disk being the "authentic version."

In the case of U. S. product, Teldec is presenting American music in the complete U. S. format with virtually no translation, even on the jacket. In the case of RCA Victor, for example, its product is offered for sale in West Germany in the original American packaging under the Victor label.

Teldec deliberately stays in the background as the distributing company. Teldec executives explain that even to at-

tempt modest translation would detract from the "authenticity" image. Teldec is currently having big sales for RCA Victor's "Holiday for Strings" release with the Boston Pops under Arthur Fiedler. This disk is sold in West Germany exactly as offered in U. S. retail outlets.

Another example is Teldec's series of "My Greatest Songs." It consists of LP's with favorite songs of Al Jolson, Bing Crosby, Satchmo Armstrong, Brenda Lee, Buddy Holly, Ella Fitzgerald, Peggy Lee and Judy Garland. Each LP consists of the artists singing excerpts from his favorite songs.

Reeves' 'Drums'

Teldec also has just released Jim Reeves' "Distant Drums," "The Classic Roy Orbison" on the London label, "Nancy Sinatra in London" on the Reprise label, and Elvis Presley's single, "If Every Day Was Like Christmas."

Teldec's "authenticity" sales strategy is paying off, too, in the German disk company's distribution of the British Deram label, which specializes in far-out beat production. Finally, under the "authentic version" formula Teldec is taking advantage of the current lively interest here in Israeli artists to

distribute Jewish music. One such current release is "Hevenu shalom Aleichem" with the Welcome Singers on the Decca label.

Teldec scored huge sales with Frank Sinatra's "authentic version" "Strangers in the Night." Teldec is now following up with the release of Sinatra's "The September of My Years."

Hause Scoring High in Japan

HAMBURG—West Germany's "tango king," Alfred Hause, is setting disk sales marks in Japan.

Polydor reports that Hause's "Continental Tango in Tokyo" is scoring tremendous sales. Hause and his orchestra currently have 30 LP's on the Japanese disk market.

Hause and his Northwest German Radio tango orchestra have just returned from their second tour of Japan. In four weeks, the Hause tango orchestra gave 23 concerts attended by 80,000. In Oita, a 17-year-old school-boy presented Hause with an oil portrait which he had painted.

Compo Sets Peaks; Hosts Sales Meeting

MONTREAL—The Compo Co., winding up the best year in its 45-year history, held a three-day sales meeting here in mid-January, with sales and promotion staff in from across the country for presentations by key executives of the Canadian company and its U. S. parent and affiliate companies.

Guests from the U. S. were Hubert Stone, manager of the international department of Decca Records Inc., who presented the Decca-Coral-Brunswick lines with Compo's sales manager, Decca division, S. D. Roberts; ex-Compo vice-president Phil Rose, now director of the international division of Warner Bros.-Reprise, who brought with him a taped greeting from president Mike Maitland and made the Warner Bros.-Reprise presentation; Lloyd Leipzig, director of creative services for United Artists

Records, with their "Hotline" presentation; and surprise guest, Enoch Light, who introduced his new Project 3 label to the recently appointed Canadian distributors.

Lee Armstrong, sales manager of Compo's Apex division, introduced new product on its Apex, Point, Carnaval and Lero labels, highlighted by a specially packaged LP celebrating French-Canadian artist Michel Louvain's 10 years and 10 biggest hits on Apex Francais; a new LP by French-Canadian Jenny Rock, voted ye-ye singer of the year last year; the debut album by a folk group, the Seaway Singers; and the debut LP by Pierre Roche, one time partner of Charles Aznavour, now in Quebec City.

The tape cartridge scene was also discussed, with Compo reporting that its entry into the field has been more successful than anticipated.

Norway Hikes Sales 20%

OSLO—Record sales in Norway increased 20 per cent in 1966 compared with the previous year, according to Norsk Phonogram's managing director Haakon Tveten. Consumer interest in 12-inch LP's was increasing and album turnover was 50 per cent of the total sales by value. In 1965 it was 44 per cent, Tveten said.

Among the reasons for the increase, Tveten mentioned the improved quality of phonographic equipment now avail-

able, the fact that Norway is now almost 100 per cent equipped with stereo and the series of budget LP's that Norwegian disk firms have launched.

Price of LP's now vary from \$7 to \$2.60 while EP's sell for a little more than \$2 and singles for \$1.35.

Though the musicassette was introduced in Norway last fall, the record industry was calculating on a rather long period of launching. Tveten does not consider the musicassette a competitor to the record, rather as a supplementing particularly for use in a car.

Viewing prospects for the industry this year, Tveten looks for the same kind of growth as in 1966.

exander Glasunov's opera "The Seasons," Rimsky - Korsakov's opera-ballet Mlada and festival organ music interpreted by Harry Grodberg.

The Bonn government regards Ariola's relations with Melodia as an outstanding example of what can be accomplished on the cultural level to improve ties between the two countries. The Bonn foreign office says that the Ariola-Melodia pact has opened the way for a general increase in music exchanges between the two countries.

FROM THE MUSIC CAPITOLS OF THE WORLD

• Continued from page 74

Feb. 13. . . . Mia Morell, United Artists Records' singer, set to tape three return shots on Merv Griffin's TV show, Jan. 31, Feb. 9 and March 10. . . . RCA Victor's Ed Ames on a two-week promotion tour for his single, "My Cup Runneth Over." . . . Mal Williams, Mal Edwards and Arelene King have formed Jappa Enterprises. The company, headquartered at 300 West 55th Street, will handle record production, management and public relations. . . . Fats Domino at the Venus Club, Baltimore, Feb. 6-12. . . . Chuck Jackson and his orchestra playing the Toledo - Youngstown circuit the early part of February before swinging into college dates in the Southeast. . . . Joe Docko has launched Solid State Records which will be based in Woodbury, L. I. . . . Atlantic Records' Charles Lloyd is set for the Bergen Festival in Norway on June 7. He's the first jazz artist to be booked at the festival which is dedicated to the classics and ballet.

Lenny Meitus, who recently formed Meitus Copyright Management to provide publisher management services for the trade, has opened offices at 10 East 44th Street. . . . Columbia Records' the Spellbinders are on their first tour of Great Britain. . . . MGM Records' Erroll Garner guests on Merv Griffin's TV show on Feb. 22. . . . Chock Full O' Nuts planning to use record artists for the commercials on its pound cake product aimed toward the teen market. . . . Danny Kessler will be producing the Four Coins releases for Columbia Records. . . . Frank Fontaine began a four-week engagement at the Latin Quarter on Monday (30). . . . The Modern

Jazz Quartet follow their current engagement at the Village Gate with a tour of the West Coast. . . . Comedian Flip Wilson will be featured performer at the University of South Carolina's conference of Southern talent buyers next Thursday (2). MIKE GROSS

ARGENTINA

Table with columns 'This Week' and 'Last Week' for Argentina. Includes songs like 'EL FUNERAL DEL LABRADOR' and 'A MAN AND A WOMAN'.

AUSTRALIA

Table with columns 'This Week' and 'Last Week' for Australia. Includes songs like 'FRIDAY ON MY MIND' and 'GOOD VIBRATIONS'.

BRITAIN

Table with columns 'This Week' and 'Last Week' for Britain. Includes songs like 'I'M A BELIEVER' and 'NIGHT OF FEAR'.

Main chart table with columns 'This Week' and 'Last Week'. Includes songs from various countries like 'DEAD END STREET', 'I KNOW I'M LOSING YOU', 'SUGAR TOWN'.

DENMARK

Table with columns 'This Week' and 'Last Week' for Denmark. Includes songs like 'OH, OH WHAT A KISS' and 'EN TUSINDFRYD I MIN HAND'.

EIRE

Table with columns 'This Week' and 'Last Week' for Eire. Includes songs like 'I'M A BELIEVER' and 'GREEN, GREEN GRASS OF HOME'.

Table with columns 'This Week' and 'Last Week' for Finland. Includes songs like 'HOME, BOYS, HOME' and 'MUIRSHEEN DURKIN'.

FINLAND

Table with columns 'This Week' and 'Last Week' for Finland. Includes songs like 'LITTLE MAN' and 'NO MILK TODAY'.

FRANCE

Table with columns 'This Week' and 'Last Week' for France. Includes songs like 'PARIS EN COLERE' and 'SI J'ETAIS UN CHARPENTIER'.

HOLLAND

Table with columns 'This Week' and 'Last Week' for Holland. Includes songs like 'I'M A BELIEVER' and 'LAND VAN MAAS EN WAAL'.

ITALY

Table with columns 'This Week' and 'Last Week' for Italy. Includes songs like 'E' LA PIOGGIA CHE VA' and 'BANG BANG'.

Table with columns 'This Week' and 'Last Week' for Japan. Includes songs like 'SE MAI' and 'LADY JANE'.

JAPAN

Table with columns 'This Week' and 'Last Week' for Japan. Includes songs like 'YUME WA YORU HIRAKU' and 'KONYAWA ODOROU'.

MALAYSIA

Table with columns 'This Week' and 'Last Week' for Malaysia. Includes songs like 'TIME DRAGS BY' and 'GOOD VIBRATIONS'.

MEXICO

Table with columns 'This Week' and 'Last Week' for Mexico. Includes songs like 'BATIJUGANDO' and 'EL BOTONES'.

PHILIPPINES

Table with columns 'This Week' and 'Last Week' for Philippines. Includes songs like 'LAND OF 1,000 DANCES' and 'SOMEWHERE MY LOVE'.

Table with columns 'This Week' and 'Last Week' for Singapore. Includes songs like 'TOGETHER AGAIN' and 'SPANISH NIGHTS AND YOU'.

SINGAPORE

Table with columns 'This Week' and 'Last Week' for Singapore. Includes songs like 'WINCHESTER CATHEDRAL' and 'BUT SHE'S UNTRUE'.

SOUTH AFRICA

Table with columns 'This Week' and 'Last Week' for South Africa. Includes songs like 'GREEN GREEN GRASS OF HOME' and 'WINCHESTER CATHEDRAL'.

1st 6 Titles Melodious

Continued from page 66

Other Grieg selections complete the pressing. The Philharmonia Orchestra is heard in two albums, one with conductor Artur Rodzinski in Richard Strauss selections...

Opera Review

Continued from page 65

was promoted in an Angel ad. While most of the Canadian tenor's recordings are on Victor, he will be on the new Deutsche Grammophon "Die Walkure."

Lucine Amara also sang well, apparently in better voice than in the opening, but she did not sound as strong as Claire Watson does on the complete pressing...

PLAY COUNTRY GUITAR WITH JIMMY BRYANT

STEEL GUITAR RAG • WILDWOOD FLOWER • COLUMBUS STOCKADE BLUES • BOOGIE FOR GUITAR



FLOOD OF INSTRUCTIONAL materials is available to dealers seeking line diversity. Dolton has just issued this guitar instructional album for beginning c&w players. Complete with a 12-page illustrated booklet, it features Jimmy Bryant. The album lists at \$4.95 mono; \$5.95 stereo.

Six Radios In Olympic Line

NEW YORK—Six radios are included in Olympic's new product introduction completing its 1967 home entertainment line. The models were among a selection of four stereo consoles, two portable stereo tape cartridge players and a number of new television sets. The new radios, all offered at open list models: CR30, solid-state AM, clock-radio; CR31, like above with slide rule dial, snooze alarm and appliance outlet; CF34 solid

state, AM/FM, clock-radio, AFC, snooze alarm, slide rule dial, appliance outlet; CF35, similar to above with walnut-grained cabinet; AFM32, solid-state, AM/FM, AFC, two speakers, slide rule dial; AFM33, similar to above with walnut-grained cabinet. Olympic showed its new line to distributors recently and the first consumer showing was scheduled for High Point, N. C., Jan. 16.

Motorola Adds FM Stereo

CHICAGO — Motorola announces the addition of a solid-state FM stereo radio to its 1967 car radio line. The new model FM990X comes with two 5¼-inch speakers at a suggested list price of \$125. Its chassis includes 20 transistors, 9 diodes, 2 zener diodes and 18 tuned circuits. C. J. Gentry, radio product manager, said that expansion of the Motorola FM series is in line with the rapid growth of FM broadcasting.

Features of the radio include an FM stereo indicator light which glows when the FM broadcast is in stereo, a stereo channel balance control, a tone control and an automatic frequency control. Gentry suggested that speakers might be installed on the two front car doors or on the rear deck of the car.

Four New Radios From Arvin Ind.

COLUMBUS, Ind. — Arvin Industries is introducing four AM and FM radios in conjunction with Spring Hardware/Housewares Week. The models: 66R78PK, a 10-transistor AM/FM and 47R82 solid-state AM/FM home or office clock radio, both at \$48.88 suggested retail; 66R58, eight-transistor AM and 57R78 transistor AM clock radio, both at \$24.88 suggested retail.

New Store Has 2,000 Tapes

By GODFREY LEHMAN

SAN FRANCISCO—The big items in the recorded music industry is the tape—both open reel and CARtridge—according to one of the most aggressive young record retailers in the San Francisco area.

Dean Stamatopolous has demonstrated his conviction through the amount of investment he has placed in such equipment in his newest Gramophone shop. He stocks more than 2,000 tapes of

Japan the Audio Leader

LOS ANGELES — Japan's production of tape recorders, transistor radios and television sets has experienced the most remarkable growth of any nation in the world, according to Hiro-michi Eguchi, executive director of the Japan Trade Center of San Francisco.

Eguchi made the observation in a speech before the Sacramento Kiwanis Club recently.

"We are now the fourth largest industrial nation in the free world," Eguchi said, "and we lead the world in the production of tape recorders, cameras, transistor radios and television sets. Japanese families now enjoy all the comforts of life. More of its families—82 per cent of the Japanese market—own tape recorders."

He admits, however, that being the No. 1 producer of audio-retailing equipment creates "king-size" problems and headaches. "As industry expands," Eguchi said, "a shortage of skilled labor develops. The work force has shifted from the rural areas to the urban areas. At the same time," he said, "the rise in the standard of living has brought about a sharp increase in wages."

The trade expert believes Japan will have to increase its productivity in the audio-retailing field by stepped-up mechanization. "This in turn means that Japan will have a growing need for imported machinery."

Eguchi took exception with the Japanese product image of "second-rate goods." "The quality of our tape recorders, transistor radios and television sets is now among the highest in the world."

both types with an investment of \$10,000 in music and display equipment at his just-opened outlet in the vast Akron Shopping Center. It's the only indoor shopping center in San Francisco.

The store boasts the largest selection of tapes in the area. The stock is likely to get larger, for Stamatopolous feels the tape side of the industry is still a sleeping giant.

Akron is near famed Fisherman's Wharf, a heavy tourist area. Dean says many sales seem to be to tourists who find no selection in their home towns that compare in any way to his. He is also close to Nob, Russian and Telegraph Hills, with their high population of single persons likely to spend more money for luxuries.

Dean finds that the unusual titles move very well—not just the standard popular items. Classical albums are big sellers, as well as the appropriate hi fi equipment.

Movable

The new Gramophone shop is uniquely designed in that all fixtures are movable.

Nothing is attached to the walls, and the free-standing displays can be broken down and carried away overnight. Dean

explains this is not a means to escape the rent. The advantage, rather, is in the flexibility of display. It is simple to redesign the interior, expand or contract, as needed. Dean is already contemplating the removal of one flexible wall to take over an empty area adjoining.

Slender wall brackets are the only objects "nailed down." The shelves are adjustable, and the brackets are easily removed.

A red-flocked series of ceiling-height folding screens form the back display. Behind the screens is the storage area, and the facility of moving them backward or forward provides important flexibility.

Business has been good. Dean reports that during an opening personal appearance by Rod McKuen in December, the crowds were so heavy that police had to be called to maintain order.

Dean has two other shops, his main store on Polk Street and another in the Marina district.

Advertising is restricted to FM radio stations. He is using KPEN most.

A Gramophone shop opened recently in Sacramento is not related to Dean's, and he is considering asking that store to change its name.

Students No Longer Crave Economy Model

BOULDER, Colo. — College students today will buy better-priced stereo tape recorders, says J. R. Jones, of Jones Camera Shop.

The Jones store is near the campus of Colorado University with its 14,000 students. He carries nationally advertised stereo tape recorders and some small, portable units.

Jones says that students can benefit from ownership of a tape recorder in many ways. Included are recording classroom lectures for later playback and study, exchanging tape "letter reels" with the family at home as well as other students, the usual party applications, practicing speech and diction, learning foreign languages, etc. The student also wants fine music reproduction and can be sold on buying a better machine which will do all of the useful things. Versatility

is the point Jones brings up whenever his tape recorder prospect is a student. He urges the student to put aside his funds until enough accumulates to buy a good machine.

Jones backs up his tape recorder stock with a huge library of recorded music tapes priced from \$3.98 to \$20. He has 15 sections of record albums and a matching stock of stereo phonographs.

"We make no attempt to sell tape recorders competitively," he said, "even though we know that there are numerous discount department stores and fringe retailers who are using them as price footfalls."

Sales of recorders in the \$250 to \$350 bracket to college students wearing frayed sneakers, worn sweatshirts, etc., are not in the least unusual.

Lowest Ampex Deck Price

CHICAGO — Ampex, in a year-beginning tape deck promotion, is offering one model for just under \$200 and a full-featured recorder for less than \$300.

According to John H. Trux, marketing manager, consumer and educational products division, the \$249.50 Ampex 850 deck will be promotionally priced at \$199.50, the lowest price ever on an Ampex model.

The model 1150, self-threading, automatic-reversing deck, normally priced at \$379.95, is going for \$299.95 in the promotion. This is a new low for an Ampex deck with full complement of features.

The special prices will be in effect until March 15. Concurrent with the deck promotion is an offer of \$100 worth of stereo tape for \$39.95 with the pur-

chase of a recorder. "Dealer orders during the first 10 days of the promotion equaled half the total number of decks sold during the preceding year," Trux said.

Epic Issues 1 New Tape

NEW YORK—Epic has released one new open-reel classical tape for January. It is Vol. 3 of the Mozart Piano Concertos as performed by Lili Kraus with the Vienna Festival Orchestra, Stephen Simon conductor.

Madame Kraus is now in New York performing the entire cycle of concertos in a nine-concert series at Town Hall.

The 3¼ i.p.s. tape retails for \$11.59.

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NAVY



"WINCHESTER CATHEDRAL SOUND" inspired this new novelty radio by Electro-Brand, Inc., Chicago, recently introduced at the Navy Pier Housewares & Variety Show. Called Gramophone Radio, the Model LF-270 'is styled so that the sound emanates from the gramophone horn.

Bankers at NAMM Meets

CHICAGO—Bank executives from area institutions will join two nationally known salesmanship experts in the National Association of Music Merchant's annual series of sales-management Feb. 19 through April 16.

Theme for the five-city series will be "Doing Business In A Competitive Market." Present at each city will be telephone selling expert Jack Schwartz and human relations specialist Les Gribelin.

