

Billboard

The International Music-Record Newsweekly

R&R-ers Strike It Rich in 'Klondike'

By ELIOT TIEGEL

LOS ANGELES—This city has become a rock 'n' roll Klondike as flashily dressed groups and long-haired minstrels prowl the streets for club dates and recording contracts.

The record companies are here, eager to sign new contemporary groups, but there aren't enough big beat clubs to provide exposure for the young singers and instrumentalists. It has only been in the last four years that Los Angeles began to emerge as a contemporary music center, competing with the Eastern cities and launching such significant trends as surfing and hot rod sounds.

Since Dick Dale and the Beach Boys launched the surfing sound—a hard-driving guitar sound which gave the West Coast record companies a new promotional tag to tie on rock music—young performers have been flocking here in growing numbers.

Now, according to record executive Elektra's Billy James, the market is bubbling with good—and bad groups—and the most amazing thing is frenetic way the record companies are out to sign these relatively unknown aggregations. James himself is hot on the trail to sign the Peanut Butter Conspiracy (four girls, one guy) who apparently have interested several companies in their potential. "Los Angeles has become a Klondike," James says, "with the old-style managers

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'Piney Woods' Industry's New R&B Happy Hunting Ground

By CLAUDE HALL

NEW YORK—More and more, where its happening is the "Swamp Bottoms" or, as Atlantic Records' Jerry Wexler put it, "in the deep piney woods." And what's happening is r&b.

The result is that nearly all major record companies have either launched drives to capitalize on the r&b record market or have strengthened already existing

departments. In addition, the labels are striving in many cases to give the r&b sound to their pop artists by recording them in the deep South's studios.

RCA Victor Records, while avoiding publicity, has been signing an extensive roster of r&b artists. At the same time the label is scouting for a way to enter the field. Warner Bros. Records, last week, hired Buzzy Willis, formerly of Roulette Records, as part of a program to step up the activity of its Loma label. EMI Records in England recently began establishing themselves in the r&b market, largely due to the popularity of American r&b records abroad.

EMI intends to draw upon Capitol Records some months ago to invade the r&b market, hiring several promotion men. Last week, Kapp Records announced it was going into r&b production. Hickory Records in Nashville, largely a pop-country label, has signed r&b talent. Decca Records, while set with its Brunswick label, is, however, seeking stronger ties with r&b; the company recently added Joe Medlin, formerly with Atlantic Records, and Carl Davis to its staff to add fiber to its r&b activities.

MGM Records is trying to get a slice of the action through its Verve Blue label. Columbia Records, while set with its Okeh subsidiary, is on the alert for r&b masters through its Date Records label, established some months ago. Starday Records has reactivated its Hollywood Record label after many years and is driving away at the r&b scene. Dot Records is moving forward.

Problems Posed

While r&b music is the thing today, it poses several problems for the major labels by its very nature. The majors, who've always been able to hold on firmly

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GEMA & GVL in Tape Royalty Bid

By OMER ANDERSON

BONN—Suit has been filed in the Berlin courts by GEMA, the West German performing rights society, and the GVL, the performing artists society, to force tape recorder manufacturers to pay 5 per cent of their gross tape recorder sales to the two organizations for music taping royalties.

The suit was filed under a section of the new West German copyright law specifically authorizing collection of music taping royalties from the tape recorder manufacturers. Suit asks that royalties be paid retroactively to Jan. 1, 1966. Furthermore, the suit demands damages from the tape recorder manufacturers for the period from June 1, 1964, to the end of 1965. Damages are for music taping royalties which GEMA and the

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November is Capitol Records' "Sonny James Month," and the tall, talented country music star is preparing for the holiday season with his new yuletide children's classic, "Barefoot Santa Claus" b/w "My Christmas Dream," (Capitol 5733) to be released later this month. *(Advertisement)*

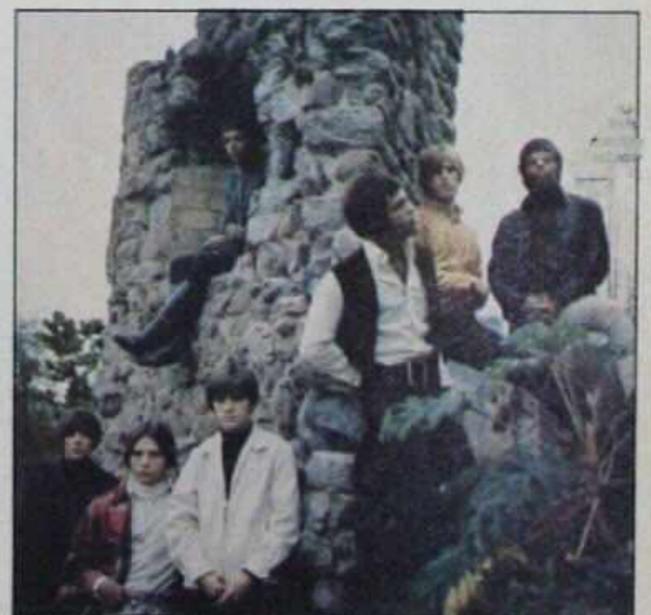
CMA Vol. II Gets Giant TV-Radio Push

NEW YORK—A tremendous radio-TV promotion is being launched in behalf of Vol. II of the Country Music Association's "Hall of Fame" album. The first volume of the album, launched last August, brought in approximately \$170,000 in royalties for construction of the Country Music Hall of Fame in Nashville. Martin Gilbert, head of Martin Gilbert Advertising which produced both volumes for the CMA, has already presented a check for \$100,000 as advance royalties on the second volume. These royalties are needed in order to complete the building.

Last week Martin Gilbert launched a \$500,000 campaign on local radio and TV stations and network TV to support the second volume. The campaign includes a total of 65 spots on CBS-TV network through Dec. 12 in addition to several spots on NBC. Gilbert last week had hopes also of tying in several commercial spots on NBC-TV's "Swingin' Country" show. He said that this was possibly the very first network saturation campaign on a mail-order product; the album, as was the first volume, is sold through mail-order alone.

The TV network commercial spots include such CBS-TV shows as "The Beverly Hillbillies," "Candid

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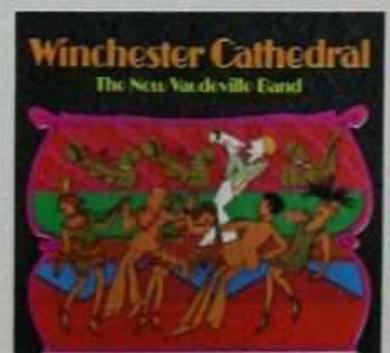
Love smashes through with their latest Elektra album "Da Capo," which features Love's two hit singles, "Seven & Seven Is" and "She Comes in Colors." A sure-fire chart album for Love's many enthusiasts. And on Elektra, of course. EKL-4005 (mono), EKS-74005 (stereo). *(Advertisement)*

(Advertisement)

The Original Hit Single is now the Original Hit Album!