The following banking experts will be on hand:

In Atlanta, Feb. 19-20 (Marriott Motor Hotel), Dr. Joseph W. McLeary, economist, research department, Federal Reserve Bank of Atlanta. His topic:

"The Economic Outlook for the Southeast."

In Dallas, March 5-6 (Marriott Motor Hotel), Dr. Arthur A. Smith, senior vice-president and economist, First National Bank of Dallas. His subject: "The Economic Outlook for the Southwest."

In Philadelphia, Mar. 19-20 (Marriott Motor Hotel), Dr. Roy E. Moor, vice-president and economist, Fidelity-Philadelphia Trust Co. His topic: "The Economic Outlook for the East."

In San Francisco, April 2-3 (Fairmont Hotel), Dr. Leslie C. Peacock, senior vice-president and economist, Crocker-Citizens National Bank. His topic: "The Economic Outlook for the West."

Appropriate

And in Chicago, April 16-17, (O'Hare Inn), Louis Siegelman, business and economic research department, First National Bank of Chicago. His topic: "The Economic Outlook for Mid-America."

"This year's theme is especially appropriate in setting the tone for the industry which faces a new economic situation."

"We have for the past several years enjoyed a period of peak prosperity, but there is some question about our economic direction in future months. We have been through a tight money situation which has had its effects on the music business no less than others. While we have the highest hopes for the future, we cannot but be wary and cautious as we move ahead to face the most competitive kind of selling to win the consumer dollar." The quote is from William R. Gard, NAMM executive vice-president.

to vice-president; F. D. Neer from general manager Admiral Corp., San Francisco Division to vice-president; H. M. Scott from general manager Admiral Corp., Buffalo Division, to vice-president; Paul Bassin from general sales manager to vice-president-sales in the Metropolitan Division; Robert Rosenfeld from controller to vice-president-operations Metropolitan Division; Robert Gray from general sales manager to vice-president-sales in the Los Angeles-San Diego Division; Fred Maecherlein from credit manager to vice-president-operations in the Los Angeles-San Diego Division, and L. A. Caldwell from general sales manager to vice-president in San Diego. The Viking Division of Telex Corp. moves Peter Schwarz from advertising manager/tape recorders to director of advertising and sales; Ronald Anderton from production personnel manager to purchasing agent, and James S. Arrington from general manager/Magnecord Division to director of marketing for the Telex Professional Audio Products Group; Paul L. Hubart from his own art service firm to director of advertising and sales for Amberg File & Index Co.; William H. Mattison to retirement after 40 years with Philco-Ford Corp., most recently as vice-president of manufacturing. RAY BRACK

Scanning The News

Charter Industries is all set with its big promotion to begin on WIXY in Cleveland Feb. 1. The firm, says Executive Vice-President William V. Buchanan, has appointed Columbia Records Distributor in Cleveland to handle its new Disk-Go-Case, a carrier for 45 r.p.m. records. . . . Keyboards, Inc., Greeley, Colo., has merged with Vaughan's Music Centers. . . . Coyle Music Centers in Columbus, Ohio, brought in nationally known organist Don Kingston for a year-beginning concert and store promotion. . . . PERSONNEL

MOVEMENT: Herman Kornbrodt, vice-president of Audio Devices, Inc., has been appointed chairman of the recording and reproducing system components committee of the Electronic Industries Association; Arvin's Arthur W. Graham Jr. to the newly created post of director of property management, and John P. Sohn of the same firm to general manager of consumer products division; 16 promotions by Admiral — Samuel Schwartzstein from vice-president and general manager of Metropolitan Division, Inc., to executive vice-president of same branch; Edward M. Dryden from general manager of Admiral Corp., Los Angeles-San Diego, to executive vice-president same branch; Victor Croft from general manager of Admiral Corp., Chicago, to executive vice-president; L. A. Anderson from general manager Admiral Corp., Pittsburgh Products Division to vice-president same branch; J. H. Dockendorf from general manager Admiral Distributors, Minneapolis, to vice-president; M. C. Eckers from general manager of Admiral Corp., Milwaukee Division, to vice-president same spot; J. R. Hodgins from general manager Admiral Corp., Boston Division, to vice-president; D. P. Mahin from general manager Admiral Corp., Detroit Division, to vice-president; M. L. Manin from general manager Admiral Corp., Philadelphia Division,

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CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.

BOX NUMBER: 50¢ service charge per insertion, payable in advance; also allow 10 additional words (at 25¢ per word) for box number and address.

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International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.

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SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

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BILLBOARD MAGAZINE
188 West Randolph Street
Chicago, Illinois 60601

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AUTHORIZED BY _____ AMOUNT ENCLOSED _____

Type of classified ad desired—check one
 REGULAR CLASSIFIED DISPLAY CLASSIFIED

HEADING DESIRED: _____

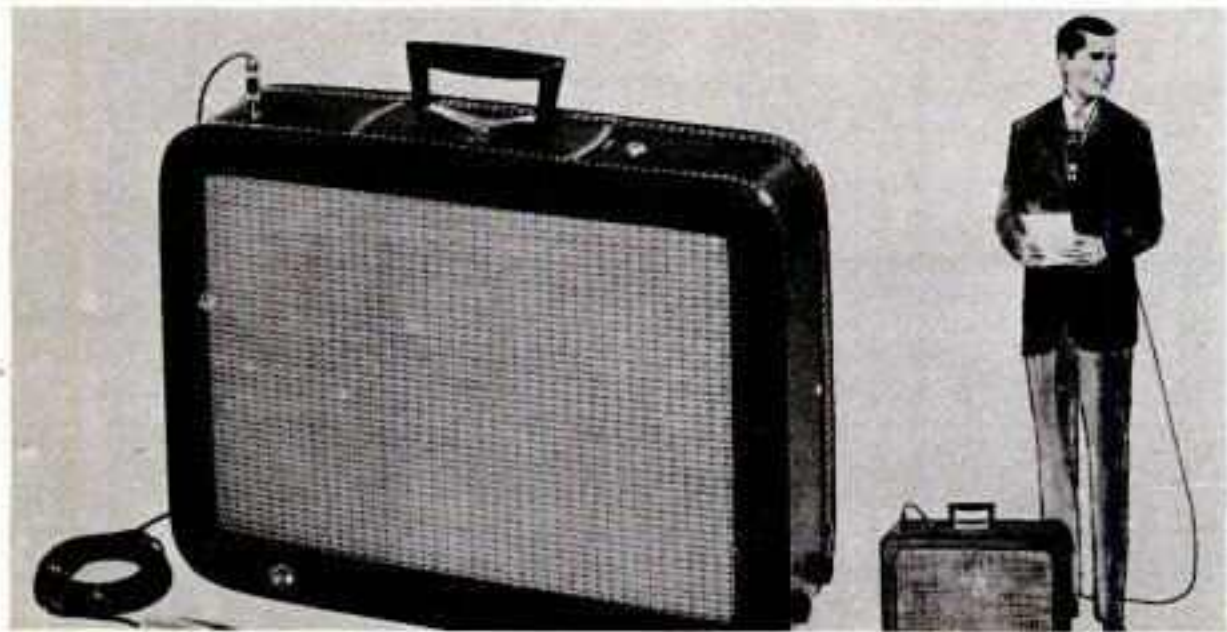
Fight them all

Heart Attack
Stroke
High Blood Pressure
Rheumatic Fever



Give Heart Fund

ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS



CARRYING CASE AMP just introduced by Hamilton Electronics Corp. of Chicago is wholly self-powered. Standard flashlight or alkaline batteries are used. Zip open the back panel to find storage space for mike, cable and lavalier cord.

Hal Shinn to SCCOA Helm

By LAMAR GUNTER

SPARTANBURG, S. C.—Hal Shinn of Gaffney, S. C., is the new president of the South Carolina Coin Operators Association.

He succeeds H. C. Keels of Florence, S. C., who now becomes board chairman.

The election was held during a quarterly meeting of the association Jan. 21-22 in the Holiday Inn at Spartanburg.

Other new officers are Royce A. Green Jr. of Andrews, first vice-president; Fred J. Collins Jr. of Greenville, second vice-president; B. T. Barwick of Sumter, third vice-president; and Mrs. Erby H. Campbell of Columbia, secretary-treasurer.

Executive Committee

Before he took over as president. (Continued on page 88)



NEW SCCOA OFFICERS. From left, secretary-treasurer Mrs. Erby Campbell, third vice-president B. T. Barwick, second vice-president Fred Collins, president Hal Shinn, board chairman H. C. Keels Jr.



LEGAL DISCUSSION is led here by Reginald Brown, associate SCCOA attorney, during annual election meeting.



PETER HYMAN, associate council, addressing members of the South Carolina Coin Operators Association during last week's meeting.

SCCOA MEET

A Ticklish Pool Case

SPARTANBURG, S. C.—The South Carolina Coin Operators Association won a legal battle over pool hall regulations applying to coin-operated pool tables, but almost lost the war, the group's attorney told them at the recent meeting here.

Peter D. Hyman of Florence, attorney for the association, said the Dec. 5, 1966, order written by the lower court judge supporting the South Carolina Supreme Court decision "Wasn't quite what we wanted."

He said Judge Grimball's or-

der limited itself to the consideration of Gene and Chris' Columbia establishment and the Melody Music Co. machine that was in there. SCCOA had sought a broader ruling.

Table Size

"What we asked for was an exemption for pool tables measuring 3½ feet by 11 or less on the application of certain provisions on the hours of closing and other regulations," Mr. Hyman said.

The attorney general's office (Continued on page 89)

Sources Say Trade Need Not Fear Reagan Regime

By BRUCE WEBER

LOS ANGELES—A spokesman for California Governor Ronald Reagan said the coin machine industry here will not be affected by the administration's current "cut costs and increase taxes" program.

The only confrontation with the coin and vending industry during this session of the Legislature, the spokesman said, possibly might be with the cigarette machine operators. (Billboard, Jan. 21).

"We're looking for ways and methods to raise money to offset a deficit budget, but we're not looking at the coin industry in any manner for additional revenues," the governor's spokesman said. "We have no immediate plans for any major

legislation in that field."

Several local officials of the California Music Merchants Association warned operators and distributors against overconfidence because "thinking can be altered and laws enacted very quickly." They did warn coin machine operators with cigarette machine routes in Los Angeles that they face a State cigarette tax on top of an already imposed Los Angeles city cigarette and tobacco tax enacted in 1966.

"Coin machine operators throughout the State who also handle cigarette machines on their routes will have some worries with the Reagan administration," warn CMMA spokesmen. It must be pointed out, however, State tax legislation on cigarettes and tobacco had been initially (Continued on page 87)

Two Cities Talking of Ban

LOS ANGELES — Public hearings on whether to ban jukeboxes near schools in both Los Angeles and San Diego have been continued to March, according to spokesmen for the two cities.

The San Diego Board of Supervisors will consider an anti-noise law at the request of Sheriff Joseph O'Connor, who said his office receives numerous complaints regarding noise of all forms, including loud sounds from jukeboxes located near schools and in commercial-residential areas.

Action by city officials in San Diego came immediately follow-

ing a Los Angeles City Council move by the Public Health and Welfare and Building and Safety Committees to muffle jukeboxes and force enclosure of all hot dog stands and food establishments near schools.

Both Sheriff O'Connor and several spokesmen for members of the Los Angeles City Council said the drive to curtail noise came after complaints of unruly patrons and jukebox misuse.

Residents complained that phonographs, placed strategically outside food locations to attract customers, are loud and the music, chiefly rock 'n' roll. (Continued on page 88)

Good Image SCCOA's Aim

SPARTANBURG, S. C.—Members of the South Carolina Coin Operators Association were challenged during their meeting here to be leaders in their communities so that the public would have the proper image of the coin machine industry.

Guest speaker Al Willis, executive director of the Spartanburg Development Association, asked the association:

"If Congress were to propose a law tomorrow to outlaw your industry, what would the public think about it? Would they be on your side? Would they write letters in your favor? Or would they say good riddance?"

"You can determine in advance what they would say and what they would do by contributing to the civic life of your community, Willis said.

"If you do contribute, does the public know you contribute? Willis asked, "Public relations is doing the right thing in the right way at the right time, but more important, it is letting the right people know you have done it.

"Are you a community leader? Does your community recognize the fact that you are a leader. Have you told your story to the right people by helping to lead your community?" Willis inquired.

New President

Mr. Willis pointed to incoming president Hal Shinn as a man who is a leader in his community. "He has been president of the Chamber of Commerce in Gaffney. He has chairmanned (Continued on page 88)

Alabama Solons Ask For Operator's Aid

By EARL PAIGE

BIRMINGHAM, Ala.—Music, games and vending operators in Alabama have been invited to help draw up a new license and sales tax measure as an answer to the confusion in existing State license and franchise law, Section 613.

Johnny Rowell, well-known distributor head here, and a pioneer in the effort to form an association of operators in the State, met four hours last week with Henry P. Draughon, chief of the license and tax division.

Rowell in speaking of the inequity of Section 613 said, "If a route grossed \$100,000 the operator might pay as much as \$38,000 in licenses, a 5½ per cent sales tax and on top of this," Rowell added, "would be various city and county licenses."

Rowell is pushing for a blanket license per county arrangement. "This would be completely fair and on a county-by-county basis we can police it ourselves," he said, indicating that he is surveying other State laws and arranging to have a bill drawn up for consideration in the State Legislature now in session.

Rowell, out drumming up interest around the State in forming an Alabama association of coinmen, was uncertain as to whether the organization meeting could be combined with the law-drafting session. Plans for a

meeting at the Thomas Jefferson Hotel here with Music Operators of America president James Tolisano and executive vice-president Fred Granger have been in the forming stage for some time.

"We have to act fast on drawing up this new law," Rowell said. "Maybe we can combine the whole thing and meet either on Jan. 28 or Feb. 4," he said.

Kansas City Assn. Meets

KANSAS CITY, Mo.—Liquor laws, location loans, better service and location contracts headed the list of topics discussed by the Kansas City Music Merchants Association in a meeting at the Hilltop Inn Jan. 18.

The subject of the Kansas City Chiefs who brought nationwide focus on the city here in their historic Super Bowl inter-league football confrontation with the Green Bay Packers was also discussed. In fact, President Charles Eagen was marooned in Los Angeles as a result of plane schedule problems after the game and missed the meeting.

In Eagen's absence, Vice-President Red Howe, who is also the newest member of the out-State Missouri Coin Machine (Continued on page 88)

Seeburg Has First \$100 Mil. Year

CHICAGO — The Seeburg Corp. has recorded its first \$100 million sales year.

For the fiscal year ended Oct. 31, 1966, the big coin-machine manufacturer grossed \$100,059,695, up from \$89,685,740 the preceding year. Earnings increased to \$2,856,456 from \$642,743 in 1965.

However, neither Seeburg chairman Delbert W. Coleman nor president Louis J. Nicastro expressed satisfaction with the rise in profits. In an official company statement the officials noted that the recent movement of the firm into consumer goods has required considerable expenditure of manpower and money and has placed great de-

mand on facilities and management.