Winchester Cathedral The New Vaudeville Band

See The New Vaudeville Band on The Ed Sullivan Show, CBS-TV, Nov. 13, '66



MGF 27560/SRF 67560

The Name's Ames!
The Single's a Show Stopper!
"MY CUP RUNNETH OVER"

(From the new musical "I Do! I Do!")

"/w "It Seems a Long Long Time" #9002

The top cut could be the breakout smash tune from the show! Penned by Tom Jones and Harvey Schmidt, authors of Ed Ames' big hit, "Try to Remember" - it's another winner from this talented threesome. Better order now - this one looks like it's straight ahead!

RCA VICTOR 
The most trusted name in sound



British Decca Lists Peak Royalty Year

LONDON — British Decca received its highest royalty income from overseas licensees in its history, and exports were up on the previous year. These were among the highlights of the report presented Tuesday (1) by Chairman Sir Edward Lewis to stockholders covering the financial year to March 31.

He reported a group turnover of \$97.6 million and pre-tax profits of \$12.1 million. Decca, of course, is heavily involved in radar and navigation equipment as well as in the domestic radio, TV and record player market in addition to records.

In his report, however, Sir Edward reveals that consumer goods sales contributed 57 per cent, about \$6.9 million, before taxes. In the 1964-1965 financial year, this division had contributed 67 per cent of pre-tax profit.

In the year reviewed, Sir Edward said that home market sales had been down mainly due to the falling singles market. This had been industry-

wide and Decca was retaining its market share, he maintained.

The home reduction had been more than offset by increased turnover in the U. S. and Canada.

Decca's Argo subsidiary—a British spoken word line—had increased both its home and export sales, an annual achievement since it became part of the Decca group in 1957.

Commenting on the current year, Sir Edward made his first public reference to his decision effective July 4 to stop supplying British wholesalers with Decca group disk product and rely on Selecta, its own distribution arm.

"We decided to take this step only after a very great deal of thought.

"Had we not done so, we would have been the only major company in the industry relying on wholesale distributors for a substantial part of its sales.

"By repurchasing stocks in the hands of independent wholesalers and paying com-

(Continued on page 62)

MOA Will Seek U.S. Hearings On Royalty; Reaffirms Stand

By RAY BRACK

CHICAGO — With a clear mandate from the coin machine industry, the Music Operators of America resolved here last week to reaffirm its stand on the jukebox royalty question.

The national jukebox operator association also announced tentative plans to expand its services to embrace the nation's one-stops as it adjourned the most successful MOA convention and trade show in several years.

Registration at the 16th annual MOA convention hit 2,500, compared to 1,100 last year. Sixty firms exhibited an all-time record for the organization.

Over 1,000 persons attended the annual MOA banquet, at which Eddy Arnold, Frank and Nancy Sinatra, Herb Alpert and the Tijuana Brass and RCA Victor Records were presented awards for their success on jukeboxes during the year.

While forging unity and assuming unqualified leadership in the copyright conflict, MOA emerged from its convention with continued nagging uncertainty about its role in the total music industry. The major record companies (RCA Victor, Columbia, Capitol, MGM, Verve, Epic, Mogument, Decca) exhibited this year, but all reported some disappointment with

the efficacy of the show as a jukebox disk showcase. The lack of one-stop participation was said to be the reason.

Seek One-Stops

As a result, at convention's end, MOA Executive Vice-President Fred Granger announced that during the coming year the MOA will actively seek out the one-stops. Moves in the past for a combination MOA and one-stop association have not been carried through successfully, but Granger expressed confidence that some working relationship between MOA and the one-stops can be achieved this coming year.

(Continued on page 67)

A&M Aiming For Expansion On Pub Front

LOS ANGELES — Currently riding a hot streak with record product, A&M is now turning its sights toward strengthening its publishing interests.

The company has hired Dave Hubert as administrative executive for the Almo and Irving pubberies and has bought his Davon catalog. Former Davon scribes Mason Williams and Tandy Almer will now compose for Irving Music, one of A&M's four companies.

Davon copyrights include "Along Comes Mary," "Green Back Dollar" and a score of Rod McCuen titles, which will be placed in the Almo registry.

Additional writers signed by publishing executive Chuck Kaye are Art Podell for Almo, Johnny Walsh for Irving, Mike Brewer for Good Sam and a&r man Larry Marks for La Brea Music.

In an additional deal, A&M has acquired the Hilliard, Garson and Day catalog, obtaining "Our Day Will Come" and "How Do You Speak to an Angel."

A&M is currently seeking sub-publishing affiliates around the world.

Big 3 Hold Major Parley

NEW YORK — The Big 3 will hold a series of major meetings from Nov. 7 to 15 for coast-to-coast professional personnel. The talks, which will take place at the company's New York headquarters, are designed to set exploitation plans for the Big 3's 1967 music product. The conferences will be directed by general manager Arnold Maxin and professional manager Jay Lowy.

West Coast representatives who will be present include Hy Kanter and Ed Macharg, as well as New York staffers Ed Slattery, Murray Baker, Hy Ross, Dick Milfred, Al Kohn and Al Rickey.

On the agenda are plans for expanded activity on the contemporary pop scene and development of scores from the films "The Sand Pebbles," "The Quiller Memorandum," "Grand Prix," "The Dirty Dozen" and "The Blow-Up."

BB Int'l Expands; Gets Hookup to N.Y.

LONDON — Billboard this week takes a major step forward in its coverage of the international music scene with the opening of a vastly enlarged European office and the introduction of a private teleprinter circuit between London and New York to speed up dramatically the flow of news.

The new European headquarters are in a modern building at 7 Welbeck St., London 21. Telephone is Hunter 5971.

European editor Don Wedge and his London-based staff moved to the new premises last week-end as did Billboard's British Music trade newspaper, "Record Retailer."

Billboard European director Andre De Vekey and his staff move into the new premises next Wednesday (16). At the same time, the building becomes operational as the Billboard Publishing Company's European business office for its other publications, Merchandising Week, High Fidelity, Vend, Amusement Business, American Artist and Modern Photography.

All correspondence should be addressed to the appropriate head—editorial or business—of each publication to insure prompt handling of mail.

After a period of tests, Billboard's London office is now in direct teleprinter contact with the New York headquarters. It enables coverage of European news on a substantial scale to be covered and carried on a much later deadline. This is the first time such a system has been employed by an American music-record trade newspaper. It is a further advancement in the development of Billboard's service to the world's music record industry.

It means that the European market—the world's second largest market—can now take its place with the American in the ever-developing, one-world concept of the present music business.

Avant Launches Sussex, Indie Production Co.

NEW YORK — Clarence Avant, head of Avant Garde Enterprises, bowed a new independent record production firm last week — Sussex Productions. The firm already has

placed "Pretty Little Face," by the Four Hi's, with MGM's Verve Records. Other artists signed include Johnny Nash, who formerly headed his own record label; Terry Bryant, Billy Woods, and the Judge and the Jury.

George Williams has been hired to handle promotion and co-ordinate activities for the new production firm. One of the first promotional campaigns of the firm, Avant said, will be behind Johnny Nash. "I feel that Nash, with his fantastic talent, can be one of the biggest names in the pop field." Avant emphasized that his firm will not be confined to r&b, but represent all aspects of the music business.

Avant will continue his many activities; he's a consultant to Playtape, the 2-track tape CARtridge system of Frank Stanton's; he's concentrating on developing a TV series; he's the personal manager of Jimmy Smith and consultant to other record acts.

Wilson, formerly with Capitol Records, will be more than just a promotion man for Sussex, he said. "I expect him to eventually become an officer of the company."

EDITORIAL

A Salute to Gilbert

The Country Music Association's fund-raising campaign has been very successful to date—due to the co-operation of labels, publishers and artists and other segments of the country field. (See separate story.)

The drive has been so well planned, in fact, that the CMA's Country Music Museum and Hall of Fame building is now a reality. Additional funds are still necessary, and these will be forthcoming as a result of sales from Volume II of the Country Music Hall of Fame album. In this connection we may point out that much of the success of the campaign is attributable to the merchandising genius of Martin Gilbert, who promoted album sales over radio and television. Gilbert knows his media, knows the potential of each market and plans his drive expertly. He has conducted the drive with utmost dignity and efficacy—setting a model whereby other trade organizations may raise funds through similar campaigns.

The drive on the second album—Volume II—is now being launched. The performances on the album are choice; each is a classic in the country field—and collectors will surely want Volume II as a companion package to Volume I. We urge broadcasters to get behind the push. They are offering a marvelous product at a bargain price for a worthy cause.

MCA's Record Club Offering a Lot on Lot

LOS ANGELES—A record club, created during the summer by MCA at its Universal Pictures lot, is offering broad disk representation to members of the new organization.

Called the Universal City Record Club, the operation is patterned along the lines of the Record Club of America, which offers members titles from the Schwann catalog plus its own listings.

The Universal Club, in operation since June, is a diversification outgrowth of the mammoth MCA organization which began public tours of its motion picture and television studio facilities in the San Fernando Valley more than two years ago. As an example of how successful the tours have been, an estimated 600,000 came to the Universal lot this summer. A souvenir store was built to accommodate the tour, and records and club applications blanks were made available.

Forty-six albums were the first offerings for the fledgling operation. The club uses the Decca organization for shipping, the MCA operation for

data processing and Cal-Racks as its buying agent.

For a \$5 membership fee, the Universal City Club offers a monthly mailing catalog of titles, approximately one-third off on all albums from its own listings and those in Schwann. At first the club relied heavily on Decca product but the current catalog offers 35,000 titles from a host of companies. Potential customers were initially given three free albums at the tour store as a bonus for joining.

The club operation is run quietly and shows the adaptiveness of the Universal/MCA operation in cross-merchandising and developing businesses to feed off each other. The tours take advantage of the hustle of the film activity; the record club in turn has a ready-made customer group.

Several weeks ago, MCA went one step farther in its music expansion plans by creating a new top 40 singles label. This company is supposed to operate away from the lot in Hollywood and its first two employees, Dave Pell and Gene Block, are laying the foundation for its debut in the near future.

Executive Turntable

Andy Miele joins Enoch Light's new Project 3 label as national sales manager. Miele comes from United Artists Records, where he had been national singles sales manager for nearly four years. Prior to that he had been director of marketing at MGM Records for two years and with Capitol Records for nine years.

Winston (Buzzy) Willis has been named national promotion manager for rhythm and blues for Warner Bros. Records, according to an announcement by J. K. Maitland, W-B president. He will headquarter in New York and be responsible for r&b promotion, artist relations, and will be involved in market development and special projects. Willis is on the executive board of the National Association of Radio Announcers and is a former vocalist with the Solitaires. Previously, he was on the promotion and public relations staff of MGM and Roulette Records.

Daniel P. Collins will be the new manager of distributor relations for RCA Victor succeeding Daniel J. Finn, who is retiring this year. Before joining Victor, Collins was vice-president in charge of sales for the Musical Instrument Division of the Seeburg Corp., a firm he joined in 1962 after a 14-year association with Billboard, where he was advertising sales manager. In his new position, Collins will report to John Y. Burgess Jr., division vice-president of commercial sales for Victor.

Max Callison has been named Midwest sales manager for creative products of the Capitol Records Distributing Corp. (Continued on page 10)

Billboard

INTERNATIONAL MUSIC-RECORD NEWSWEEKLY

Radio-TV Programming Coin Machine Operating
Tape CARtridge Audio Retailing

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Japanese Copyright Law Revised

TOKYO—Based on the April report from Copyright Revision Committee, the Ministry of Education has made its own revision text, "Law Text Concerning Copyright and Neighboring Rights," revealed it to the public last week. The 150 article-text is an over-all revision of the copyright law which was promulgated in 1899 and though revised partially a few times, is inadequate today.

Among the revised items are:
(1) Copyright term will be extended from the present life of a writer plus 35 years after his death to life of a writer plus 50 years. Copyrighted work under pseudonym, anonymity or an organization name will be protected for the period of 50 years after its publication. With films and photos, this will also be the case.

(2) Royalties will derive from records used in broadcasting

and public performance. According to the present provisions, however, those who play records on radio or in such public places as restaurants, bars, tearooms, etc., are not required to obtain copyright owner's license if only the source of a record (title, writer, manufacturer, artist) is clearly indicated at the time of the use and accordingly, there is no need to pay fees.

(3) In order to protect the rights of performing artists, record manufacturers, and broadcasting companies, neighboring rights on copyright will be newly admitted. The rights of these people are preserved under the existing law by copyright. The proposed revision, in contrast, will not turn to copyright for protection of these rights but will employ the neighboring rights.

Upon hearing comments from

industries concerned, the Ministry will draw up the bill with the Legislative Bureau and will submit it to the Ordinary Session of the Diet next spring. The new law, if approved, will become effective as of Jan. 1, 1968.

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HERMAN GIMBEL, president of Audio Fidelity Records, blows up the functional pop-art pillow of the label's Cheetah record while Olivier Coquelin, co-owner of the Cheetah discotheque looks on. The pair left for Stern's department store in New York-Saturday (29) for a Cheetah Day promotion.