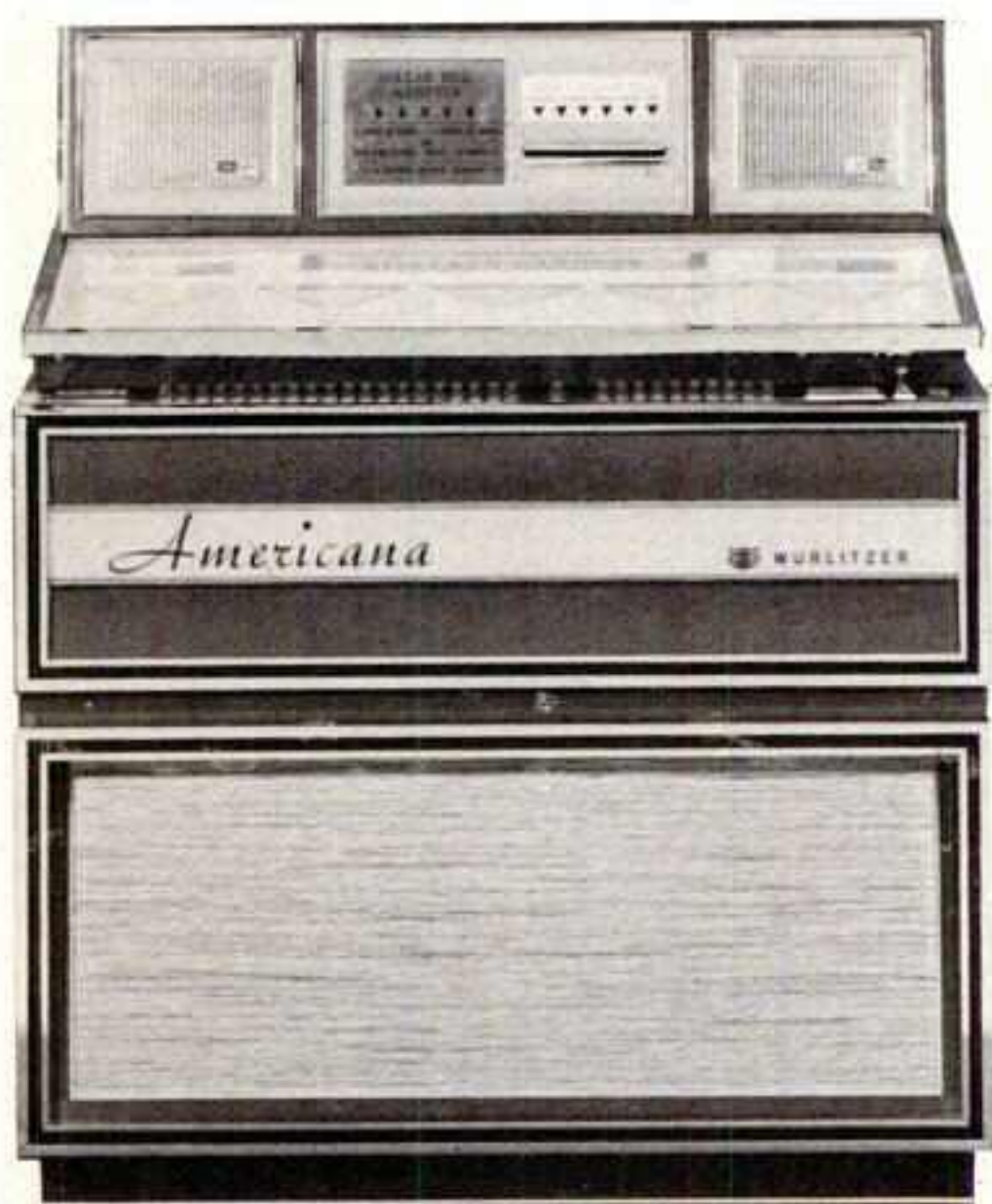
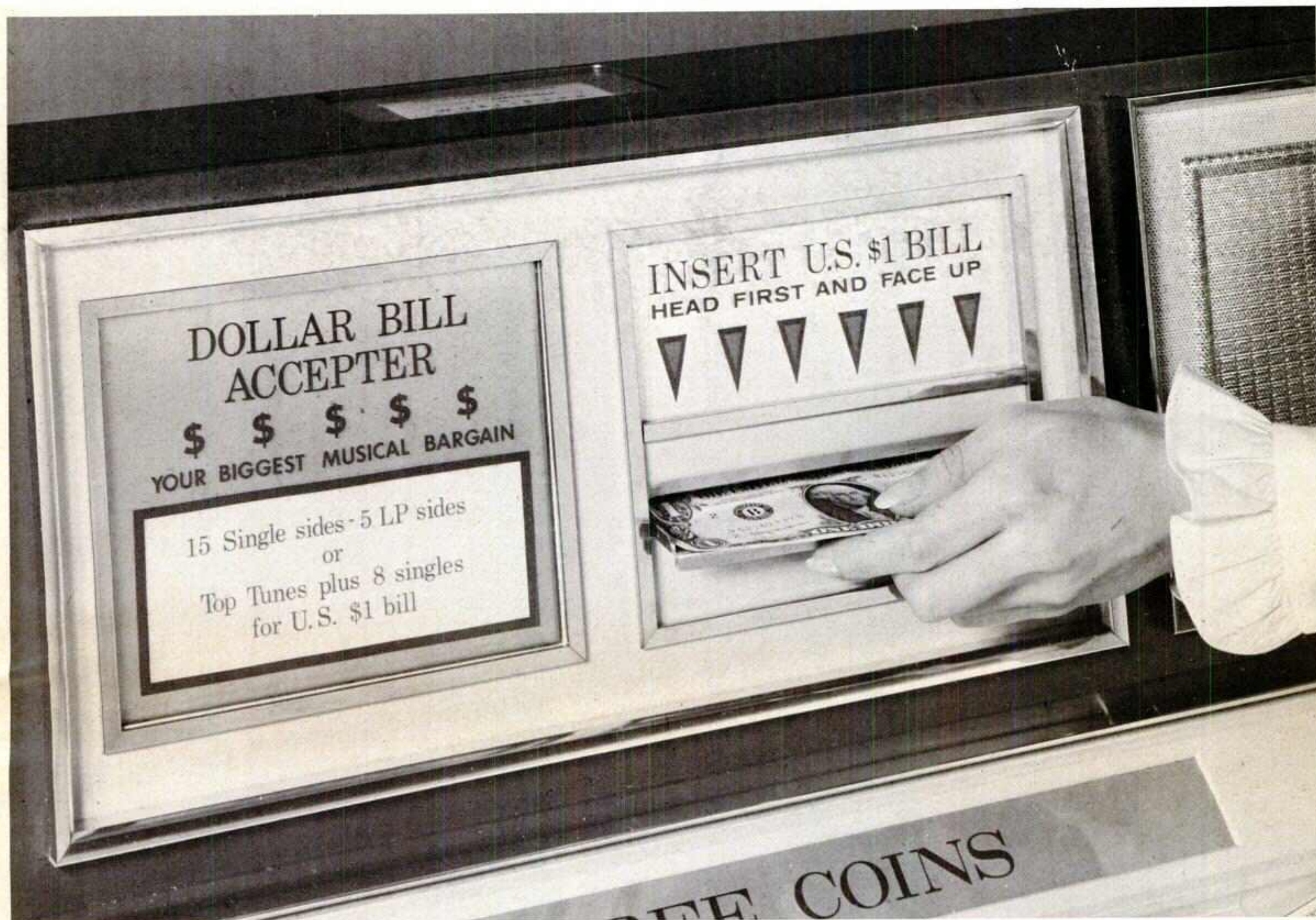
"Further improvement of the profit rate to a point where net income is more commensurate with steadily rising sales," the executives said, is considered by management to be "the primary objective."

Strongest sales during 1966, the officers stated, were achieved with vending equipment and coin-operated phonographs. The company also manufactures amusement games and background music systems. In the area of consumer goods, Seeburg manufactures pianos, organs, guitars and other fretted instruments, band instruments and hearing aids. It is reported that

the company, which completed a move into a new \$5 million plant here last year, is making a move into the home electronics field. Seeburg showed a home music prototype at the Music Show in Chicago two years ago and is expected to test reaction to a new model at both the Consumer Electronics Show in New York and the Music Show here in June.

Coleman and Nicastro said that because of healthy vending and phonograph sales, "there is reason to look forward to further improvement in fiscal 1967 sales and earnings as a result of added experience and strengthened management in the newer fields in which the company operates."

ONLY WURLITZER OFFERS THE BEST A National Dollar Bill Acceptor



When you go for a Dollar Bill Acceptor, you want a sure-fire, fool-proof mechanism. National makes it. You can have it as an optional extra — but only on the new WURLITZER AMERICANA Phonographs.

The Acceptor is positioned in the center of the dome display panel for eye-attracting play appeal. It accepts only U.S. Dollar Bills.

Take a new look at your locations that really move. Put a WURLITZER AMERICANA with a National Bill Acceptor in the swinging spots . . . you'll make money as you never have before!

Wurlitzer Americana

**BIG in Sound...BIG in Beauty...
BIG in Money-Making Features**

THE WURLITZER COMPANY • NORTH TONAWANDA, NEW YORK

THE BLUEBOOK

Mean Valuation of Used & Reconditioned Coin Machines Feb. 4, 1967

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. The averages are unfit for application to any specific buyer-seller situation.

Jukeboxes

| Model | Average |
|--|---------|
| Rock-Ola | |
| 1454, 120 Sel., 45 RPM, 1956 | 80 |
| 1455, 200 Sel., 45 RPM, 1957 | 100 |
| 1458, 120 Sel., 45 RPM, 1958 | 105 |
| 1462, 50 Sel., 45 RPM, 1958 | 130 |
| 1465, 200 Sel., 45 RPM, 1958 | 150 |
| 1468, Tempo I, 120 Sel., 45 RPM, 1959 | 175 |
| 1475, Tempo I, 200 Sel., 45 RPM, 1959 | 240 |
| 1478, Tempo II, 120 Sel., 45 RPM, 1960 | 240 |
| 1485, Tempo II, 200 Sel., 45 RPM, 1960 | 275 |
| 1488, Regis, 120 Sel., 45 RPM, 1961 | 305 |
| 1495, Regis, 200 Sel., 45 RPM, 1961 | 350 |
| 1493, Princess, 100 Sel., 45 RPM, 1962 | 345 |
| 1496, Empress, 120 Sel., 33 & 45 RPM, 1962 | 350 |
| 1497, Empress, 200 Sel., 33 & 45 RPM, 1962 | 375 |
| 408, Rhapsody, 160 Sel., 33 & 45 RPM, 1963 | 450 |
| 404, Capri, 100 Sel., 33 & 45 RPM, 1963 | 385 |
| 414, Capri II, 100 Sel., 33 & 45 RPM, 1964 | 475 |
| 414S, Capri II, 100 Sel., 33 & 45 RPM, 1964 | 500 |
| 418S, Rhapsody, 160 Sel., 33 & 45 RPM, 1964 | 500 |
| 424, Princess Royal, 100 Sel., 33 & 45 RPM, 1964 | 515 |
| 425, Grand Prix, 160 Sel., 33 & 45 RPM, 1964 | 625 |
| 426, Grand Prix II, 160 Sel., 33 & 45 RPM, 1965-66 | No Av. |
| 429, Starlet, 100 Sel., 33 & 45 RPM, 1965-66 | No Av. |
| 431, Coronado, 100 Sel., 1966-67 | No Av. |
| 432, GP/160, 160 Sel., 1966-67 | No Av. |
| 433, G/P Imperial 160 Sel., 1966-67 | No Av. |

Rowe Mfg.

| | |
|---|-----|
| G-200, 200 Sel., 45 RPM, 1956 | 95 |
| H-120, 120 Sel., 45 RPM, 1957 | 115 |
| H-200, 200 Sel., 45 RPM, 1957 | 130 |
| I-100M, 100 Sel., 45 RPM, 1958 | 140 |
| I-120X, 120 Sel., 45 RPM, 1958 | 175 |
| I-200M, 200 Sel., 45 RPM, 1958 | 145 |
| I-200E, 200 Sel., 45 RPM, 1958 | 160 |
| J-200E, 200 Sel., 45 RPM, 1959 | 195 |
| J-120, 120 Sel., 45 RPM, 1959 | 175 |
| J-200K, 200 Sel., 45 RPM, 1959 | 210 |
| J-200M, 200 Sel., 45 RPM, 1959 | 185 |
| K-120, 120 Sel., 45 RPM, 1960 | 215 |
| K-200, 200 Sel., 45 RPM, 1960 | 235 |
| K-100, 100 Sel., 45 RPM, 1960 | 185 |
| Continental 1, 200 Sel., 45 RPM, 1961 | 200 |
| Lyric, 100 Sel., 45 RPM, 1961 | 180 |
| Continental 2, 100 Sel., 33 & 45 RPM, 1962 | 275 |
| Continental 2, 200 Sel., 33 & 45 RPM, 1962 | 300 |
| Rowe-AMI-JAL, 200 Sel., 33 & 45 RPM, 1963 | 310 |
| Rowe-AMI-JEL, 200 Sel., 33 & 45 RPM, 1963 | 395 |
| Rowe-AMI Tropicana JBM, 100, 160, 200 Sel., 33 & 45 RPM, 1964 | 560 |

Seeburg

| | |
|--|--------|
| Rowe-AMI Diplomat, 200 Sel., 33 & 45 RPM, 1965 | 650 |
| Bandstand, 200 Sel., 1965-66 | No Av. |
| Music Merchant, 1966-67, 200/160/100 Sel., | No Av. |
| V200, 200 Sel., 45 RPM, 1955 | 55 |
| 100W, 100 Sel., 45 RPM, 1955 | 90 |
| VL200, 200 Sel., 45 RPM, 1956 | 125 |
| 100J, 100 Sel., 45 RPM, 1956 | 165 |
| L100, 100 Sel., 45 RPM, 1957 | 210 |
| KD200, 200 Sel., 45 RPM, 1957 | 135 |
| 201, 200 Sel., 45 RPM, 1958 | 275 |
| 161, 160 Sel., 45 RPM, 1958 | 275 |
| 101, 100 Sel., 45 RPM, 1958 | 235 |
| DH222, 160 Sel., 45 RPM, 1959 | 350 |
| AQ100, 100 Sel., 45 RPM, 1960 | 335 |
| AQ160, 160 Sel., 45 RPM, 1960 | 375 |
| AY100, 100 Sel., 33 & 45 RPM, 1961 | 415 |
| AY160, 160 Sel., 33 & 45 RPM, 1961 | 550 |
| DS100, 100 Sel., 33 & 45 RPM, 1962 | 475 |
| DS160, 160 Sel., 33 & 45 RPM, 1962 | 515 |
| LPC-1, 160 Sel., 33 & 45 RPM, 1963-64 | 725 |
| LPC-480, 160 Sel., 33 & 45 RPM, 1965 | 825 |
| Electra, 160 Sel., 1965-66 | No Av. |
| SS 160, Stereo Showcase, 1966-67 | No Av. |

Wurlitzer

| | |
|-----------------------------------|--------|
| 1800, 104 Sel., 45 RPM, 1955 | 70 |
| 1900, 104 Sel., 45 RPM, 1956 | 85 |
| 2000, 200 Sel., 45 RPM, 1956 | 95 |
| 2100, 200 Sel., 45 RPM, 1957 | 110 |
| 2104, 104 Sel., 45 RPM, 1957 | 115 |
| 2150, 200 Sel., 45 RPM, 1957 | 110 |
| 2200, 200 Sel., 45 RPM, 1958 | 120 |
| 2204, 104 Sel., 45 RPM, 1958 | 115 |
| 2250, 200 Sel., 45 RPM, 1958 | 125 |
| 2300, 200 Sel., 45 RPM, 1959 | 225 |
| 2304, 104 Sel., 45 RPM, 1959 | 200 |
| 2310, 100 Sel., 45 RPM, 1959 | 200 |
| 2400, 200 Sel., 45 RPM, 1960 | 300 |
| 2404, 104 Sel., 45 RPM, 1960 | 225 |
| 2410, 100 Sel., 45 RPM, 1960 | 225 |
| 2500, 200 Sel., 45 RPM, 1961 | 300 |
| 2504, 104 Sel., 45 RPM, 1961 | 300 |
| 2510, 100 Sel., 45 RPM, 1961 | 300 |
| 2600, 200 Sel., 33 & 45 RPM, 1962 | 420 |
| 2610, 100 Sel., 33 & 45 RPM, 1962 | 420 |
| 2700, 200 Sel., 33 & 45 RPM, 1963 | 480 |
| 2710, 100 Sel., 33 & 45 RPM, 1963 | 475 |
| 2800, 200 Sel., 33 & 45 RPM, 1964 | 545 |
| 2810, 100 Sel., 33 & 45 RPM, 1964 | 555 |
| 2900, 200 Sel., 33 & 45 RPM, 1965 | No Av. |

| | |
|-----------------------------------|--------|
| 2910, 100 Sel., 33 & 45 RPM, 1965 | No Av. |
| 3000, 200 Sel., 1966 | No Av. |
| 3100, Americana, 160 Sel. | No Av. |
| 3110, Americana, 100 Sel. | No Av. |

Flipper Games

Bally

| | |
|--------------------------|--------|
| Aces High 4P, 9/65 | 345 |
| Band Wagon 4P, 5/65 | 310 |
| Bazaar, 1P, 11/66 | No Av. |
| Big Day 4P, 9/64 | 255 |
| Blue Ribbon 4P, 2/66 | 400 |
| Bongo 2P, 3/64 | 220 |
| Bull Fight 1P, 1/65 | 215 |
| Bus Stop 2P, 1/65 | 225 |
| Campus Queen 4P, 9/66 | No Av. |
| Cross Country, 4/63 | 95 |
| Cue-Tease 2P, 7/63 | 135 |
| Discotek 2P, 9/65 | 285 |
| 50/50 2P, 8/65 | 235 |
| Fun Cruise, 1P, 2/66 | No Av. |
| Gold Rush 1P, 5/66 | No Av. |
| Grand Tour, 7/64 | 200 |
| Happy Tour 1P, 7/64 | 200 |
| Harvest 1P, 10/64 | 225 |
| Hay Ride 1P, 11/64 | 200 |
| Hootenanny 1P, 11/63 | 150 |
| Loop-The-Loop, 2P, 10/66 | No Av. |
| Mad World 2P, 9/64 | 250 |
| Magic Circle, 6/65 | 245 |
| Monte Carlo 1P, 2/64 | 185 |
| Moonshot, 3/63 | 125 |
| Sheba 2P, 3/65 | 280 |
| Six Sticks 6P, 4/66 | 450 |
| Sky Diver 1P, 4/64 | 180 |
| Star Jet 2P, 12/63 | 175 |
| Trio 1P, 9/65 | 300 |
| 2 in 1 2P, 8/64 | 235 |
| 3-in-Line 4P, 8/65 | 315 |
| Wild Wheels 2P, 3/66 | 395 |

Chicago Coin

| | |
|-------------------------|--------|
| Bronco 2P, 5/64 | 210 |
| Firecracker 2P, 12/63 | 165 |
| Hula Hula 2P, 5/66 | No Av. |
| Kicker 1P, 8/66 | No Av. |
| Mustang 2P, 10/64 | 280 |
| Royal Flash 2P, 8/64 | 200 |
| South Pacific 2P, 11/64 | 275 |
| Sun Valley, 8/63 | 170 |

Gottlieb

| | |
|---------------------------|--------|
| Aloha 2P, 11/61 | 115 |
| Bank-A-Ball 1P, 9/65 | 300 |
| Big Top 1P, 1/64 | 250 |
| Big Casino 1P, 4/61 | 110 |
| Bonanza 2P, 6/64 | 295 |
| Bowling Queen 1P, 8/64 | 265 |
| Buckaroo, 6/65 | 380 |
| Captain Kidd 2P, 7/60 | 85 |
| Central Park 1P, 4/66 | 375 |
| Corral, 10/61 | 95 |
| Cover Girl 1P, 7/62 | 165 |
| Cow Poke, 5/65 | 290 |
| Cross Town 1P, 9/66 | No Av. |
| Dancing Dolls 1P, 6/60 | 85 |
| Dancing Lady 4P, 11/66 | No Av. |
| Dodge City 4P, 7/65 | 440 |
| Egg Head 1P, 12/61 | 115 |
| Fashion Show 2P, 6/62 | 145 |
| Flipper 1P, 11/60 | 90 |
| Flipper Clown, 4/62 | 125 |
| Flipper Cowboy 1P, 10/62 | 185 |
| Flipper Fair 1P, 11/61 | 160 |
| Flipper Parade, 5/61 | 100 |
| Flipper Pool 1P, 11/65 | 285 |
| Foto Finish 1P, 1/61 | 90 |
| Flying Chariots 2P, 10/63 | 235 |
| Gaucha 4P, 1/63 | 225 |
| Gigi 1P, 12/63 | 210 |
| Happy Clown 4P, 11/64 | 355 |
| Hi-Dolly, 5/65 | 345 |
| Hot Line 1P, 9/66 | No Av. |
| Ice Revue, 12/65 | 355 |
| Ice Show, 1/66 | 400 |
| Kings & Queens, 4/65 | 290 |
| Lancer 2P, 9/61 | 100 |
| Liberty Belle 4P, 3/62 | 115 |
| Majorettes 1P, 8/64 | 260 |
| Masquerade, 2/66 | 495 |
| Mayfair 2P, 6/66 | No Av. |
| Melody Lane 2P, 9/60 | 80 |
| Merry-Go-Round 2P, 12/60 | 90 |
| North Star 1P, 10/64 | 240 |
| Oklahoma 4P, 2/61 | 125 |
| Olympics 1P, 9/62 | 135 |
| Paradise, 11/65 | 400 |
| Preview 2P, 8/62 | 175 |
| Rack-A-Ball 2P, 12/62 | 215 |
| Sea Shore 2P, 9/64 | 305 |
| Seven Seas 2P, 1/60 | 90 |
| Ship-Mates 4P, 2/64 | 310 |
| Showboat 1P, 4/61 | 105 |
| Skyline 1P, 1/65 | 290 |
| Slick Chick 1P, 4/63 | 150 |
| Sunset 2P, 11/62 | 155 |
| Sweet Hearts 1P, 9/63 | 205 |
| Swing Along 2P, 7/63 | 230 |
| Texan 4P, 4/60 | 125 |
| Thoro Bred, 2P | 335 |
| Tropic Isle 1P, 5/62 | 140 |
| World Fair 1P, 5/64 | 175 |