Atlantic Gears Polydor Talks To Step Up in LP Marketing

LONDON—Atlantic Records head Ahmet Ertegun was in London last week for talks with the label's British distributor, Polydor. The talks are keyed to stepping up LP marketing plans.

Ertegun who declared himself "delighted" with Polydor's handling of Atlantic, was discussing plans to market more Atlantic LP's as well as new ways of promoting and selling them with Roland Rennie, head of the British label.

Atlantic has recently been figuring prominently in the British chart, currently with Bobby Darin's "If I Were a Carpenter."

Ertegun was due to fly to Paris last week-end for talks with Eddie Barclay about the possibility of Atlantic issuing some of Barclay's soundtrack material in America, and plans to record top French star Mirielle Mathieu in English.

Ertegun was due back in London Monday (7) and hopes to pick up some independent British masters for Atlantic before returning to New York later this week.

Hurt Dies at 74 In Mississippi

GRENADA, Miss. — Mississippi John Hurt, country blues singer, died last Wednesday (2) in a hospital here after a short illness. He was 74 years old. In 1963, Hurt recorded for Piedmont Records. More recently, he has appeared on Vanguard, including "Mississippi John Hurt Today!" a current release. Hurt, who often composed his own words and music also adapted words to other songs. He recently appeared at folk festivals, nightclubs, Carnegie Hall and Town Hall. He is survived by his widow, a son, two brothers, 17 grandchildren, and a great-grandchild.

ESP Gets 2 Fugs Disks From Asch

NEW YORK—Bernie Stollman, head of ESP Records, has acquired two Fugs masters from Moe Asch of Folkways Records. They are the "Fugs First Album" and the "Vintage Fugs." The former is being remastered for stereo. It had been available on monaural on the Broadside label. The latter, never before released, will be available in stereo.

ESP's first Fugs' album, "The Fugs," was licensed from Broadside, which is owned by Asch.



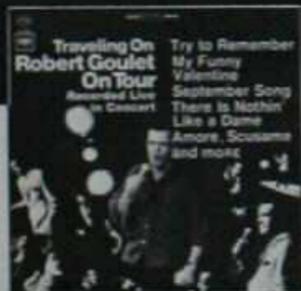
NO SUB-TITLES NECESSARY

Even if you don't understand the language. When Robert Goulet sings an Italian ballad you know you're listening to good music. That's why Bob's single is being translated into a smash on radio stations and in record stores from coast to coast!

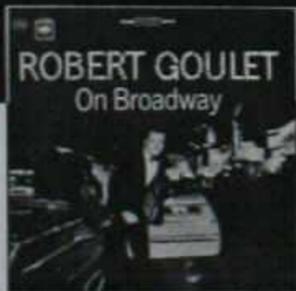
"FORTISSIMO"

4-43865

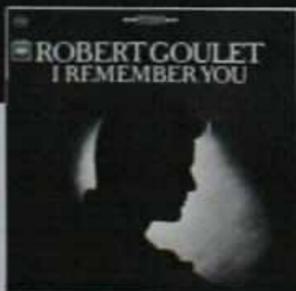
And "bravissimo" is the word for these Robert Goulet albums.



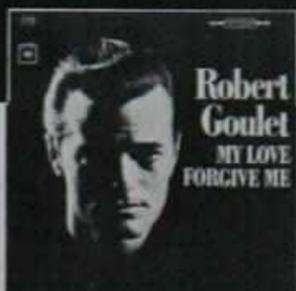
CL 2541 / CS 9341*



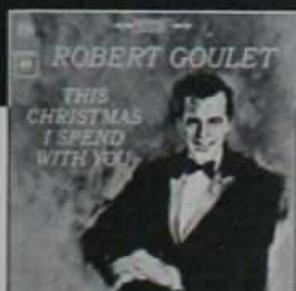
CL 2418 / CS 9218*



CL 2482 / CS 9282*



CL 2296 / CS 9096*



CL 2076 / CS 8876*

Closing Prices on Industry Stocks

Name	65-66 High	65-66 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
American Broadcasting	86	61	480	73 3/4	65	65 1/2	- 6 1/8
Admiral	55 1/2	28 1/4	1,660	35	31 1/4	34 3/8	+ 2 3/8
Ampex	27 3/4	17	807	20 1/2	18 1/2	19 1/4	- 2 3/8
Audio Devices	41 1/4	21 3/8	1,058	23	18	18 1/2	- 4 3/8
Canteen	36 3/4	18 1/4	258	19 1/2	18 3/4	19	- 1/8
Automatic Radio	7 3/4	2 3/8	20	3 3/4	3 1/4	3 1/4	Unchg.
Automatic Retailer Assoc.	56 3/4	42 1/2	36	46 1/4	45 1/4	45 3/4	- 3/8
Cameo-Parkway	4 3/4	1 3/4	1	2 1/4	2 1/4	2 1/4	Unchg.
CBS	62	42	1,042	56 1/4	54	55	- 3/8
Columbia Pic.	39 3/4	22 3/4	94	36 1/2	34 1/2	36 1/2	+ 7/8
Walt Disney	61 1/2	40 3/4	271	56	53	54 3/4	- 3/8
EMI	5 3/4	3 1/2	211	3 3/4	3 1/4	3 3/4	Unchg.
General Electric	120	80	864	98 1/2	94 3/4	97	+ 2
Handleman	17 3/4	13 3/4	28	16 1/4	14 3/4	16 1/4	+ 1 1/4
MCA	61 3/4	28 1/4	112	35	32 1/2	33 3/4	- 3/8
Metromedia	55 3/4	25	118	29 3/4	26 1/4	29 3/4	+ 3 3/8
MGM	33 1/4	24 3/4	1,240	35 1/4	32 3/4	34	+ 1
Motorola	233 1/2	92	892	112 1/2	97	112 1/2	+ 12 1/2
RCA	62 1/2	36 3/4	1,457	47 1/4	44 3/4	46 3/4	+ 1 3/8
Seeburg	32 3/4	11 3/4	211	14 1/2	13 3/4	13 3/4	Unchg.
Tel-A-Sign	5 3/4	1 3/4	53	1 3/4	1 3/4	1 3/4	- 1/8
JM	84	61	724	75 3/4	74 1/2	79 3/4	+ 2 3/8
20th Century	38 1/2	25 3/4	595	34 3/4	32 1/4	34	+ 1 3/8
U-A	32 3/4	21 1/4	1,807	28 3/4	26 1/4	28 1/2	+ 2
WB	44 1/4	19 1/4	69	21 3/4	20 1/2	20 1/2	- 1 1/4
Wurlitzer	24 1/2	15 1/2	56	16 3/4	15 3/4	16 3/4	+ 1/4
Zenith	87 3/4	46 1/4	1,399	62 1/2	48 1/4	52 1/2	+ 2 1/2

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.