Average

| |
|--------|
| No Av. |
| No Av. |
| No Av. |
| No Av. |

Keeney

| | |
|---------------------------|-----|
| Colorama 2P, 12/63 | 85 |
| El Rancho Hacienda, 11/62 | 85 |
| Go-Cart 1P, 5/63 | 75 |
| Poker Face 2P, 9/63 | 160 |
| Rainbow, 6/62 | 275 |

Midway

| | |
|------------------|-----|
| Rodeo 2P, 11/64 | 195 |
| Winner 2P, 12/63 | 190 |

Rally

| | |
|----------------------|--------|
| Rally Girl 1P, 11/66 | No Av. |
|----------------------|--------|

Williams

| | |
|--------------------------|--------|
| A-Go-Go 4P, 6/66 | No Av. |
| Alpine Club, 3/65 | 305 |
| Beat the Clock 1P, 12/63 | 200 |
| Big Chief 4P, 9/65 | 420 |
| Big Daddy 1P, 9/63 | 220 |
| Big Deal 1P, 2/63 | 190 |
| Big Strike 1P, 11/66 | No Av. |
| Bowl-A-Strike, 12/65 | 345 |
| Casanova 2P, 11/66 | No Av. |
| Coquette, 4/62 | 150 |
| Double Barrel 2P, 9/61 | 100 |
| Eager Beaver 2P, 4/65 | 330 |
| 8 Ball 2P, 1/66 | 495 |
| El Toro 2P, 8/63 | 250 |
| Four Roses 1P, 12/62 | 150 |
| Full House 1P, 3/66 | 395 |
| Heat Wave 1P, 7/64 | 230 |
| Hollywood 2P, 2/61 | 95 |
| Jumpin' Jacks 2P, 4/63 | 190 |
| Kingpin, 9/62 | 180 |
| Kismet 4P, 1/62 | 150 |
| Lucky Strike 1P, 8/65 | 320 |
| Mardi Gras 4P, 11/62 | 185 |
| Merry Widow 4P, 10/63 | 280 |
| Metro 2P, 1/62 | 155 |
| Moulin Rouge 1P, 6/65 | 290 |
| Oh, Boy 2P, 2/64 | 250 |
| Palooka 1P, 5/64 | 215 |
| Pot o' Gold 2P, 7/65 | 375 |
| Pretty Baby 2P, 2/65 | 270 |
| River Boat 1P, 9/64 | 240 |
| San Francisco 2P, 5/64 | 240 |
| Ski Club, 3/65 | 335 |
| Skill Pool 1P, 6/63 | 180 |
| Soccer 1P, 3/64 | 200 |
| Space Ship 2P, 12/61 | 130 |
| Stop & Go 2P, 8/64 | 280 |
| Teachers' Pet 1P, 1/66 | 345 |
| Tom-Tom 2P, 1/63 | 200 |
| Top Hand 1P, 5/66 | No Av. |
| Trade Winds, 6/62 | 115 |
| Vagabond, 10/62 | 180 |
| Valiant 2P, 8/62 | 190 |
| Viking 2P, 10/61 | 110 |
| Wing Ding 1P, 12/64 | 265 |
| Whoopee 4P, 10/64 | 350 |
| Zig-Zag 1P, 12/64 | 300 |

Pool Tables & Shuffleboards

All-Tech Industries

| | |
|------------------------------------|--------|
| Gold Crest (3 1/2' x 6', 6-pocket) | \$ 260 |
| Gold Crest (4 1/2' x 9', 6-pocket) | 600 |
| Gold Crest (3 1/2' x 7', 6-pocket) | 360 |
| Gold Crest (4' x 8', 6-pocket) | 405 |

American Shuffleboard

| | |
|------------------------------------|--------|
| Bank Shot (9') | 575 |
| Classic "6" (6', 6-pocket) | 300 |
| Classic "7" (7', 6-pocket) | 375 |
| Classic "8" (8', 6-pocket) | 430 |
| Electra "6" (6', 6-pocket) | 300 |
| Electra "7" (7', 6-pocket) | 375 |
| Electra "8" (8', 6-pocket) | 430 |
| Imperial Cushion (12') | 895 |
| Imperial Shuffleboard (16' to 22') | 1495 |
| Shuffle 88 | No Av. |

Fisher Mfg.

| | |
|--------------------------------------|--------|
| Empress 101A (101" x 57") | 435 |
| Empress 92A (92" x 52") | 365 |
| Regent 92B (92" x 52") | 355 |
| Regent 77B (77" x 45") | 325 |
| Regent 86 (84" x 48") | 300 |
| Fiesta 59 (rebound pool) (57" x 41") | 195 |
| Empress 101C | No Av. |
| Empress 92C | No Av. |
| Regent 91C | No Av. |
| Regent 86C | No Av. |

Gotham Equip.

| | |
|--------------------------------------|-----|
| Eliptipool (elliptical table) | 190 |
| Deluxe Regular Klub Pool (56" x 40") | 175 |

Irving Kaye

| | Average |
|-----------------------------|---------|
| Gold Crown, 3/62 | 300 |
| Gold Star, 6P, 7/65 | 550 |
| Grand Prize, 3/63 | 450 |
| Imperial Shuffle, 11/66 | No Avg. |
| King Bowler, 3/59 | 110 |
| Majestic Bowler, 8/64 | 600 |
| Medalist, 5/66 | No Avg. |
| Official Spare Lite, 9/63 | 550 |
| Preview Bowler, 9/65 | 860 |
| Princess, 4/61 | 200 |
| Queen Bowler, 9/59 | 90 |
| Red Pin, 2/59 | 100 |
| Royal Crown, 8/62 | 300 |
| 6-Game Shuffle, 6/60 | 120 |
| Spotlite Shuffle, 11/63 | 300 |
| Starlite, 5-62 | 255 |
| Strike Ball, 5-63 | 300 |
| Super Sonic, 3/65 | 700 |
| Top Brass, 4/65 | 200 |
| Tournament Bowler, 12/64 | 680 |
| Triple Gold Pin Pro, 2/61 | 200 |
| Triumph Shuffle Alley, 1/65 | 425 |

Midway

| | |
|-----------------------|---------|
| Premier Shuffle, 5/66 | No Avg. |
|-----------------------|---------|

United

| | |
|----------------------------|---------|
| Action, 7/62 | 200 |
| Advance, 5/59 | 95 |
| Alamo, 4/62 | 275 |
| Amazon, 3/66 | No Avg. |
| Astro, 6/63 | 300 |
| Avalon, 4/62 | 210 |
| Aztec, 9/66 | No Avg. |
| Bank Pool, 11/63 | 150 |
| Big Bonus, 1/60 | 100 |
| Blazer 6P, 6/66 | No Avg. |
| Bowl-A-Rama, 9/60 | 250 |
| Cameo 5-Star Bowling, 5/61 | 220 |
| Caravelle, 2/63 | 315 |
| Cheetah, 3/65 | 550 |
| Circus Roll-Down, 9/62 | 250 |
| Classic, 6/61 | 235 |
| Corral 6P, 10/65 | No Avg. |
| Cypress, 12/52 | 320 |
| Dixie, 1/62 | 100 |
| Dual, 1/59 | 60 |
| Embassy, 9/62 | 200 |
| Encore, 6P Bowler, 10/66 | No Avg. |
| Falcon, 4/60 | 150 |
| 5-Way, 5/61 | 150 |
| Flash, 6/59 | 85 |
| 4-Way, 12/59 | 100 |
| Fury, 8/63 | 375 |
| Futura, 12/63 | 435 |
| Galleon, 3/65 | 635 |
| Handicap, 11/59 | 125 |
| Jill-Jill, 1/63 | 300 |
| Kickapoo 6P, 9/65 | 545 |
| Lancer, 10/62 | 225 |
| League, 10/59 | 100 |
| Line-Up, 1/61 | 100 |
| Lucky, 11/62 | 250 |
| Mambo Shuffle, 12/64 | 550 |
| Matador Bowler, 14/64 | 575 |
| Maverick, 11/65 | 765 |
| Niagara, 11/58 | 60 |
| Oasis 6P, 6/65 | 700 |
| Orbit, 8/64 | 500 |
| Pacer, 4/64 | 450 |
| Polaris, 8/64 | 560 |
| Pyramid 6P, 6/65 | 500 |
| Regal, 4/63 | 345 |
| Rumpus Targette, 5/63 | 300 |
| Sabre, 2/63 | 320 |
| Sahara, 7/62 | 300 |
| Savov, 5/60 | 145 |
| Shuffle Baseball, 6/62 | 175 |
| Silver, 6/62 | 200 |
| Simplex, 5/59 | 100 |
| Skippy, 11/63 | 340 |
| Sparky, 12/62 | 225 |
| Sunny, 5/60 | 90 |
| Sure Fire, 10/60 | 100 |
| Tango 6P, 2/66 | No Avg. |
| Teammate, 12/59 | 100 |
| Tempest Shuffle, 2/64 | 425 |
| 3-Way, 9/59 | 100 |
| Thunder Bowler, 6/64 | 500 |
| Tiger Shuffle, 7/64 | 450 |
| Tip Top, 10/60 | 150 |
| Topper, 2/64 | 425 |
| Tornado Bowler, 3/64 | 500 |
| Tropic Bowler, 9/62 | 245 |
| Ultra, 8/63 | 300 |
| Zenith, 6/59 | 70 |

Coffee Venders

Apco

| | Average |
|---------------------------------------|---------|
| Coffee Shoppe Jr., 500 Cup | 50 |
| Coffee Shoppe Sr., 1,000 Cup | 85 |
| Coffee Shoppe BC-6, 1,000 Cup | 85 |
| Coffee Shoppe MBCS (Choc.), 1,000 Cup | 150 |

Avenco

| | |
|-----------------------|-----|
| 200, 216 Cup (Choc.) | 90 |
| 250, 250 Cup (Choc.) | 135 |
| 250E, 215 Cup (Choc.) | 160 |

| | Average |
|---|---------|
| J. 465 Cup Inst. Coffee, Choc., Tea, Soup | 400 |
| K. 485 Cup (FB Coffee, Tea, Soup) | 425 |
| Mod. V, 456 Cup (FB Coffee, Choc., Tea, Soup) | 510 |
| 700, Single-Cup, Fresh Brew | No Avg. |

Bally

| | |
|--|---------|
| 583, 490 Cup (Coffee, Choc., Soup) | 60 |
| 597, 600 Cup (Coffee, Choc., Soup) | 125 |
| 660-D, 450 Cup (FB Coffee, Choc.) | 450 |
| 660-R, 450 Cup (FB Coffee, Choc.) | 600 |
| 661-D, 450 Cup (FB Coffee, Choc.) | 525 |
| 661-DS, 450 Cup (FB Coffee, Choc., Soup) | 600 |
| 661-R, 450 Cup (FB Coffee, Choc.) | 395 |
| 662-C, 200 Cup (FB Coffee, Choc.) | 400 |
| 664-D, 480 Single Cup (FB Coffee, Choc., Dry Cream) | 925 |
| 664-DS, 480 Single Cup (FB Coffee, Choc., Liq. Cream) | 1,000 |
| 664-R, 480 Single Cup (FB Coffee, Choc., Liq. Cream) | 950 |
| (Seeburg) 764-D, 650 Single Cup (FB Coffee, Choc., Powdered Cream) | 1,300 |
| (Seeburg) 764-R, 650 Single Cup (FB Coffee, Choc., Liq. Cream) | No Avg. |
| (Seeburg) 764-RS, 650 Single Cup (FB Coffee, Choc., Soup) | No Avg. |
| (Seeburg) 764-DS, 650 Single Cup (FB Coffee, Choc., Soup, Powdered Cream) | 1,100 |
| (Seeburg) 764-DT, 650 Single Cup (FB Coffee, Choc., Powdered Cream, Hot Tea) | 1,100 |

Rock-Ola

| | |
|---|---------|
| 1300, 260 Cup (FB Coffee Choc.) | 135 |
| 3400, 225 Cup (Inst. Coffee, Choc.) | 150 |
| 1400S, 420 Cup (FB Coffee, Soup) | 900 |
| TRLB-M, 600 Cup (FB Coffee, Choc., Soup) | 1,200 |
| 1403, 500 Single Cup (FB Coffee, Liq. Cream) Changer | 1,295 |
| 1403S, 500 Single Cup (FB Coffee, Gran. Sugar, Liq. Cream) Changer | 1,295 |
| 1200, 450 Single Cup (FB Coffee, Choc., Gran. Sugar, Dry Cream) Changer | 1,000 |
| 3402, 225 Cup (Inst. Coffee, Choc.) | 400 |
| 3403, 225 Cup (Inst. Coffee, Choc.) | 400 |
| 1404S, Fresh Brew, 11/66 | No Avg. |
| 3402 Compact, 11/66 | No Avg. |

Rowe

| | |
|---------------|-----|
| Custom RV-750 | 135 |
| Deluxe PV-750 | 175 |

| | Average |
|---|---------|
| AK7, 750 Cup Batch (w/Choc.) | 300 |
| Celebrity AK8, 100 Cup Batch (w/Choc. Tea, Soup) wet | 650 |
| Celebrity Modular SK8, 1,000 Single Cup (FB Coffee, Choc., Tea, Soup, Powdered Cream) | 400 |
| Celebrity SK-9, 1,000 Single Cup (FB Coffee, Choc., Tea, Soup, Powdered Cream) | 650 |
| Model 212, Single Cup | 11/66 |

Rudd-Melikian

| | |
|---|-------|
| BCC-1, 150 Cup (Choc.) | 75 |
| BCC-4, 180 Cup (Choc.) | 75 |
| BCC-1H, 220 Cup (Choc.) | 75 |
| CR-5, 450 Cup (Choc.) | 75 |
| CR-6, 450 Cup (Choc.) | 75 |
| CR-7, Modular, 450 Cup (Choc.) | 75 |
| CR-8, Modular, 450 Cup (Choc.) | 75 |
| BAC-300, 350 Cup (Tape Coffee, Whip Choc., Tea, Soup) | 175 |
| BAC-500, Cup (Tape Coffee Whip Choc., Tea, Soup) | 110 |
| BACC-754R, 700 Cup (FB Coffee, Choc., Tea, Soup) | 1,495 |
| BAC-754 PRC, 700 Cup (FB Coffee, Choc., Tea, Soup) | 1,295 |
| CR-754, 700 Cup (Int. Coffee, Choc., Tea, Soup) | 1,495 |
| BAC-754P, 700 Cup (FB Coffee, Choc., Tea, Soup) | 1,295 |
| BAC-333P, 450 Cup (FB Coffee, Choc.) | 235 |
| BAC-800PB, 600 Cup (FB Coffee, Choc.) | 1,095 |
| BAC-800LG, 600 Single Cup (Choc.) | 1,195 |

Coffee-Mat

| | |
|--|---------|
| De Luxe SCP-600, Single Cup (FB Coffee, Powdered Cream, Gran. Sugar) | 900 |
| De Luxe SCL-600, Single Cup (FB Coffee, Liq. Cream, Liq. Sugar) | No Avg. |
| Compact, SCC-450, Single Cup, FB | No Avg. |
| Imperial De Luxe ISC-600, Single Cup, FB | No Avg. |
| Royal Standard SSC-600, Single Cup, FB | No Avg. |

National Venders

| | |
|---|---------|
| Moduline RBM, Manual, 450 Cup (Coffee, Choc.) | No Avg. |
|---|---------|

Seeburg Corp.

| | |
|--|---------|
| 500 (FB Coffee, Choc.) | 135 |
| 1000 (FB Coffee, Choc.) | 200 |
| 772, 320 Single Cup (Choc.) | 995 |
| 5C3D, 570 Single Cup (Choc.) | 1,295 |
| 6C3D, 570 Single Cup (Choc., Tea, Soup) | 1,395 |
| 7C3D, 570 Single Cup (Choc., Tea, Soup) | 1,495 |
| 6C3R, 570 Single Cup (Choc., Refrig., Cream) | No Avg. |

| | Average |
|--|---------|
| Du Grenier HD500, Post-Sel., 500 Cup | 495 |
| Jet, Compact, 11/66 | No Avg. |
| Vendo | |
| VCV-900 (FB Coffee, Choc.) | 210 |
| VIP, 350 Cup (Inst. Coffee, Choc.) | 350 |
| 900EH, 650 Cup (FB Coffee) | 225 |
| HBAIA, 600 Cup (FB Coffee, Choc., Tea, Soup, Powdered Cream) | 500 |
| HBAIA (same as above with Fresh Cream) | 500 |
| Model 650, Single Cup, 11/66 | No Avg. |

Cigaret Venders

Automatic Products

| | |
|--|-------|
| Smokeshop Starlite 630, 27 Col., 630 Cap. | \$295 |
| Smokeshop Starlite 850, 36 Col., 850 Cap. | 400 |
| Smokeshop Bank Mod., 18 Sel., 630 Cap. | 495 |
| Smokeshop Bank Mod., 27 Sel., 850 Cap. | 575 |
| Smokeshop Slimline V-18, 18 Col., 640 Cap. | 75 |
| Smokeshop Slimline V-27, 18 Col., 850 Cap. | 110 |
| Smokeshop Slimline V-36, 18 Col., 850 Cap. | 150 |
| Smokeshop Starlite 450, 18 Col., 450 Cap. | 315 |
| Smokeshop Mod. 900, 9 Col., 900 Cap. | 395 |

Coan Mfg.

| | |
|---|-----|
| U-Select-It 74-MD, 1 Col., 74 Cap., 25/30/35¢ w/o matches | 75 |
| U-Select-It, 74-APC, 1 Col., 74 Cap., 30/35¢ w/matches | 125 |
| U-Select-It, 95-UM, 1 Col., 94 Cap., 30/35¢ w/matches | 100 |
| U-Select-It 94-UC, 1 Col., 94 Cap., 30/35¢ w/matches | 115 |
| U-Select-It, 116-WM, 1-Col., 116 Cap., w/o matches | 125 |
| U-Select-It 116-WC, 1 Col., 116 Cap., w/matches | 125 |

National Vendors

| | |
|--|-----|
| National 750, 7 Col. | 60 |
| National 9M, 9 Col., Manual | 95 |
| National 11ML, 11 Col., Manual | 110 |
| National 11M, 11 Col., 450-Cap. | 120 |
| National III, 11 Col., 450 Cap. | 135 |
| Consolette 20, 20 Col., 670 Cap. | 250 |
| Sonolette 20, 20 Col., 670 Cap. | 250 |
| Crown 880, Electric, 22 Col., 880 Cap. | 275 |
| National 113, 13 Col., 447 Cap. | 195 |
| National 222, 22 Col., 616 Cap. | 270 |

| | Average |
|---------------------------------|---------|
| Moduline 22M, 22 Col., 616 Cap. | 260 |
| Moduline 80M, 20 Col., 650 Cap. | 310 |

Rock-Ola

| | |
|------------------------------|-----|
| Caravelle, 20 Col., 800 Cap. | 260 |
|------------------------------|-----|

Rowe

| | |
|---|-----|
| Rowe 520, 11 Col., 520 Cap. | 50 |
| Commander, 11 Col., Elec. Cons., 560 Cap. | 55 |
| Ambassador, 11 Col., Cap. 450 | 75 |
| Ambassador, 14 Col., 510 Cap. | 100 |
| Rowe 20-700, 20 Col., 700 Cap. | 150 |
| Rowe 20-800 Riviera, 20 Col., 800 Cap. | 325 |
| Celebrity, 286, Manual, 14 Col., 510 Cap. | 235 |
| Celebrity 260, Elec., 20 Col., 800 Cap. | 350 |
| Rowe 86R, Manual, 14 Col., 510 Cap. | 250 |

Seeburg Corp.

| | |
|---|-----|
| Seeburg E-1, 22 Col., 800 Cap. | 55 |
| Seeburg E-22, 22 Col., 800 Cap. | 100 |
| Modular 4E3, 22 Col., 825 Cap. | 200 |
| Seeburg 4E5, 22 Col., 825 Cap. | 335 |
| Seeburg/Du Grenier MCC-20, 20 Col., 720 Cap., Console | 300 |
| Seeburg/Du Grenier W14T1, 14 Col., 510 Cap. | 200 |
| Seeburg/Du Grenier W20T1, 20 Col., 672 Cap. | 275 |

Vendo Corp.

| | |
|---|-----|
| Classic 30, 30 Sel., 830 Cap. | 250 |
| Vendo CAIA Console, 22 Col., 850 Cap. | 250 |
| Vendo-Stoner C-23, 15 Col., 520 Cap. | 175 |
| Vendo-Stoner, Mod. 428, 11 Col., 428 Cap. | 170 |

Westinghouse

| | |
|----------------|-----|
| Cigaret Vender | 395 |
|----------------|-----|

NOTE: All quotes for national averaging are based on operative equipment, both "as-is" and "re-conditioned." The value of both "as-is" and "reconditioned" equipment varies—sometimes drastically—from market to market due to strictly local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular piece or type of equipment. Therefore local value will regularly deviate from the national averages published here. Such deviation should be considered the rule rather than the exception.
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* (Per 6/30/66 statement from Audit Bureau of Circulations)

Decimal Plan Hot Topic at Blackpool

By FRED CHANDLER

LONDON—Current controversy in Britain's coin industry came to a head last week as the Northern Amusement Equipment and Coin-Operated Machine Exhibition opened at Blackpool's Winter Gardens, running Tuesday through Thursday. The change in timing for NAECOM, coupled with the

grave discontent concerning the Government's decimal coinage plan, will occupy traders who will be assessing long-term business prospects in the light of both factors.