MTA Eyes All Musical Bases

LOS ANGELES—MTA Records, a new company formed by former Columbia and SESAC executive Bob Thompson, is aiming for all fields of music. "We're trying to avoid a Top 40 image," he said. "There are over 4,000 radio stations in the U. S. Why limit yourself to

some 500 top 40 stations to expose your product?"

Thompson says he would rather make "broad appeal" records which can get both Top 40 and Easy Listening exposure. Thompson's seven-month-old label has only issued 13 disks. The record label is an outgrowth of Thompson's management firm which seeks artists with broad entertainment appeal. Already signed are a New York group called King Richard's Flugel Knights (its first LP was played over the public address system in Baltimore during the recent World Series), arranger-composer Dick Behrke, vocalists Brenda Byers and Bobby Arvon (formerly with the Elgart Brothers Band) and composer Warren Baker.

Operating the label in New York with Thompson is Bob Mack who handles production and administration. While on the Coast Thompson signed Tony Richland as his radio promotion man for Los Angeles and San Francisco. Muntz Stereo-Pack is handling 4-track tape CARtridge duplication. MTA has 25 domestic distributors and has begun signing international licensees. Ricordi in Italy, CBS, Ltd. for England and Ireland and Spartan in Canada are Thompson's initial licensees.

MCA's Label in New Offices

LOS ANGELES — MCA's new top 40 label will move into the offices formerly occupied by A&M Records at 8255 Sunset Boulevard. A&M is moving into new quarters at the former CBS-TV film studio on LaBrea Avenue. A&M was scheduled to move over the weekend and launch its disk-publishing empire in the new facilities, bought for \$1 million, Monday (7).

Last week general manager Dave Pell was setting up phone lines into the new offices for the as yet unnamed label. For the past month Pell and Gene Block, his national sales manager, have been operating from MCA's Universal City film studio lot in the San Fernando Valley. MCA's lease on the Sunset Boulevard offices starts Nov. 14.

Block has completed one of

LINKE OHIO U.'S ALUMNI OF YR.

ATHENS, Ohio — Personal manager Richard O. Linke was presented the "Alumni of the Year Award" here last week by Ohio University president Vernon Alden. The presentation was made during half-time ceremonies at the homecoming game. This marks the first time in the history of the university that such an award was presented.

Hit Singles Push Smash-Fontana To Peak Month

CHICAGO — Singles like "Winchester Cathedral" by the New Vaudeville Band, "Walk Away Renee," by the Left Banke and a new release, "Hi Hi Hazel" by Gary and the Hornets have helped Smash-Fontana to its best month in the label's history according to product manager Lou Dennis.

Fontana is releasing a new LP by the New Vaudeville Band which will feature the "sound" of the group's hit single. Les Gould, Philips Records' managing director personally accompanied the tapes here following sessions in London last week.

Two new James Brown LP's, Gloria Lynn's new album and an LP by Roger Miller have also added to the activity of Smash-Fontana, Dennis announced. Additionally, the second "Thumbs" Carlisle LP has helped bolster sales, Dennis said.

Advancing personnel from regional promotion posts to national positions has contributed to Smash and Fontana's success, too, said Dennis, who was in Los Angeles before coming here. Jerry Meyers, now promotion manager at Smash, was formerly in Rochester and Marty Goldrod, now here with Fontana, came here from the San Francisco area.

Levine, Goldberg Form No. 1 Prod.

LOS ANGELES — No. 1 Productions, an independent disk firm to create top 40 product, has been formed by arranger Hank Levine and producer Larry Goldberg. Duo is hustling around town placing masters, and has already set "Little Drummer Boy" by the Crusaders on Tower; "Lets Freak Out" by the Belfast Gypsies on Loma; "John Works Hard" by the Laughing Wind on Capitol and "Security" by the In-Be-Tween on Highland. For their own label, Bull Frog, the pair have consigned "Candy is Dandy" by Rock Bottom and the Candy Kisses.

Albums consigned are by the Crusaders for Tower and the Fire Escape for Crescendo. The two a&r men claim forthcoming single releases by Kim Fowley for Loma plus disks by Pat and Lolly Vegas and the Sons of Adam. Fowley is working with the two in producing English product. Levine has been cutting top 40 records since 1957. Goldberg has been in the disk field since 1954 in both promotion and a&r positions.

his first assignments, lining up 28 distributors for forthcoming product.



KEY FIGURES in the new UA-Cameo Parkway global publishing agreement are, left, Neil Bogart, Cameo Parkway sales manager; Michael Stewart, UA Records president; Jay Darrow (seated), CP director of publishing and recording, and Murray Deutch, UA music companies executive vice-president.

Matt Monro Is Performer With Great Many Talents

NEW YORK—Matt Monro is a performer with many talents. He is versatile, has a sharp sense of humor and an excellent singing voice, able to hold long notes without strain or loss of tone. Yet, in his debut appearance (2) at the Hotel Plaza's Persian Room all these qualities failed to jell.

His act is filled with too much humor, and it becomes difficult to judge him as a serious singer. It makes his performance choppy and distracts from his singing ability, and one gets confused by his imitations of other singers. Is it impersonation or improvisation? The pity of it all is that a smoother-paced less complicated production would have made quite an evening for the likable Britisher.

Only occasionally was one able to distinguish an individual singing style. His renditions of "Born Free," "When You Become a Man," and "I Have Dreamed" from "The King and I" are examples. The second song was his best song of the evening, and even though laboring under a cold, his voice here was dramatic and commanding. Other songs were popular standards, "I Left My Heart in San Francisco," "Once in a Lifetime," "Softly," and "My Kind of Girl," all of which are identified with other star singers.

The usually capable Hotel Plaza orchestra was not at its best, and played rather stiffly at the beginning in contrast to Monro's informal manner. His musical director was Bob Smale.

The singer has done well here on disks; his "My Kind of

Girl" single of some years ago caught on nicely. He's signed with Capitol Records, which released his "This Is the Life" LP recently. Monro's new album is "Here's to My Lady," being released Monday (7). A big promotion is being planned for him which should give the singer some much needed exposure. But what he needs at the moment is an act with less clowning and one which will establish him a strong identity as the fine singer he really is.

BOB SOBEL

Scepter's 150G LP Sales Plan

NEW YORK—Scepter Records is running a \$150,000 distributor sales program, the biggest such program in the company's history. Marvin Schlachter, Scepter vice-president, explained that during the 60-day sales incentive program LP purchases by distributors will earn points which can be credited toward gifts including cars, speedboats, and color and black and white TV sets.

Points will be earned on purchases from the regular Scepter-Wand catalog during November. During December, awards also will be earned on sales of new Scepter albums, including those by Dionne Warwick, B. J. Thomas, Paul Vance, the Kingsmen and Chuck Jackson. Full-page color ads in the trades listing all distributors are backing up the promotion. Schlachter estimated the campaign will produce more than \$1 million in sales during November and December based on initial orders.