NAECOM's timing change—it has hitherto been held at the end of November—followed the switch of the rival London show, the ATA's Amusement Trades Exhibition, which is usually held in January but was moved forward to November as an experiment.

The ATE's change has favored NAECOM's organizer Jack Rose who reported double the number of exhibitors. Prize goods and manufacturers absent from the London show have shown increased support for NAECOM which had over 80 exhibitors at press time.

Following so closely to the November London show jukebox manufacturers had no new models making a debut.

Repeat showings of their phonographs will be given by Coughtrey Automatics, which will be displaying the Serenade and Consul models of the West German manufacturer NSM, sharing a stand with Arbiter and Weston, NSM's U.K. distributor.

Seeburg jukeboxes will be shown by Phonographic Equipment, together with a wide range of amusement and fruit machines.

Other phonographs featured will be the German Wurlitzer and Harting models being shown respectively by Ditchburn Equipment and Symplay. Ruffler and Walker will demonstrate the American Rock-Olo phonograph and will also be featuring its mobile demonstration studio.

Decisions regarding future dates will depend on the out-

come of the Northern show. ATE has already reverted to its earlier timing following appraisal of attendance and a survey of exhibitors. The 1968 show will be held Jan. 16-18.

Respite

Operators seek a longer respite after the summer season; manufacturers on the other hand, prefer an early post-season show which provides ample time for production once orders are secured.

Further complications are provided since few companies would be able to appear at both shows if Rose continues his January date for future years.

Manufacturers would be hard-pressed to transport their displays some 228 miles to be represented at both shows, and operators would be bemused regarding placing orders at either show before visiting its rival.

The gantlet appears to be down. The year 1967 will be a decisive year for coinmen and exhibitors.

Even when this problem is settled British traders will still have countless problems to solve.

Highest priority will have to be given to future planning following the government's decimal coinage plan which has been under fire from many industries since it was first announced.

One Pound

Coin machine organizations, including the Amusement Caterers, Amusement Trades, and Automatic Vending Machine associations, expressed strong disapproval at the government's intention to base the system on the pound (\$2.80). They favor instead the 10 shillings (\$1.40) basis.

Objections to the one-pound basis start with the "new halfpenny"—roughly equivalent in value to the current penny. This is ridiculously small.

Another objection is that the one-pound system means the disappearance of the sixpenny piece now widely used in jukeboxes, amusement and vending machines.

Clarification would also have to be sought for new stake limits, as under the 1963 Betting and Gaming Act, gaming machines are not allowed to accept more than a sixpenny coin.

Further objections were raised to the Government's decision

against claims for compensation. Amusement trade associations feel that as they would not be gaining any financial benefits from the changeover there would be grounds for representation to the Decimal Currency Board for

consideration as a suitable case for compensation.

The question of whether to use the "new halfpenny" or the "newpenny" coin for amusement with prizes machines has also to be considered.



ROCK-OLA EUROPEAN FRIENDS were visitors during recent Chicago trade shows. Around table to right: Mr. and Mrs. William Haldeman, Dr. David R. Rockola, David C. Rockola; Mr. and Mrs. A. W. Adickes; Nova Apparate, Hamburg, Germany; Dr. Heinz Krummer, Verband Der Deutschen Automatenindustrie E.V. (German counterpart of National Automatic Merchandising Association); Oystein Leinum, Trondheim, Norway; E. G. Doris; Arthur Ehler.



WILHELM OSTERFELD, Wurlitzer field representative for the Middle East and Europe, is currently on a world-wide service school tour of Wurlitzer distributors where he will conduct clinics on vending equipment, organs and juke boxes. He is shown here as photograph service manager C. B. Ross, kneeling, demonstrates point during a tour of the North Tonawanda, N. Y. factory.



FINLAND president Urho Kaleva Kekkonen (second from left) visits Nordator Oy's exhibit booth during recent Helsinki International Trade Fair. Antti Ahtela, Nordator Oy sales manager, is at far left. Others are with president Kekkonen's party.

ST. LOUIS DISTRIBUTOR EXPANDS EXPORT TRADE

ST. LOUIS—A movement into coin-equipment export recently earned Advance Distributing Co. here a feature in The St. Louis Post Dispatch. The firm, owned by Charles Kagels and employing 31 people, recently found that its advertisements in international trade papers were bearing fruit. Inquiries from Nicaragua, Greece, Belgium and Australia came in. Sales Manager Pete Entringer said Advance is pointing toward \$125,000 in foreign export sales this year.

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- Easily serviced.
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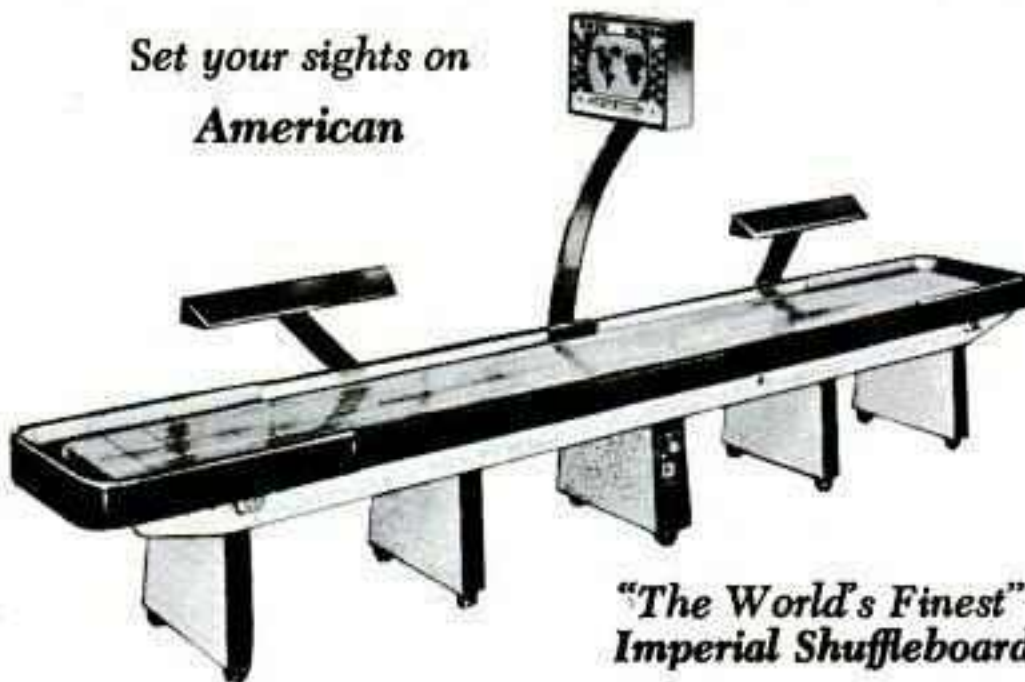
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(Los Angeles Office—1423 Southwestern Avenue)

UJA-N. Y. to Honor Ted Blatt

NEW YORK — Theodore Blatt, counsel for the Music Operators of New York, was named guest of honor for the United Jewish Appeal fund-raising dinner by the UJA's coin machine division (23).

The dinner is set for June 10 at the Statler Hilton Hotel here. Blatt has been counsel for the association for 35 years. His law offices are located at 50 Broadway, New York.

Philly Vendor Dies

PHILADELPHIA — Edward Schwartz, 42, former treasurer of Automatic Cafeterias, Inc., local vending machine operation, died early this month in Holy Redeemer Hospital here. Surviving are his widow, Della Madonick; a son and two brothers.

Should a routeman have to double as an accountant? Seeburg doesn't think so.



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send the location a check for its share. It's that simple. And it cuts your collection costs up to 30% while allowing your Tom, Dick and Harry to spend more time on jobs you'd rather have them do.

Isn't it time to emancipate Tom, Dick and Harry?

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60622

Third Annual Bulk Vending Industry Survey

We present installment one of Billboard's annual report on the state of the bulk vending industry. The report, our third in as many years, will continue through the month.)

CHICAGO—Eighty per cent of vendors responding to the Third Annual Billboard Bulk Vending Industry Survey reported that business was up in 1966 over 1965. Ten per cent had no comment. Five per cent reported no change in business, and 5 per cent reported that business dropped off.

The average amount of increased gross reported for 1965 was 17.1 per cent.

In 1965, 60 per cent of the respondents reported business improvement over the previous year. Twenty-five per cent reported no change. Eight per cent said business slumped and 7 per cent had no comment.

In 1964, 75 per cent of the businessmen responding in the survey reported improved business over the preceding year. Fifteen per cent reported no change. Seven per cent said business dropped off and 3 per cent had no comment.

In short, 1966 was a very good year.

Average gross income for the bulk vendor for 1966 was \$14,040. The 1965 figure was \$11,863. (These figures are not based on returns from part-time vendors.)

As in 1965, persons answering our 1966 survey

questions were not all primarily engaged in bulk vending. Fifty-eight per cent are full-time bulk vendors. The remainder are involved in other jobs and businesses. Distributors who also operate fall into the latter category.

Only 10 per cent of those responding for 1966 said they held the line on route expansion during the year. Three per cent removed machines. Eighty-seven per cent of the sampled operators added machines.

The average number of machines added was 115. The average addition per route during 1965 was 100 machines.

(To be continued next week.)

Former NVA President Among Experts on Convention Panel

By EARL PAIGE

COLUMBUS, Ohio—Leonard Quinn, a 30-year veteran in the bulk vending trade and president of Confection Products Co.

here, has been chosen as one of three panel speakers for the National Vendors Association annual convention and trade exhibit, April 5-8 at the Monteleone Hotel, New Orleans.

His topic will be "Cleanliness of a Bulk Operation: What It Means to Me."

Quinn, founder of the firm here in 1937, an originator of the Ohio Bulk Vendors Association and a past president of NVA, is quite explicit on the subject of cleanliness in a bulk vending business. "A program is worth nothing," he said, "if your roulemen don't live up to it."

Confection Products has a well-planned sanitation program and its personnel fully implement it, a factor that Quinn feels has been a major reason for the success of his company. Ball gum, charms, wrapped gum,

capsule products, wrapped candy, Boston baked beans and jelly beans are handled by CPC.

While Quinn will be revealing many inside tricks of the trade during his NVA address, and will report on a revolutionary new cleaning product, he also will dwell on several peripheral points.

Location Hints

As an example, he said that the location of machines is often of vital importance to their cleanliness. "It's a terrible mistake to ever locate a bulk machine near cup drink vender. People will draw a cup of soda or coffee and sit it on top of your machine, with the result that liquid spills out and all over the globe. Also," he said "liquid will spill on the floor around a cup vender and people will transfer this to the pedestals of your machines."

The fact that it is physically

impossible for bulk vendors to service their machines as frequently as they would otherwise like means that many precautions, such as careful location of equipment, have to be considered. Quinn has another suggestion along these lines, too.

"I always make it a practice to get acquainted with the maintenance people in the location. Find out who does the cleaning up in the store and get to know them. In this way," Quinn explained, "you can suggest to these people that your machines should be dusted off as often as possible, preferably, every day during the ordinary routine cleaning."

Quinn doesn't advise making a side deal with store janitors or people on cleaning duty. "Rather," he said, "impress on them that the store is profiting from the machines and that a dirty or untidy machine reflects poorly on the store and doesn't take in as much money."

Route Technique

Wherever practical, Quinn's roulemen carry clean globes and replace the glass-work in each machine as they service the loca-

tion. In the case of non-food machines, such as capsule vendors, his men actually clean the machine right on location.

"You're talking about three or four minutes is all," Quinn says of the time involved for cleaning a machine in the store. "We use a spray gun for both the detergent and the sanitizing liquid," he said. "Our set up is such that no rinsing is necessary."

At the plant, Quinn's girls use three tanks for cleaning the glassware in machines. "One is our detergent, another is clear rinse and the third is our sanitizing solution. We also use sanitizing solution on all areas of the coin chutes where people handle the machine. We've discussed our techniques with health department officials and have al-

(Continued on page 87)

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢ \$14.50
N.W. Deluxe, 1¢ or 5¢ Comb. 12.00
N.W. 10-Col. 1¢ Tab Gum 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, White82
Afghan Crown Red Lip Pistachio Nuts58
Afghan Prince Red Lip Pistachio Nuts52
Indian Nuts, 5 lb. bag, per lb. 1.25
Cashew, Whole80
Cashew, Butts72
Peanuts, Jumbo45
Spanish32
Mixed Nuts60
Baby Chicks35
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct.48
Munchies, 16-lb. carton, per lb.39
Hershey-ets47

Wrapped Gum—Fleets, Topps, Bazooka & Pal, 4M pcs. \$14.00
Rain-Blo Ball Gum, 1800 per ctn. 6.25
Rain-Blo Ball Gum, 1800 printed per carton 6.40
Rain-Blo Ball Gum, 5250 per ctn. 8.35
Rain-Blo Ball Gum, 4250 per ctn. 8.35
Rain-Blo Ball Gum, 3500 per ctn. 8.35
Maltettes, 2400 per carton 8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.
Adams Gum, all flavors, 100 ct.45
Wrigley's Gum, all flavors, 100 ct.45
Beech-Nut, 100 ct.45
Hershey's Chocolate, 200 ct. 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Paris, Supplies, Stands, Globes, Brackets.
Everything for the operator. One-Third Deposit, Balance C.O.D.

MODEL 60 BULK-PAK



The popular Model 60 . . . now adapted to vend wrapped confections. Write for circular and prices.

Stamp Folders, Lowest Prices, Write

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Northwestern's Model 60 produces more profit per dollar of investment

Whether it's in a super-market or super service station, the Model 60 is an operator's profit package. Simple changes of the brush housing and merchandise wheel allow you to dispense all types of popular items. The Model



60 has the most foolproof coin mechanism in its field. Extra-wide chute and interchangeable globe accommodates all sizes of products. Model 60's attractive, modern design is sure to corner profits for you—at any location. Wire, write or phone for complete details.

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CORPORATION
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Phone: WHitney 2-1300

No Libel in Mo. Case

ST. LOUIS—U. S. District Judge James H. Meredith has dismissed the libel section of a suit by Jason Koritz & Four Jems, Inc., against the Ford

Gum & Machine Co. The lawsuit has now ground on for two years. The case, rescheduled for trial on four occasions, is now slated to go to the jury in U. S. District Court here Feb. 20.

Koritz originally filed suit for \$150,000, charging breach of tract and restraint of trade. After Ford Gum filed an \$85,000 counterclaim, Koritz submitted a second amended complaint which sought \$200,000 for alleged defamation. Koritz's third amended complaint setting out more detailed alleged damages sought to show action for pro quod libel but Judge Meredith ruled otherwise.

A full review of the case will appear here next week.

New Products

Note: The description of new bulk vending products listed here is based upon the item as viewed by Billboard. Any delivery date or availability mentioned has been supplied by the manufacturer. Please notify Billboard's Bulk Vending editor in New York if there is any discrepancy between the availability or promised date indicated and that as told to you by the manufacturer.—Ed.

LAWSON NOVELTY CO.

MONKEE ACTION RINGS. A special flicker-type display card heralds this new 10-cent item from Lawson. The eye-catching display yields a changing scene as the viewer walks past. The selection includes 12 different, full-color rings depicting the popular recording group.

MONKEES MINIATURE HIT RECORDS. Still another take-off item on the Monkees are these tiny replica records made of plastic and depicting one member of the group on one side and the title of a hit record on the other. A penny item, the assortment comes with its own display piece.

HEADQUARTERS FOR . . .

NEW ITEMS
HIGH QUALITY
LOW PRICES

You need all three to meet competition, and you need them NOW!

Write for complete price lists and name of our distributor in your territory.



The Penny King Company

2538 MISSION STREET • PITTSBURGH, PA. 15203
World's Largest Selection of Capsules and Charms
From Factories in Hong Kong & U.S.A.



HARRY T. STEPHENS, executive vice-president of the Automatic Retailers of America, receives an unusual honor as only the second U. S. civilian to be accorded the Order of San Carlos, in recognition of ARA's installation of a model food service at school for underprivileged children in Bogota, Colombia. Colombia minister Dr. Jose Camacho is making the award.

Sources Say Trade Need Not Fear Reagan Regime

• Continued from page 80

suggested during Governor Edmond G. Brown's administration, not Reagan's.

No Thoughts

The Reagan spokesman noted the coin industry was affected by a Los Angeles business license tax hike of 25 per cent last year but expressed no thoughts on future business license increases.

State CMMA officers did warn operators working in suburban areas, however, that local politicians can increase taxes without gaining higher authority or State approval. Suburban cities, also searching for new ways of filling depleted coffers, often slap taxes on both coin and vending machines.

Last year, the San Diego, Calif., city council decided against raising the license tax on coin and vending machines, but did approve boosting the city's basic business license tax.

City officials turned down a recommendation by a citizen-business license review committee to hike the license fee on coin-operated devices. The committee said that the license tax had not been subjected to a comprehensive review since 1942, and that every other city in San Diego County, and most others in the State, derive a larger amount of revenue per

capita from coin-operated machines.

New Study

The committee's recommendation relating to coin-operated machines was referred back for additional study.

Now, councilmen indicated they will begin a new study of coin machine taxes in about one month, after the committee and the city administration staff have prepared additional material on coin machines for council consideration.

Operators in Torrance, Calif., the third largest city in Los Angeles County (population more than 130,000) are living with a license fee ordinance that doubles, and in some cases triples, the city's previous license fees on vending and amusement machines.

The ordinance passed early last year, provides for fees of \$20 per year on music machines,

Bulk Distributors Assn. to Elect Officers During NVA

By EARL PAIGE

CHICAGO — The National Bulk Vendors Distributors Association will hold its annual election of officers during the April 5-8 National Vendors Association convention and trade exhibit in New Orleans' Monteleone Hotel.

Interim president, Jack Nelson of Logan Distributing Co. here, who is actually NBVDA vice-president, said, "Normally there's too much activity during the first part of the convention for us to get our meeting organized. We generally wait until the final day, which would

be Sunday this year." Nelson is currently serving out the presidency of Irwin Nable, now president of NVA.

The other officers of the association are Bernard Bitterman, Bitterman & Son, Kansas City, Mo., secretary-treasurer; directors Moe Mandell, president Northwestern Corporation, Morris, Ill.; Tom King, president, King & Co., Chicago; Earl Groutt, Vendall Distributing Co., Minneapolis, Minn.; Max Hurvich, Birmingham Vending Co., Birmingham, Ala.

Out in Kansas City Bitterman related that the past several months has found a good deal of correspondence from various association members but that there were few if any serious problems, a point Nelson also mentioned. "Our problems in the association," Bitterman said, "are mainly those of the operators we as distributors deal with every day."

Bitterman said that if there was any over-all problem it

GOODS & SERVICES

(BULK, MERCHANDISE, FOOD, DRINK & PERSONAL SERVICE VENDING)

\$35 per year on amusement machines and \$10 per year on cigaret vending machines.

In Hawthorne, Calif., the city council last week introduced an ordinance which would require vending machines to be covered by liability insurance.

A stamp would be provided as proof of insurance coverage. Fees set under the proposal are cigaret machines (\$7.50 per year per machine); merchandising vending machines operating on 5 cents or less (\$2); merchandise venders operating at more than 5 cents (\$4).

"When the State is not picking on the coin and vending industry," a CMMA spokesman said, "you can bet the local politicians are."

Convention Panel

• Continued from page 86

ways had excellent co-operation from them," he said, reflecting another important aspect of cleanliness on the route.

As for that product? Quinn said he is sure there are many excellent cleaning agents on the market but he's found one he thinks is revolutionary. "I'll bring some samples to New Orleans," he said.

On these and other points Quinn will expand during the April convention.

FEBRUARY SPECIAL

on
BULK VENDORS
NUTS & SUPPLIES
NORTHWESTERN 59
and 60 VENDORS

A-1 Condition
1¢ merchandise or
1¢ ball gum\$9.95 ea.
5¢ merchandise or 5¢ or
10¢ capsules 9.95 ea.

STANDARD TOPPERS
1¢ merchandise or
1¢ ball gum\$6.95 ea.

NEW ATLAS MASTER
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(5¢ or 10¢)\$11.95 ea.

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1¢ merchandise or
ball gum\$7.95 ea.
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Mixed Nuts (no Spanish) .55¢ lb.
Cashew Butts 79¢ lb.
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NOTE: Nuts & Beans available in 25-lb. cases only.

We carry complete stock of ALL bulk vending supplies, charms, ball gum, etc.

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See You Saw It in Billboard

New Equipment



Williams—Arctic Gun

Williams Electronic Manufacturing Corp., a Seeburg Corp. division, has just announced availability of its newest gun game. Called Arctic Gun, the new unit carries these features: a "Swinging Star" target (spinning type); black light with glowing targets and depth illusion scenery; "Traveling Bear" that turns around when hit; five disappearing animal targets; adjustable time feature; 25-shot minimum—35-shot maximum; "beat-this-score." Comes in Regular and Novelty models with an optional kiddie platform. 21½ inches wide, 35½ inches deep and 69 inches high.

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Manufacturers Representative
Acorn - Amco Distributor

MACHINES
GREAT MONEY MAKER
ACME ELECTRIC MACHINE
Sample ...\$28.50
4 and up... 23.50
Batteries \$1.00
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HOT - HOT
10c VEND ITEMS
(all 250 per bag)
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(3 per capsule)
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Finger Puppets 8.00
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Jokes & Tricks 5.00
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Parts, Supplies, Stands & Globes.
Everything for the operator.
One-third deposit with order,
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THE TITAN II

The Titan II vends all types of bulk merchandise and capsules, including wrapped gum. It is the ultimate in mass merchandise display and stimulates greater sales through outstanding point-of-purchase impact. New features include a larger coin box with enclosed receptacle that channels all coins into coin box without spilling. All dispenser wheels are interchangeable with the Standard Acorn line for easy conversion from one product to another. It also is available with interchangeable service head designed for versatility and convenience. The new slip-out mechanism makes coin conversion easy; built-in wheels and handle make the Titan II easy to move.

Time payments available on OAK Machines through all distributors.

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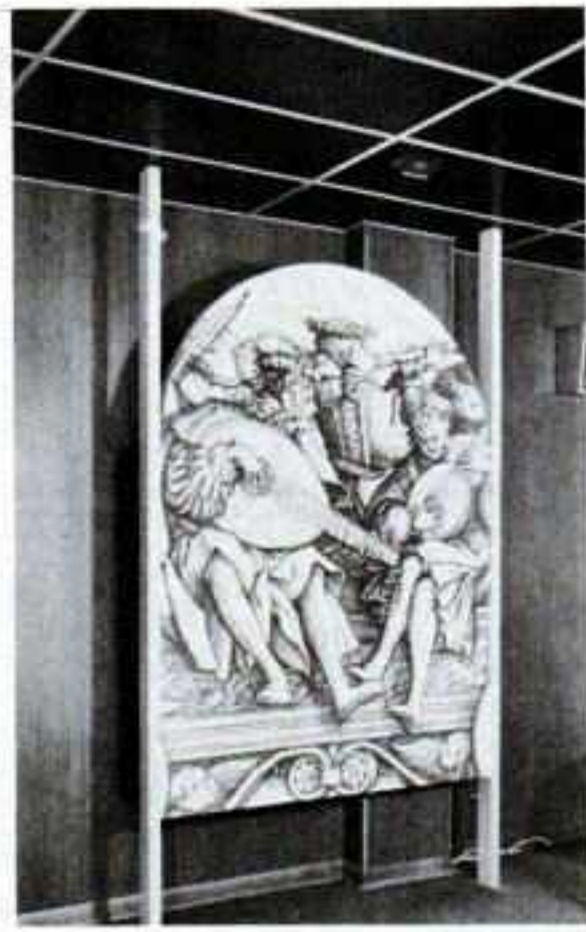


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JAWBREAKERS
YOU'VE SAID A MOUTHFUL!!!

HUGE, SHINY, BEAUTIFUL COLORS
UNLIMITED SHELF-LIFE, LOVE HEAT
72 ct. — 190 ct. — 600 ct.

Pat and Lyn
CANDIES

DELIVERED TO YOU BY THE WORLD'S LARGEST
BULK VENDING CANDY MANUFACTURER!
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DISTRIBUTOR INQUIRIES INVITED



ROCK-OLA HAS FURNISHED a completely modernized showroom as part of the factory's multimillion-dollar remodeling program in Chicago. Also now in use are new cafeteria facilities for office and plant personnel. Above photos show views of the new music and vending salon.

ALL MACHINES READY FOR LOCATION

| | |
|---|----------|
| CC Corvette | \$895.00 |
| Bally Champion Horse | 345.00 |
| United Capri | 295.00 |
| United Savoy | 95.00 |
| United 7 Star | 225.00 |
| AMI JEL 200 Sel. | 295.00 |
| AMI J120 | 155.00 |
| Rock-Ola 1458 | 155.00 |
| Rock-Ola 1468 | 195.00 |
| Seeburg DS 100 | 495.00 |
| Seeburg Q | 325.00 |
| Wurlitzer 2610 | 395.00 |
| AMI WQ 120 & 200 Wall Box | 35.00 |
| Seeburg 3W1 Wall Box, As Is, But Complete | 5.00 |
| Seeburg E1 Cigaret Machine | 65.00 |
| Seeburg E2 Cigaret Machine | 95.00 |
| Eastern, 22 Col. | 45.00 |

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Hal Shinn to SCCOA Helm

• Continued from page 80

dent, Shinn made a motion that an executive committee be formed to help guide the organization between quarterly meetings. He suggested that it be composed of the president and three vice-presidents, the four past presidents and Horace Andrews of Inman, S. C.

His proposal was that Andrews serve for one year so that there would be five men in addition to the four officers on the executive committee. After the first year, the past presidents would go off one at a time after they had served five years each.

Royce A. Greene Sr. of Andrews, the first president of the association, would go off the executive committee first. Rotating off after him would be

Ashby W. Bradford of Sumter, A. L. Witt of Spartanburg and Keels.

Shinn said the men serving on the executive committee would have the best interests of the association at heart. Some of them are former presidents and they are still interested in the association they helped to bring along," he said, adding, "the vice-president expect some day to be president of the association."

The proposal for the executive committee was adopted unanimously.

April Meeting

The association voted to hold its April meeting in Sumter in honor of Barwick, new third vice-president. The date will be announced when accommodations are secured.

Directors of the association are Jerry Palassis of Charleston, Walter Hearn of Williston, J. P. Broughton of Sumter, G. M. Harrison of Darlington, Jim Faulk of Columbia, Jack Burwell of Spartanburg, Joe Floyd of Anderson, Cral L. Bell of Greenwood, Horace Cannaday of Charleston, Cecil Parsons of Greenville, W. T. Campbell of Columbia, Henry Price of Georgetown, J. C. Brookley of Greenville, R. F. Moore of Charleston, Royce A. Green Sr. of Andrews and J. M. Brown of Gaffney.

Good Image SCCOA's Aim

• Continued from page 80

the successful Community Chest drive in community.

"There are many businesses that are shady but are looked upon as being perfectly legitimate. On the other hand you are in a business that is perfectly legitimate, but it is looked upon by some people as being shady."

"What you do as individuals has a lot to do with how people view your business. Do you give to your community or do you only take from it. Do you assist with community problems, or do you just stay in the background?" Willis asked "You have the know-how to assist because you are successful businessmen in a highly competitive field. Do you share with your fellow community members this expertise?"

Kansas City Assn. Meets

• Continued from page 80

Council, conducted the meeting and welcomed three new members of the metropolitan group here.

Attorney Speaks

Association attorney Henry M. Fox led a discussion on ways in which members could provide a better service to locations by being informed on the present liquor laws in the city and State. He detailed a clearer interpretation of some of the new aspects of the beverage control measures here.

Another discussion was directed toward whether or not the current liquor laws are adequate as far as the operator's business is concerned. The subject of loans to locations and the responsibilities of both the operator and the location owner in the implementation of contracts was reviewed by Fox and discussed by the group.

The three new members are Junior Filger, Filger Enterprise Amusement; Robert Gilbert, Gilbert Amusement, and Phil Davis, Phil's Music.

John Masters Jr., president of the out-State association and a member of the group here, told the members of the plans for a proposed general meeting in St. Louis which will be discussed next week (7) when the Missouri Coin Machine Council meets at Moberly.

Members were also informed that John Balk, owner of Midwest Distributing Co. here, was back at work following a bout with the flu.

Two Cities Talking of Ban

• Continued from page 80

offensive. The Los Angeles building committee had requested city departments to consider requiring hot dog stands and food establishments to build enclosures that would bring the jukeboxes inside.

The San Diego anti-noise ordinance, drafted by Frederic G. Dunn, deputy county counsel, would regulate excessive noise from phonographs, loudspeaker systems, radio and television sets and a variety of other city noises including animals, birds and humans.

Supervisor Henry A. Boney, who suggested that the ordinance in its present form may be too strict, said he wondered if it would force operators of dairies near residential areas "to muffle their cows between 10 p.m. and sunrise."

Under the law, San Diego law enforcement agencies could take action against any coin operator or location which was a

source of unnecessary noise. Violation of the law would constitute a misdemeanor. Places which emanate too much noise could be designated as a public nuisance.

The Los Angeles building committee request also would force location owners not to pipe jukebox and radio music outside the location. San Diego's proposal also limits the use of musical instruments in locations.

Jukebox operators and location owners in Los Angeles had the support of police, building and safety and planning departments in a move designed to table the request before it reaches the city council.

Calvin Hamilton, planning director, calls the proposed program "unworkable and unwise." He labels the request unrealistic because more than 4,000 hot dog stands and food establishments and several hundred jukeboxes and amusement games are involved.

HERE'S THE NEW 1968 GAME (A Year Ahead of Its Time!)

CHICAGO COIN'S

Park Lane

6-PLAYER PUCK BOWLER



Length 8' 10"

FASTER PLAY

No Waiting to Shoot Second Shot! Average Game Time Is Less Than 1 Minute!

2 PLAYS 25¢

Adjustable for 10¢ Play

PROFIT-PROVEN FEATURES

• KEEP STRIKING FEATURE

If Player Makes a Strike, He Keeps Shooting Until He Misses. Strike Values Vary Each Frame.

• CALL STRIKE FEATURE

Player Pressing Call Strike Button Before Shot, Scores Double If Strike Is Made. Missed Call Strike Gives No Score.

- REGULATION
- STEP-UP
- FLASH-O-MATIC
- DUAL-FLASH

- Wide Walnut Formica Hand Rails.
- Extra Protection—With All Steel Double Door... Pilfer Proof Cash Box.
- New Brilliantly Lit Scoring Drums and Pins.



GOING STRONG!

SUPER-SCOPE • FLAIR • FESTIVAL

CHICAGO COIN MACHINE DIV.

CHICAGO DYNAMIC INDUSTRIES, INC.

1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

SCCOA MEET

A Ticklish Pool Case

• Continued from page 80

was asked to write a clarifying opinion based on the statutes, the Supreme Court's ruling and Judge Grimball's order.

Reginald Brown, an associate of Mr. Hyman who has worked closely with the association on the case, told the association that the opinion, written by assistant attorney general J. C. Coleman, says:

"If the principal business of a place in which pool tables, one or more, is something other than operation of pool tables, such a place is not a poolroom and is not subject to be licensed or regulated as such."

Mr. Brown explained that if a service station has pool tables in the back, it is exempted from regulation as a poolroom because the principal business is

other than operation of pool tables for profit.

Other Points

Other points in the opinion are:

1. The size of the table is of no importance in determining whether or not the place is a poolroom.

2. The fact that the small tables are licensed under a different section of State law and at a different rate makes no difference in such a determination.

3. A poolroom subject to the regulations, that is to say closing hours, bonds and other restrictions, is subject whether the tables are large or small.

4. If the principal business of a place is the operation of pool tables for profit, such a place is a poolroom and subject to be regulated as such whether the tables are large or small.

Seeburg Releases 6 LP's

CHICAGO — During the weeks of Jan. 23 and 30, the Seeburg Corp. is releasing six new 7-inch stereo albums for jukebox play. The releases are part of a new three-per-week Little LP issue program, announced Seeburg national promotion manager Stanley Jarocki last week (Billboard, Jan. 21).

The new titles are "Winchester Cathedral" by the New

Vaudeville Band on Fontana; "Moonlight and Roses" by Wayne King on Decca; "The Classic Roy Orbison" on MGM; "The Exciting Wilson Pickett" on Atlantic; "You Ain't Woman Enough" by Loretta Lynn on Decca and "Campus Concert" by Erroll Garner on MGM.

Seeburg has ordered a record quantity of the smash hit, "Winchester Cathedral."

UJA Dinner in Philadelphia

PHILADELPHIA—The Coin Machines Division in behalf of the 1967 Allied Jewish Appeal, officially launched an industry-wide drive in behalf of the charity campaign at a dinner held here recently at the Locust Club. Harry Stern, president of the Amusement Machines Association of Philadelphia, is chairman of the AJA Coin Machines Division.

Dinner sponsors, along with Stern, were David Rosen, who heads the Rowe AMI distributing firm bearing his name; Joe Ash, president of Active Amusement Co., Rock-Ola distributor; Marvin Stein, executive officer of Automatic Music Systems, Inc., local Seeburg distributor, and Al Rodstein, president of Macke Vending Company here.

Featured speaker at the meeting was Donald B. Hurwitz, executive director of the Federation of Jewish Agencies which supervises the Allied Jewish Appeal campaign.

January Jones Wins Award

CHICAGO—Vocalist January Jones, currently appearing at the Empire Room of the Palmer House here, was awarded the annual Scopistar award last week.

The award, which goes to Scopitone artists which are most popular during the year on machines throughout the country, was presented to Miss Jones by Scopitone chairman, A. A. Steiger, at an Empire Room ceremony. She made her first Scopitone film in April, 1965.

Reward to Police

SAN ANTONIO—Two alert policemen are richer by \$100 apiece after recovering a jukebox which was stolen from a cafe here. The phonograph was operated by W. S. Vaughn, Acme Novelty Co., who told a local columnist the phonograph's serial number and said he was offering a \$200 reward.

There's Room In Seeburg's March Schools

CHICAGO — The January and February Seeburg factory service schools are filled to capacity, technical training division manager, F. E. Woodhull, announced last week, but space is available in the March and April classes.

"To avoid disappointments," he urged, "turn in your applications as far in advance of the actual school dates as possible. The March-April class schedule is as follows:

School No. 108 (cold drink vender and coffee vender) starts Monday, March 6, and ends Friday, March 10.

School No. 109 (phonograph and consolette) starts Monday, March 13 and ends Friday, March 17.

School No. 110 (cold drink and coffee venders) starts Monday, April 3 and ends Friday, April 7.

School No. 111 (phonograph and consolette) starts Monday, April 10 and ends Friday, April 14.