LA Invasion Folksters

LOS ANGELES—A concentration of folk artists has begun playing area clubs in one of the strongest exposure pushes for the music this year. Bob Lind, at the Pasadena Ice House and Joe Brown at the Glendale Ice House, launched the invasion Tuesday (1). Brown, formerly of the Joe and Eddie team, has a six-day booking; Lind appears through Nov. 27.

Launching the music locally is Oscar Brown Jr. who brings

(Continued on page 64)



HARRY GOLDEN, left, attends a party celebrating his newest book "Ess Ess Mein Kindt" and the matching title song by Wolfie Gilbert, right. ASCAP's George Hoffman looks on. The book is published by G. P. Putnam's Sons; the song, by Big 3 Music (Robbins-Feist-Miller).

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'Piney Woods' Industry's New R&B Happy Hunting Ground

• Continued from page 1

in the other specialty fields, find it difficult to promote r&b product. RCA Victor, for example, launched an r&b effort years ago with a new label, but eventually had to drop the project. United Artists Records has yet to make a sizable dent with its Veeep label.

Clarence Avant, head of Avant Garde Enterprises, said that some record manufacturers are hurt in the r&b field because of the lack of knowledgeable r&b people in the executive capacities in their companies. "A lot of brains and talents are not being fully utilized. Too many firms think they can capitalize on the r&b record market merely by hiring Negro producers and Negro promotion men. This doesn't represent a sincere effort on the part of the labels."

Indie Producer

Naturally, in many cases, the record companies look toward the independent record producer as a source of material. It is no secret that the search is in the South, namely the States of Texas (southern area), Louisiana, Tennessee, Mississippi, Alabama and Georgia. This situation has led to the formation of several independent labels like Stax, Tribe and Goldwax which are distributed by the larger record companies. In the case of Stax Records in Memphis, for instance, owner Jim Stewart's label is distributed by them.

Though the number of independent record producers in the South is too vast to count, it seems that most of the action lately has been by a select group. There's Ric Hall, Fame Productions, Muscle Shoals, Ala.; Jim Stewart, Stax and Volt Records, Memphis; Huey P. Meaux, Tribe Records, Pasadena, Tex.; Bill Lowery, Atlanta; Quinn Ivy and Marlin Green, Muscle Shoals, Ala., and Maj. Bill Smith, Fort Worth. Brad

Shapiro in Miami is near to breaking through as a major producer.

Key to Success

The key to the success of many of these producers is the "sound" they're often able to come up with as well as the studios and the studio musicians available in the area. Ric Hall, for instance, built his own studio and producer Huey Meaux feels Hall has "one of the greatest sounds in the world through a unique echo chamber he built himself."

Wexler, vice-president at Atlantic Records, produced Wilson Pickett's "Land of a Thousand Dances" hit with Ric Hall in Muscle Shoals and recently had him there again recording.

"When you want to make certain types of records and wish to capture the pristine r&b sound, you need to go South," Wexler said. "Just as New York musicians are great in certain musical categories, so too are these Southern musicians." Others who've used Hall's studios include producer Buddy Killen who recorded Joe Tex' "Hold on to What You've Got." When Killen produces Tex in Nashville, he often uses musicians from Memphis to get a "sound." Ivy and Green produced Percy Sledge's hit "When a Man Loves a Woman" in their own Muscle Shoals studio.

A list of Stewart's hits include such as "The Midnight Hour." Stewart, this week, has six singles on Billboard's Top Selling r&b Singles Chart, plus three on the Hot 100 chart including "B-A-B-Y," by Carla Thomas and "Knock on Wood," by Eddie Floyd. Stewart said last week that his studio stays busy almost around the clock. A few months back, the Beatles were considering recording there to get the Memphis sound.

Larry Uttal, president of Amy-Mala-Bell Records, feels that the role of the independent record producer involved with his own label is growing. "Quinton Claunche and Doc Russell with their Goldwax label are scoring heavily and have turned Goldwax into a major southern label." Claunche and Russell record in the old studio of Sam Phillips, where the early records of Elvis Presley and Johnny Cash were made. Uttal's firm specializes in buying masters for release Amy-Mala-Bell's labels as well as handling the labels of various producers. "I'm Your Puppet," by James and Bobby Purify on Bell Records, was produced in Muscle Shoals by Don Schroeder. "Holy Cow," by Lee Dorsey was produced by A. Toussaint and Marshall Sehorn in New Orleans for Amy Records; New Orleans is also a factor in southern producing.

Meaux' Studio

Huey Meaux' studio in Pasadena, outside Houston, is in use all but about four or five hours a day. Meaux calls it his "hen house." Among the hits that have come out of his studio were B. J. Thomas' "I'm So Lonesome I Could Cry," Tommy McLain's "Sweet Dreams," and Roy Head's "Treat Her Right." Meaux produced the first two. He helped launch Smash Records in 1961 with Joe Barry's "I'm a Fool to Care." In all, Meaux has had 42 records reach the top 50 of Billboard's Hot 100 chart.

The southland, Meaux said, have a certain "blend" of music. "It's a different sound from anything else in the world. These people sing because they love to sing. Their minds are uncomplicated with everyday life. They haven't had time to have their minds commercialized."

All of the producers boom enthusiastically about every record, every artist they have; they seem to be in business strictly for the fun of it. As an example, Major Bill Smith in Nashville at the recent country music convention was talking with some other record men about the industry. One man remarked that so-and-so was a millionaire. Smith remarked: "Lord, just think of all the records I could produce with a million dollars!"

R&B-ers Strike It Rich in 'Klondike'

• Continued from page 1

and the young hippies running around trying to sign these new groups."

Why the concern to sign untested performers? "Because everyone sees the success other people have had with new groups. The Mamas and Papas didn't have a cent when they came here, but Barry McGuire brought them to Lou Adler and look what happened."

Way to Companies

James says that a group which is lucky enough to snare a booking at any of the select Sunset Strip clubs catering to the 18 through 21 crowd is almost assured of getting attention from a record company. "There are just so many hustlers running around now trying to sign them." The clubs right in the center of the big beat action are the Whisk a Go-Go, Gazzarris, the Trip (which emphasizes rhythm and blues) and It's Boss. In Hollywood, the Red Velvet and the Hullahaloo book new and established beat groups. And these are the places where a&r men and talent managers can be found.

New York independent producers have begun opening offices here. Koppelman and Rubin have opened an office and Kama Sutra is mentioned as eyeing Coast representation.