Allowance

All sessions begin at 8:30 a.m. and are held at the company's classroom at 1010 W. Weed Street on Chicago's near north side.

Students are referred to the school through Seeburg distributors. The company gives each student a per diem allowance to cover hotel room, meals, cab fares while in Chicago. The dis-

tributor pays one-half the student round-trip transportation to Chicago. The other half of the transportation cost is picked up by the serviceman and/or his operator-employer.

The Seeburg school has been functioning for over two years and has graduated well in excess of 1,000 students. The classes, limited to about 15 men, are always filled far in advance.

Valley DEMANDS ONE STANDARD

Excellence



6 POCKET POOL
and Exclusive
BUMPER POOL

CREATORS OF THE NEW
2 1/4" MAGNETIC CUE BALL

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333 Morton Street • Bay City, Michigan • 892-4536

Reconditioned SPECIALS Guaranteed

| PIN BALLS | | BOWLERS | | ARCADE | |
|----------------------------|-------|--|-------|--------|--|
| BALLY | | | | | |
| SHEBA, 2-PI. | \$275 | UNITED BALL BOWLERS | | | |
| BIG DAY, 4-PI. | 325 | CLASSIC | \$250 | | |
| 2-IN-1, 2-PI. | 265 | FROLIC | 275 | | |
| MAD WORLD, 2-PI. | 250 | 7 STAR | 275 | | |
| BONGO, 2-PI. | 205 | HOLIDAY | 310 | | |
| THREE IN LINE, 4-PI. | 210 | TROPICS | 325 | | |
| | | ALAMO | 325 | | |
| WILLIAMS | | | | | |
| BIG INNING | \$215 | SPECIAL! MIDWAY MYSTERY SCORE \$275 | | | |
| DOUBLE PLAY | 325 | | | | |
| CHICAGO COIN ARCADE | | | | | |
| ALL STAR BASEBALL | \$225 | | | | |
| BIG LEAGUE BASEBALL | 350 | | | | |
| CHAMPION RIFLE RANGE | 265 | | | | |

Write for complete 1967 Catalog of Phonographs, Vending and Games.
Established 1934



ATLAS MUSIC COMPANY

Cable: ATMUSIC—Chicago
2122 N. WESTERN AVE., CHICAGO, ILL. 60647. ARmitage 6-5005



A. A. STEIGER, board chairman of Tel-A-Sign, Inc., parent company of Scopitone, Inc., left, with Ben Gordon, president of Valley Distributors, New Britain, Conn., and Scopitone film star Princess Leilani. The occasion was a recent debut of the Scopitone unit as Valley became exclusive distributors in Connecticut and Western Massachusetts.

Williams[®] arctic GUN

REGULAR OR NOVELTY MODELS

- 25 Shots Minimum — 35 Shots Maximum.
- Swinging Star Target That Spins When Hit.
- Traveling Bear Turns Around When Hit.
- 5 Disappearing Animal Targets.
- Black Light With Glowing Targets & Scenery In Depth.
- Time Feature — Adjustable.
- Beat This Score Feature.

- Standard Chute — 10c
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SIZE
24 1/2" Wide
35 1/2" Deep
69" High
318 lbs. Crated Wt.

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CABLE ADDRESS WILCOIN CHICAGO
AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR

Sandler Joins Sandler Staff

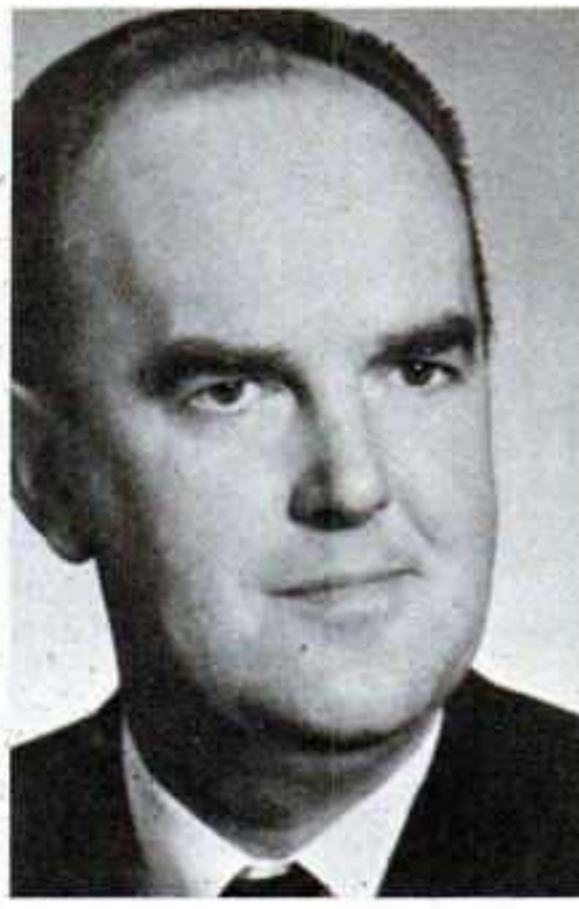
MINNEAPOLIS — Hy Sandler, formerly general manager for Lieberman Enterprises here, has been named to the staff of Sandler Vending Co., likewise a Minneapolis distributorship.

The announcement came last week from Irving R. Sandler and R. Warren Sandler, chairman and president, respectively, of the outlet for Wurlitzer, Automatic Products, Midway, Valley and American Shuffleboard.

The name of the company was changed from Sandler Distributing Co. to Sandler Vending last year, reflecting the firm's diversification into vending lines.

Hy Sandler entered the industry as a routeman following World War II, became a salesman for Wurlitzer in 1948 and later entered home entertainment products sales before joining Lieberman in 1956.

"We have completed a very successful year," said Irving Sandler. "The addition of my brother, Hy, puts us in a position for further expansion and diversification. His 20 years of experience in the coin machine and music business will be put to good use in assuring us many



L. B. (BERT) JACOB has been named Wurlitzer's special representative for Canada. In making the announcement last week, Wurlitzer manager of sales Robert H. Bear said Jacob will represent the phonograph division, calling on distributors and operators. Jacob has been associated with Dale Distributing, Ltd. of Vancouver, B. C., a Wurlitzer distributor. He is a former operator and has been in the business since 1940.

more successful years in the future."

The Sandler firm was founded in 1945.



LEO PACANOWSKI, who joined Wurlitzer early last year as field auditor, has been named assistant credit manager at the North Tonawanda division. A credit field veteran, Leo believes in the letter "L." His wife's name is Louis, his four children are named Lloyd, Lawrence, Laurie, and yes, Leo Jr.



NATHAN HOCKMAN, for the past three years with Seeburg distributor organizations as a vending sales manager, has been named regional sales manager for Wurlitzer in the Northeastern U. S. For Nat, it will mean returning to familiar surroundings in the Westchester County, New York, area.

**When Answering Ads
Say You Saw It in Billboard**

Coming Events

Feb. 6—Columbus, Ohio Coin Operators Association, meeting, site to be announced.

Feb. 7—Music Operators of Connecticut, meeting, 242 Trumbell Street, Hartford.

Feb. 7—Missouri Coin Machine Council, meeting, Ramada Inn, Moberly.

Feb. 7—Summit County, Ohio Music Operators Association, meeting, site to be announced.

Feb. 9—Recorded Music Service Association of Chicago, annual election of officers meeting, Water Tower Inn, Chicago.

Feb. 15—Arkansas Music Operators Association, board of directors meeting, Albert Pike Hotel, Little Rock.

Feb. 26-28—Western Convention & Candy Show, yearly meeting, Century Plaza Hotel, Los Angeles.

Mar. 3-4—National Automatic Merchandising Association, spring regional meeting, Ambassador Hotel, Chicago.

Mar. 3-4—California Automatic Vendors Council, annual meeting, Holiday Inn Riviera Hotel, Palm Springs.

Mar. 10-11—National Automatic Merchandising Association, spring regional meeting, Monteleone Hotel, New Orleans.

Mar. 17-18—National Automatic Merchandising Association, spring regional meeting, Terrace Hilton Hotel, Cincinnati.

Mar. 23—Amalgamated Music Operators Association of Miami, regular meeting, site to be announced.

Mar. 31-Apr. 1—National Automatic Merchandising Association, spring regional meeting, Claridge Hotel, Atlantic City.

Apr. 5-8—National Vendors Association, annual convention & trade show, Monteleone Hotel, New Orleans.

Apr. 7-8—National Automatic Merchandising Association, spring regional meeting, Charleston Inn, Charleston, South Carolina.

Apr. 8-12—National Association of Tobacco Distributors, annual trade show and convention, New York City.

Apr. 14-15—National Automatic Merchandising Association, spring regional meeting, Sheraton Plaza Hotel, Boston.

Apr. 21-22—Illinois Automatic Merchandising Council, meeting, Lake Lawn Lodge, Delavan, Wisconsin.

May 5-7—Pennsylvania Automatic Merchandising Council, meeting, Host Farm, Lancaster, Pennsylvania.

May 19-21—North Carolina Vending Association-South Carolina Automatic Merchandising Association, annual meeting, Myrtle Beach, South Carolina, site to be announced.

May 20-21—Kansas Tobacco-Candy Distributors & Vendors, yearly convention, Lassen Hotel, Wichita, Kansas.

May 21-25—National Restaurant Association, yearly convention, McCormick Place, Chicago.

May 27-31—National Confectioners Association, 84th Annual Convention, Conrad Hilton Hotel, Chicago.

June 16-18—Minnesota Automatic Merchandising Council, meeting, Izzatys Lodge, Mille Lac Lake, Minnesota.

July 29-Aug. 1—National Candy Wholesalers Association, national convention and trade show, Washington Hilton Hotel, Washington, D. C.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Michigan.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, site to be announced.

Oct. 19-21—Ohio Association of Tobacco Distributors, annual convention and trade show, the Neil House, Columbus, Ohio.

Oct. 25-26—Music Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.

Oct. 28-31—National Automatic Merchandising Association, 22nd annual convention and trade show, site to be announced.

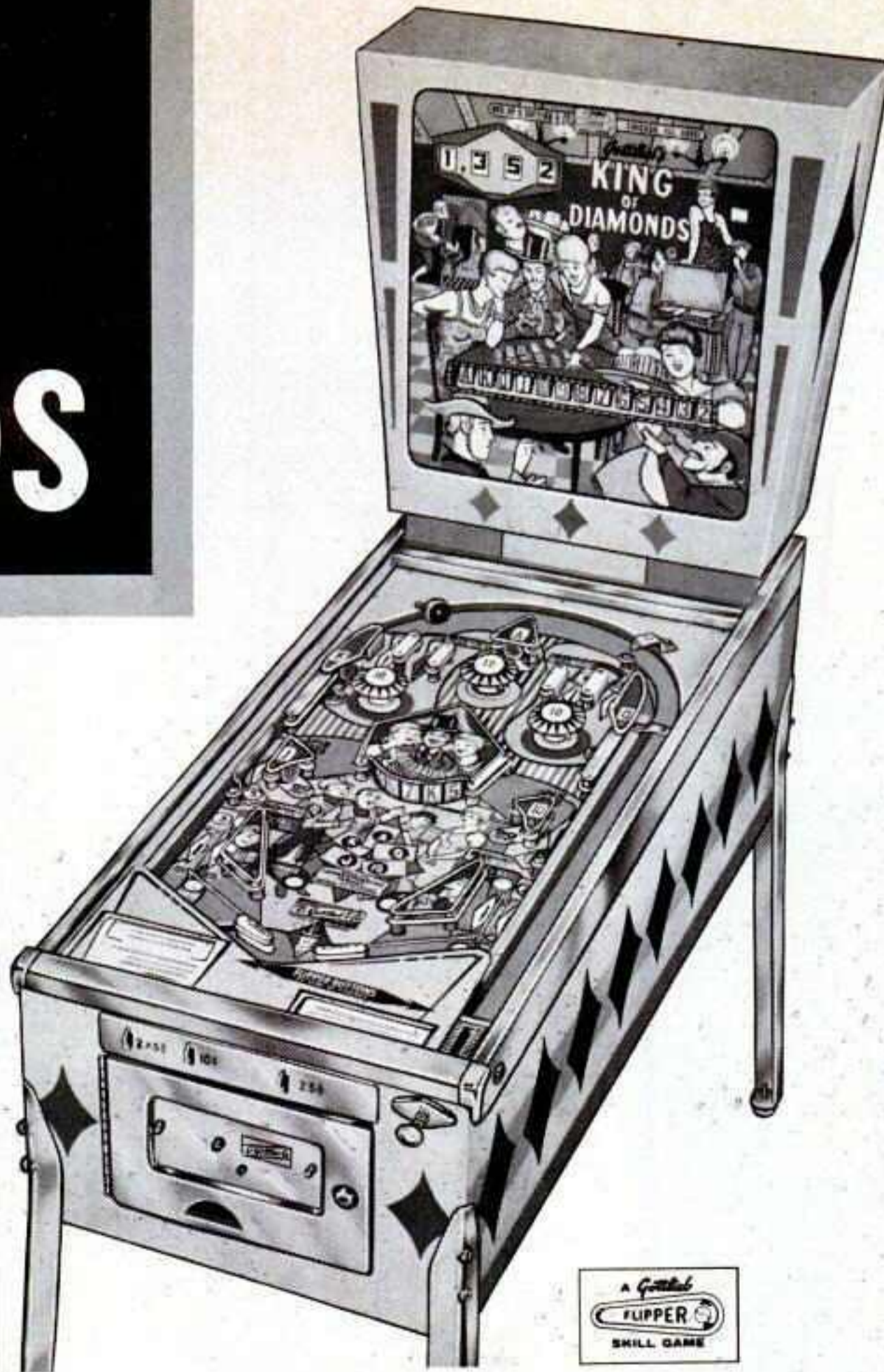
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Gottlieb's

KING OF DIAMONDS



A Gottlieb
FLIPPER
SKILL GAME

- ◆ Colorful DROP-CARDS in lightbox indicate when cards are scored.
- ◆ 8 rollovers 5 bull-eye targets and carousel targets score cards Ace through Deuce.
- ◆ Dropping cards 2 through 9 lights rollover for special.
- ◆ All cards down score special and relight one of 5 bulls-eye targets for special.
- ◆ Electric AUTO-BALL LIFT speeds play.
- ◆ New ultra-efficient "DECAGON" scoring units.
- ◆ New ALL STAINLESS steel front molding.
- ◆ New ILLUMINATED score-card holder contains new ball-in-play and game over indicators.
- ◆ Available with TRIPLE coin chute combinations.
- ◆ 3 or 5 ball play option.

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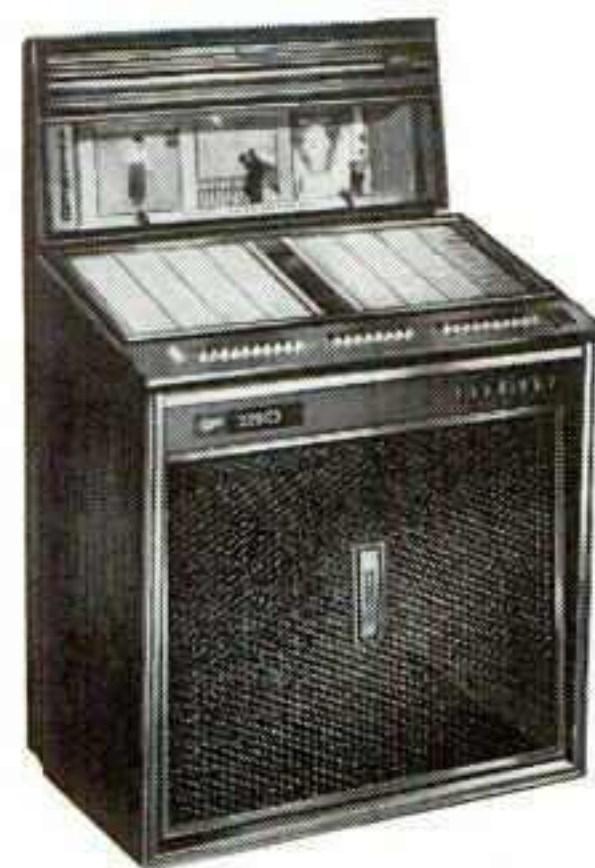
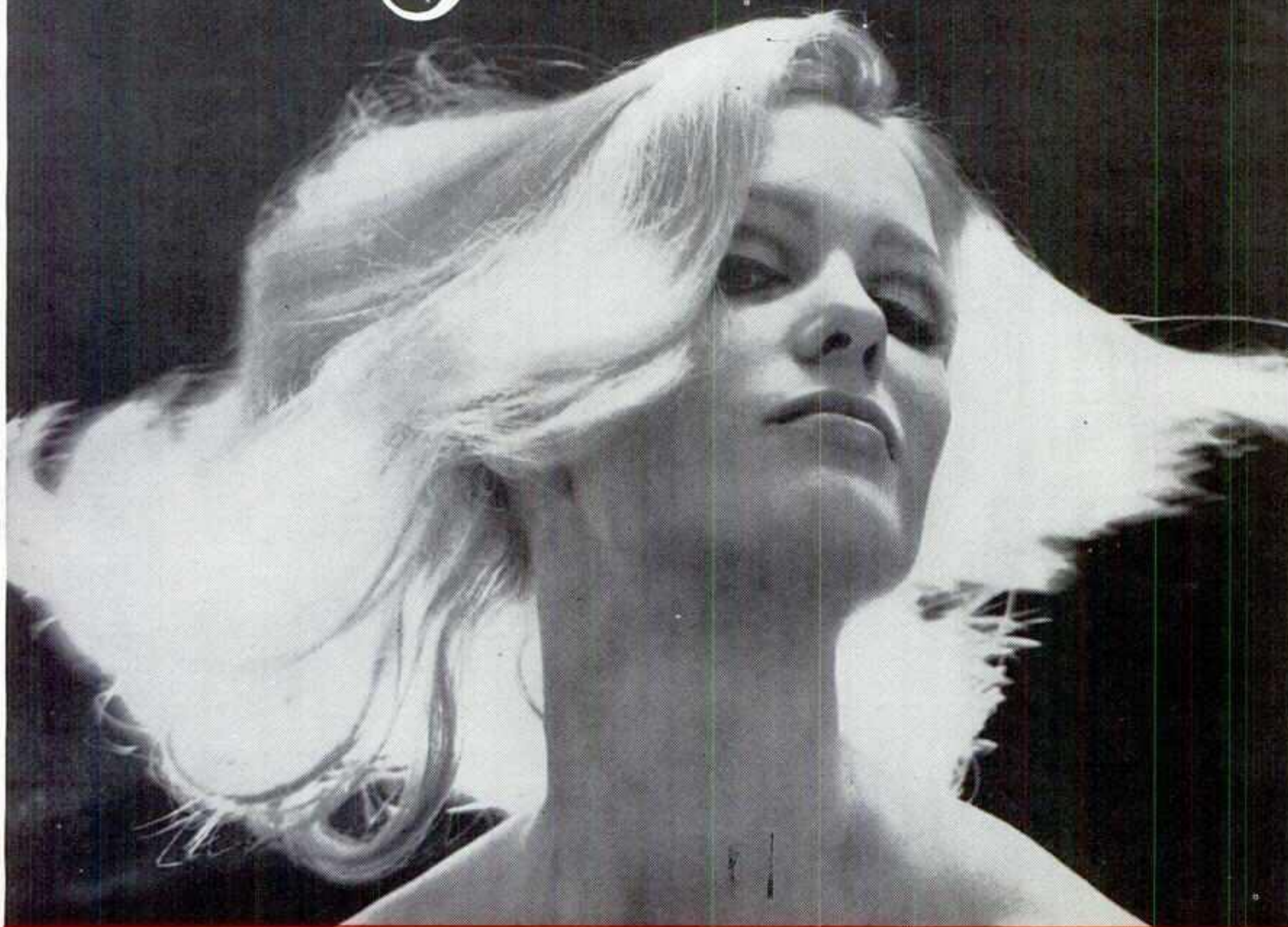
D. Gottlieb & Co.