The Los Angeles scene is a potpourri of the estab-

lished groups, like the Byrds, Leaves and Seeds and the ever present players like the Ever Present Fullness, the Buffalo Springfield, Gentle Soul, Doors, New Society, Knack, Stone Ponies, New Generation, Rock Bottom and the Candy Kisses, Fifth Ave. Busses, Fire Escape, Dr. West's Medicine Show and Junk Band, Peppermint Trolley, Looking Glass, Mushrooms, and the grand topper—the Mothers of Invention.

Airplane Flying

Running with these odd-named groups is Jefferson Airplane of San Francisco which comes down here to record in RCA's studios. The Airplane is the most prominent of the Bay City's long-haired, brilliantly colored beat groups.

Some of these groups are trying to capitalize on the publicity for LSD and utilize devices to create stimulating visual effects while they perform. Terms associated with the controversial drug—now legally banned in California—are utilized, like freak-out, psychedelic, psychotic, trip and happening in their songs and promotional posters. Insiders claim there are even some groups which have experimented with LSD and the instrumental group performing on Capitol's "LSD" documentary album was reported on the drug when they recorded the music.

Although there is a natural aesthetic rivalry between Los Angeles and San Francisco, the Northern California groups are migrating here where the labels can catch them. Before RCA signed the Airplane, a host of record executives flew to San Francisco to audition the group.

Perhaps it's Southern California's all-year-round warm climate which contributes to the migration, but whatever the reason, the streets are full of cars cruising

with out-of-town license plates and electric guitars clumped in the back seat.

Capitol and MCA, for example, have taken cognizance of this magnetic pull Los Angeles has, and have set up companies to specifically sign these pop-op-folk-rock-amplified representatives. And there is hardly a company in town which is not receptive to a dub or master from any of these groups. Everyone knows that tomorrow's Beatles could be walking the streets.

GEMA & GVL in Tape Royalty Bid

• Continued from page 1

GVL claim were due in this period, but which the tape recorder producers refused to pay.

The suit did not stipulate the amount of the damages. Although the new German copyright law expressly authorizes performing artists as well as authors and composers to collect royalties from tape recorder manufacturers, the firms have balked at the GEMA-GVL demands for 5 per cent of gross sales.

West Germany's Supreme Court ruled in 1963 that manufacturers were required to warn tape recorder purchasers, by means of printed notification, that royalties must be paid for private music taping. But in the last three years only 5,000 tape recorder owners have paid royalties to GEMA.

Rights of 'Happy Birthday' Keeping S-B Fit But Not Fat

EVANSTON, Ill.—America's most often sung song, "Happy Birthday," though copyrighted in 1935 and recorded by hundreds of artists, has not been as great a commercial property as might be imagined, according to David K. Sengstack, president of the Summy-Birchard Co. here, holder of the arrangement copyright.

"I couldn't begin to give you a meaningful figure on what the copyright has meant in terms of dollars, but I can say that the sum would be smaller than you think," he said.

Last week his company celebrated a 50 per cent plant expansion, adding approximately 18,000 square feet of warehouse space. An open house marked the event.

Summy-Birchard Co. is today involved largely in the educa-

tional music field. It markets some 1,000 such products, including a 24-booklet series on operas for the junior high school level, the Birchard Music Series for elementary grades, the Frances Clark Library of 52 books for piano students, a comparative arts text for high schools called "Design For Understanding Music," a music book designed for exceptional children and recordings for elementary schools from kindergarten through eighth grade.

Sengstack joined the Clayton F. Summy Co. in 1948, becoming president in 1950. After acquisition of C. C. Birchard & Co. in 1957, the firm assumed its present name and moved from "Music Row" on South Wabash Avenue in Chicago's loop to this North Shore suburb.

In 1958 Summy-Birchard ac-

CHAPPELL DRIVE ON DIRKSEN LP

NEW YORK—Chappell Music is kicking off a merchandising campaign behind Capitol Records' new single and album featuring Illinois Sen. Everett Dirksen. The campaign includes educational editions of the lyrics and music contained in the album—tentatively titled "The Gallant Men" after the single—using the background themes as songs in their own right with separate lyrics, and a possible book version.

quired A. P. Schmidt of Boston, the music publisher which first brought out the works of Edward MacDowell in 1872; and in 1960 S-B bought Chart Music Publishing House, Inc., of Chicago.

Merco Buys Collegiate

NEW YORK—Merco Enterprises has acquired Collegiate Records Co., which had \$1.8 million gross sales last year as a supplier of recordings to 240 college book store accounts in 36 States, Jack Grossman, Merco president, explained that the company, which will be called Merco/Collegiate, will service all of Merco's former college accounts as well as those of Collegiate.

Arthur Miller and his field representatives, who were formerly with Collegiate Records, have been retained in the new set-up. Mrs. Bea Post, head of Book Record Service Corp., Merco's former college division, is directing Merco/Collegiate activities.

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Clark, and order up... now!)

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

Executive Turntable

• Continued from page 4

Callison will headquarter in Chicago and report directly to **Harry Mynatt**, national manager of creative products. During his 20 years with Capitol, his posts included regional sales manager, national field sales co-ordinator and national rack sales manager.

Don Grierson has been appointed district sales promotion manager for Capitol Records Distributing Corp. He will be responsible for promotion of singles in the Los Angeles, San Francisco, Salt Lake City, El Paso, Las Vegas, Phoenix, San Diego and Albuquerque area. He will report directly to **Mauri Lathower**, Capitol's single record sales manager. A native of England, Grierson was raised in Australia and was a disk jockey for four years before coming to America in 1963. Before joining Capitol, he served in sales and promotion capacities with record merchandising and California one-stops.

Ira Howard has been named a professional manager of Mills Music. He was formerly with Screen Gems Music, serving as professional manager and director of music and talent development. His Mills duties will be co-ordinated with those of **Bernie Pollack** and **Robert Reno**, other members of Mills' professional department.

Jordan Malek has been appointed assistant to **Frank Gauna**, United Artists Records art director. Malek will administer final preparation to all album mechanicals and art work prior to printing. He also serves as staff photographer at label recording sessions and official functions. Malek previously was art director of Popular Movie and Fab Teen magazines. **Charles S. Brown** has been named general manager of the Music City Album Co., Nashville manufacturer of record jackets.

**NMPA Warns
On Fake Books**

NEW YORK—The National Music Publishers' Association has mailed a circular to all sheet music outlets in the United States warning them of penalties for dealing in pirated material. The circular, which bears the heading "It Doesn't Pay to Sell Illegal Fake Books!" lists judgments, attorney's fees and possible indictment for a criminal offense among the risks involved.

The circular explains, "We want you to stay in business. We want you to prosper. We do not want to impose shattering economic penalties on you." Leading jobbers throughout the country have been asked for their co-operation in further distribution of the circular. Salvatore T. Chiantia, NMPA president, explained, "NMPA's campaign has been a success, but there is still some traffic in illegal fake books and we are determined to stamp it out. We have successfully dealt with over 300 persons trafficking in these books and will continue to conduct this vital campaign to protect the rights, not only of NMPA members, but of all music publishers whose valuable copyrights are being pirated by unscrupulous thieves."