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FEBRUARY 4, 1967, BILLBOARD

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The little Swinger that pays off BIG



Rock-Ola GP/160/Model 432

A triumph of engineering design. Puts full dimensional sound and 160 selections into one slim, trim cabinet. Features famous Rock-Ola Stereo-Monaural 33 $\frac{1}{3}$ and 45 rpm intermix, plus all-mechanical selector mechanism, plus Revolving Record Magazine. (L.P. pricing optional)



Rock-Ola GP/Imperial Model 433

Stereo-Monaural Phonograph plays 160 selections. Trim, elegantly styled to complement the most lavish surroundings. Features famous Rock-Ola Revolving Record Magazine, exclusive mechanical selector system, full-dimensional sound panel and easy-to-read title strips. Inter mixes 7" LP albums, 33 $\frac{1}{3}$ and 45 rpm records.

ROCK-OLA'S NEW CONCERTO

opens small locations
to **BIG TIME TAKE**

It's a smash! A beautifully compact, swingin' music maker that'll open the door to even the small marginal locations in your territory. The Concerto is in keeping with the Rock-Ola tradition for big sound and stereo-monaural excellence that encourages big play... but at a cost so small, it brings an almost instant return on your investment.

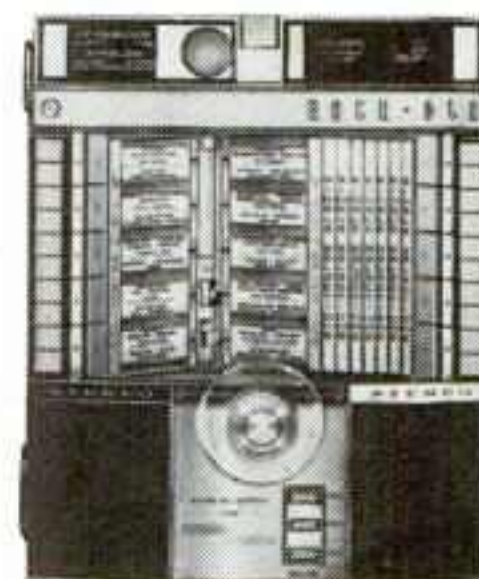
Smartly designed with gleaming anodized aluminum and coal black accents, it features famous Rock-Ola Mech-O-Matic Intermix for 33 $\frac{1}{3}$ and/or 45 rpm records. The Rock-Ola Concerto joins a proud family of Rock-Ola Swingers that now includes a Rock-Ola Music Maker for every size and type location—from the smallest to the largest. Rock-Ola music makers are real swingers anywhere—everywhere! Rock-Ola Manufacturing Corporation, 800 North Kedzie Avenue, Chicago, Illinois 60651.



ROCK-OLA CONCERTO
100 selection—Model 434

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... the dependable line of
money-makin' music makers



Model 500 Phonette Wallbox

Individual listening pleasure from 160 selections. Personal volume controls. Mounts anywhere. Program 33 $\frac{1}{3}$ and 45 RPM records. Stereo or monaural. 50¢ coin chute optional. Model 501, 100 selections.



POP SPOTLIGHT

THE BEST OF SAM THE SHAM & THE PHARAOHS

MGM E 4422 (M); SE 4422 (S)

The group has a red hot package which should skyrocket onto the charts in short order. From their first big hit "Woolly Bully" to their recent "The Hair on My Chinny Chin Chin," they rock and roll their way through other big ones, "Ring Dang Doo" and "L'il Red Riding Hood," among others.



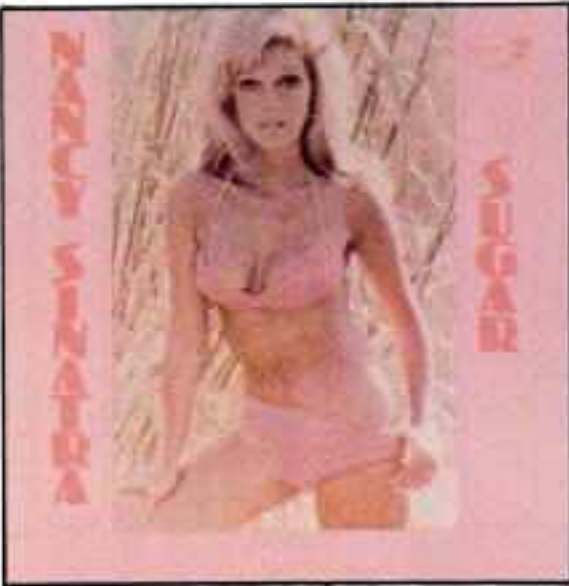
Reviews

POP SPOTLIGHT

SUGAR

Nancy Sinatra. Reprise R 6239 (M); RS 6239 (S)

The "Sugar" is accented with just a dash of spice in this outstanding Nancy Sinatra package. The program features a raunchy rendition of "Hard Hearted Hannah," a honky "Limehouse Blues," and the easy swingin' "All By Myself" is a beauty. The Billy Strange arrangements in this top Lee Hazlewood production are perfect.

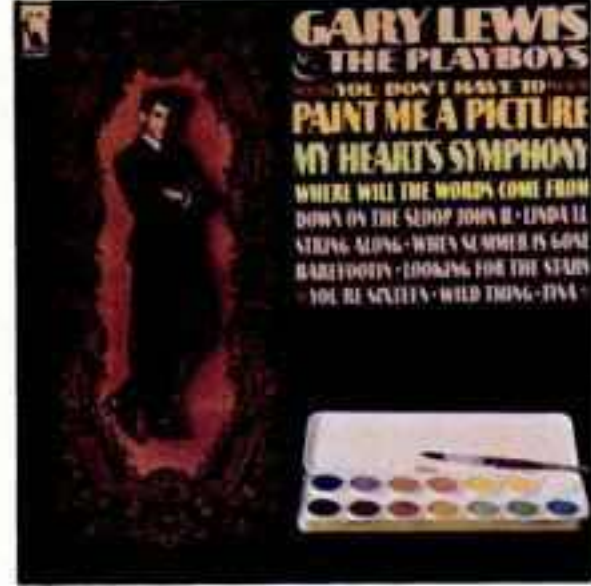


POP SPOTLIGHT

(YOU DON'T HAVE TO) PAINT ME A PICTURE

Gary Lewis & the Playboys. Liberty LRP 3487 (M); LST 7487 (S)

Highlighting three of his recent hits, "My Heart's Symphony," "Where Will the Words Come From" and the album's title tune, Lewis and the boys have come up with a hot package that will head straight for the charts. They rock throughout. "Barfootin'" and "Sloop John B" are standouts.



POP SPOTLIGHT

GREEN, GREEN GRASS OF HOME

Tom Jones. Parrot PA 61009 (M); PAS 71009 (S)

Jones should soon find himself on the LP charts with this exciting album follow-up. The diversified program finds Jones in many varied moods—from a Latin swing treatment of "My Prayer" to a sentimental "My Mother's Eyes." He rocks "Kansas City" and offers a powerful blues version of "Georgia on My Mind."



POP SPOTLIGHT

TRINI LOPEZ IN LONDON

Reprise R 6238 (M); RS 6238 (S)

Lopez adds swing to an already swinging program of pop tunes, and with his ease and style comes up with one of his most potent albums to date. He's in top form as he moves through Don Costa's rhythm arrangements of "Strangers in the Night," "Mame" and his current single, "Gonna Get Along Without Ya' Now." His "I Wanna Be Around" is a highlight.

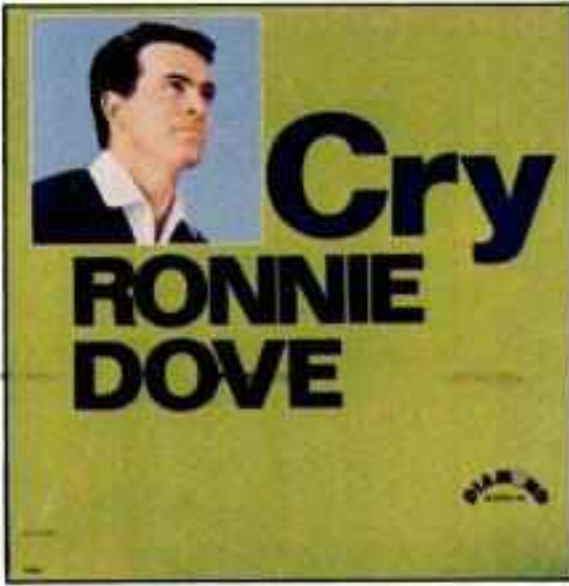


POP SPOTLIGHT

THE HOLLIES—STOP! STOP! STOP!

Imperial LP 9339 (M); LP 12339 (S)

A highly commercial package is this offering by Britain's Hollies. Built around their big Hot 100 item "Stop, Stop, Stop," they offer a top program of original material, which should please their many fans. The tempos vary, but the beat is always there. "High Classed" and "What Went Wrong" share the spotlight.



POP SPOTLIGHT

CRY

Ronnie Dove. Diamond D 5007 (M); SD 5007 (S)

Dove's revival of the Johnnie Ray smash "Cry" was a big chart item, and this album followup is a natural for repeating the success. He offers outstanding performances on a number of other Ray hits including "Tell the Lady I Said Goodbye," "Little White Cloud That Cried," "It's the Talk of the Town" and "Years of Tears."



POP SPOTLIGHT

MORE THAN MUSIC

Mystic Moods Orchestra. Philips PHM 200-231 (M); PHS 600-231 (S)

Following the success of their first two releases, the Mystic Moods Orchestra offers this beautiful entry, which should prove to be their biggest yet. Sounds abound under the lush string arrangements enhancing the moods. "Born Free," the themes from "Grand Prix" and "The Sand Pebbles" and a haunting "Symphony" are highlights.



POP SPOTLIGHT

98.6/AIN'T GONNA LIE

Keith. Mercury MG 21102 (M); SR 61102 (S)

Keith's album debut centers around his two singles hits "Ain't Gonna Lie" and "98.6" and it should be equally successful. With a program featuring all new numbers, "To Whom It Concerns" and "The Teeny Bopper Song" are highlights. "Tell It to Me" is strong enough to step out on its own as a single.

POP SPOTLIGHT

GUITAR FREAKOUT

The Ventures. Dolton BLP 2050 (M); BST 8050 (S)

The Ventures "freakout" on some of the big current hits, and come up with a sales winner. With their guitars, they rock "Standing in the Shadows of Love," "I'm a Believer" and "Wack Wack," along with new numbers "Mad East" and "Paper Airplane." Their instrumental interpretation of "Snoopy Vs. the Red Baron" is a gem.



POP SPOTLIGHT

I WANT TO BE WITH YOU/I'M GONNA MAKE YOU LOVE ME

Dee Dee Warwick. Mercury MG 21100 (M); SR 61100 (S)

Miss Warwick broke into the Hot 100 with her powerful performance of the "Golden Boy" hit "I Want to Be With You" and was equally successful with her follow-up single "I'm Gonna Make You Mine." With both leading off this album, she can't miss.

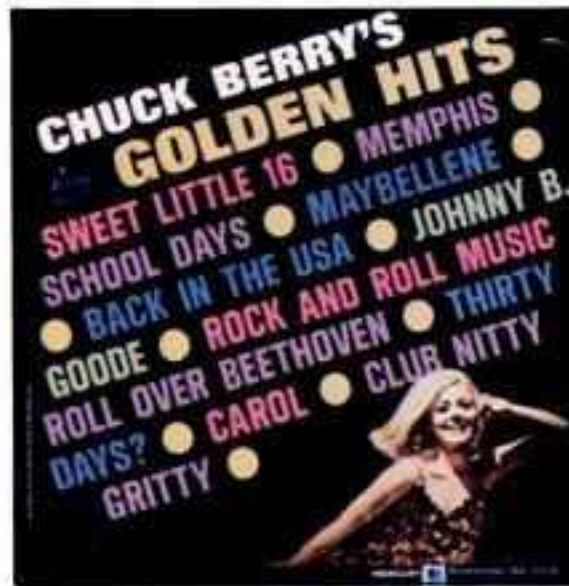


POP SPOTLIGHT

CHUCK BERRY'S GOLDEN HITS

Mercury MG 21103 (M); SR 61103 (S)

Take the biggest of the Chuck Berry hits, put them together under one cover and the result is a great rock package destined to be a top sales item. Highlights of his outstanding career from the early "Maybellene" and "Roll Over Beethoven" to the later "Johnny B. Goode" and "School Days" are sure to please the Berry fans.



COUNTRY SPOTLIGHT

UNMITIGATED GALL

Faron Young. Mercury MG 21110 (M); SR 61110 (S)

No stranger to the charts, Faron Young has another hot contender in this top-notch LP built around his singles hit, "Unmitigated Gall." He's in top form on "You Don't Treat Me Right" and his previous hit "My Dreams," and his treatment of "I Just Don't Know How to Say No" is just one of the many highlights.



COUNTRY SPOTLIGHT

THE NASHVILLE SOUND OF RED SOVINE

Starday SLP 396 (M); SLP 396 (S)

Sovine performs some of the biggest of the current country hits in his usual fine style, including Billy Walker's "Bear With Me a Little Longer" and Jac Green's "There Goes My Everything," along with his own "I Didn't Jump the Fence." His reading of "The Letter" is especially effective. Another winner for Sovine.

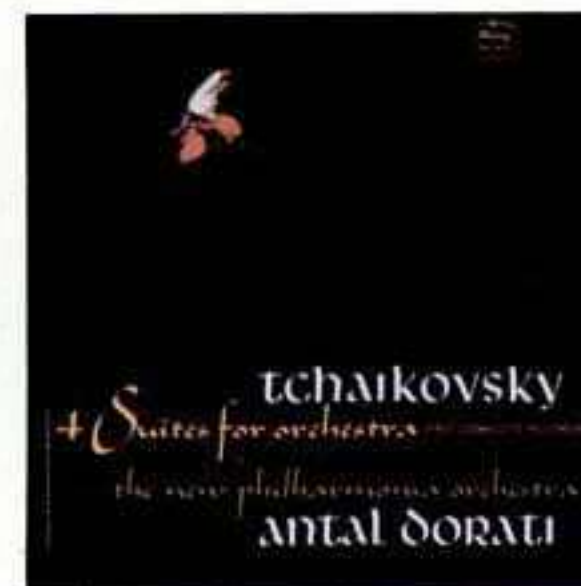


CLASSICAL SPOTLIGHT

GOUNOD: FAUST

Sutherland/Corelli/Ghiaurov/London Symphony (Bonynge). London A 4433 (M); OSA 1433 (S)

Three of opera's brightest vocal stars help make this a desirable four-LP package. Richard Bonynge capably conducts, but it is the vocalists who will sell this set. Sutherland is brilliant in the Jewel Song and finale trio. Corelli's high notes shine. Ghiaurov's Mephistopheles great.

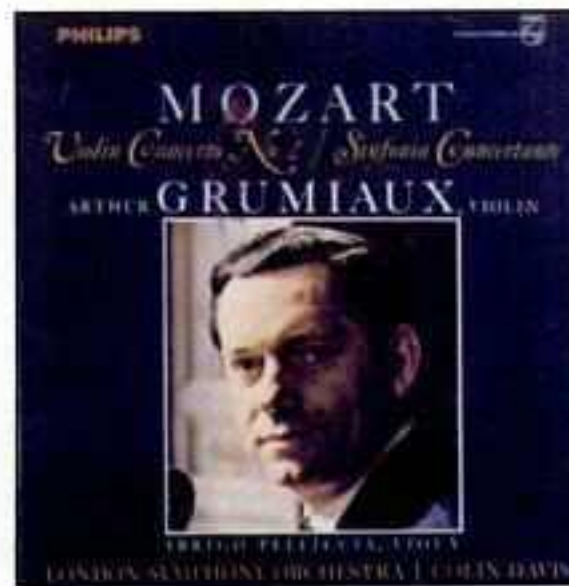


CLASSICAL SPOTLIGHT

TCHAIKOVSKY: FOUR SUITES FOR ORCHESTRA

New Philharmonia Orch. (Dorati). Mercury OL 3-118 (M); SR 3-9018 (S)

Dorati has a way with Tchaikovsky, as the first complete recording of the "Four Suites" clearly demonstrates. The familiar last movement of the "Suite No. 3" is romantically performed. The "Suite No. 4 (Mozartiana)" is another high spot, the less-known "Suite No. 2" is a charmer.



CLASSICAL SPOTLIGHT

MOZART: VIOLIN CONCERTO NO. 2/SINFONIA CONCERTANTE

Grumiaux/Pelliccia/London Symphony (Davis). Philips PHM 500-130 (M); PHS 900-130 (S)

Grumiaux is superb in the concerto. The Andante shimmers with soloist and the London Symphony under Colin Davis' expert direction, in perfect balance. Violist Arriago Pelliccia and Grumiaux team beautifully.



CLASSICAL SPOTLIGHT

MAHLER: DAS LIED VON DER ERDE

James King/Dietrich Fischer-Dieskau/Vienna Philharmonic (Bernstein). London OM 36005 (M); OS 26005 (S)

Bernstein conducts with sensitivity. A switch is the use of a baritone as one of the soloists instead of a contralto. Fischer-Dieskau exhibits his fine artistry. King also is excellent.



CLASSICAL SPOTLIGHT

ELGAR: CELLO CONCERTO

Jacqueline Du Pre/London Symphony Orch. (Barbirolli). Angel 36338 (M); S 36338 (S)

Miss Du Pre may be young but, in her latest LP, she plays Elgar's cello concerto with a maturity and depth beyond her years. She weaves the music with dominating, lyrical force. Sir John and orchestra are excellent. Side two is an excellent coupling, featuring works by Bach and Bruch, among others.