NMPA Names 2

NEW YORK — Jean Aberbach and Wesley Rose were elected directors of the National Music Publishers Association at a meeting last Tuesday (1).

MMM Pub Buys

NEW YORK — MusicMusic Music, publishing firm, has entered the film theme business with the acquisition of the title song from "Weekend, Italian Style," which will premiere in art houses this week. The song, written by Johnny Graff and Lenny Whitcup, has been recorded by Bob Swanson and the Bee Jays on RSP.

NEW YORK—Atco has obtained the soundtrack for the forthcoming American International film, "Good Times." The track features Atco artists Sonny & Cher. Both the film and album will be released next month.

**Bernstein to Quit
N.Y. 'Harmonic**

NEW YORK—Leonard Bernstein last Wednesday (2) announced he would leave as music director of the New York Philharmonic when his contract expires in 1969. He will devote his time to composing, and will conduct as "laureate conductor" for a few concerts a year. Bernstein, who will have conducted the Philharmonic longer than any other conductor in the orchestra's history, has been frequently represented on the Classical Charts in Columbia Records pressings.

Last week he is listed conducting the Philharmonic in (No. 5), Mahler's "Symphony No. 7"; (No. 10), "Bernstein Conducts Ives"; (No. 18), Beethoven's "Symphony No. 5-How a Great Symphony Was Written"; (No. 25), Gershwin's "Rhapsody in Blue"; and (No. 29), Dvorak's "Symphony No. 9 (New World)."

Scepter Signs Two

NEW YORK—Scepter Records has signed Paul Vance and Lee Pockriss to produce exclusively pressings by Maxine Brown. The agreement calls for the waxing of an album and a series of singles.

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TAPE CARTRIDGE TIPS

by Larry Finley

TAPE CARtridge

ITCC Acquires the Tape Rights to Starday Catalog

NASHVILLE—Larry Finley's International Tape Cartridge Corp. last week acquired exclusive tape rights to the Starday Records catalog. The deal concluded between Starday and ITCC grants the tape firm both CARtridge and reel-to-reel rights. Starday will go on a simultaneous releasing schedule, issuing its LP's and cartridges on a day and date basis.

Concurrent with the ITCC deal, Starday notified the four other tape firms with whom it has been dealing that it will not renew its contract with them. Heretofore, in addition to ITCC, the Starday catalog was being duplicated in tape form by Aurasonic, GRT, Muntz and Musictapes.

Under terms of the ITCC-Starday contract, the Finley firm will make the record company's product available in 4-track, 8-track and reel-to-reel forms. Starday will allow existing contracts with other duplicators to run their course to their date of expiration. All contracts are due to expire by the year's end.

Through Usual Distributions

Starday will channel all tape product aimed at record outlets through its regular disk dis-

tributors. ITCC will handle marketing of cartridge product in non-disk areas such as the automotive field.

According to Hal Nealy, Starday vice-president and general manager, the label resorted to the use of multiple duplicators when it first entered the tape field 18 months ago. At that time, Nealy said, the firm was uncertain as to what course it should pursue in the field, and rather than take a chance on missing out, it decided to assure itself of covering all possible bases by giving at one time as many as six duplicators the rights to its catalog (Aurasonic, Autostereo, GRT, ITCC, Muntz and Musictapes).

Only One Firm

Nealy said that the company's experience has convinced its management that for a number of reasons the label would be better off to abandon multiple duplicators in favor of only one firm being responsible for its tape product. These reasons, Nealy said, include:

- Protecting the consumer by making certain that he gets uniform quality when he buys a Starday cartridge.
- Maintaining price stability of tape product, possible only when one firm handles it, as

opposed to a number of companies pouring out releases, each charging a different price.

- Assuring the label's artists that each recording issued in LP form will have its tape version on the market, as opposed to the "cherry-picking" procedures followed in multiple duplicator deals.

- Protecting the dealer from being hit with several tape versions of the identical LP.

- Assuring dealer and consumer of uniformity in size and appearance of cartridges bearing the Starday brand, thereby avoiding confusion created by each duplicator using a different form of packaging.

Another strong factor in the decision, Nealy said, is Starday's concern that the use of multiple duplicators can lead to the foot-balling of cartridge prices. Should the cartridge product pipeline be filled before sufficient playback equipment is on the market, some may panic and start dumping product, Nealy said, which could inflict irreparable harm on the industry. Thus use of a single duplicator allows the record label to control the amount of product issued, and helps maintain its price, he said.

Col. Issues Eight-Tracks

NEW YORK—Columbia Records is releasing 13 8-track stereo tape CARtridges this month, including a twin-pack featuring Bob Dylan's "Blonde on Blonde." The release contains single packs by Andy Williams, Les and Larry Elgart, Steve Lawrence, Mitch Miller, Thelonious Monk and Patti Page.

Masterworks twin-packs have music from "The King and I" and "Oklahoma!" and "Four Favorite Ballets," by Offenbach, Delibes and Chopin with Eugene Ormandy and the Philadelphia Orchestra. Single packs include three by the Philadelphia Orchestra and one conducted by Andre Kostelanetz.

Heilichers' Prods. Dept.

MINNEAPOLIS — Heilicher Brothers has created a new tape products division. According to a company spokesman, "the recent growth in sales of automobile tape CARtridge players has resulted in this new department."

Kenneth V. Hegstrom, formerly an account executive for Heilicher, has been named director of sales for the department. He will buy all pre-recorded tape products, including reel-to-reel and 4 and 8-track continuous loop tape cartridges. Hegstrom will also helm the sales and distribution of Lear Jet automobile and home cartridge players.

when answering ads . . .

Say You Saw It in Billboard

SEE OUR ADVERTISEMENT ON PAGES 22 AND 23

Variety Programming Spice Of Capitol's New Twin Packs

LOS ANGELES—Twin pack tape CARtridges, designed to offer a programmed variety of instrumental and vocal entertainment, have been developed by Capitol Records in the 8-track configuration.

The new product titled, "Capitol 4 Star Series," carries a suggested list of \$9.95. Four packs comprise the initial release debuting this week. John Palladino, a member of the company's a&r staff, programmed the new cartridges. His first efforts team Al Martino, George Shearing, Nancy Wilson and Glen Gray in pack No. 1; Nat Cole, Ray Anthony, Peggy Lee and Jackie Gleason in Pack No. 2; the Kingston Trio, Howard Roberts, the Lettermen and the Hollyridge Strings in pack No. 3, and the Beach Boys, Glen Campbell, the

Outsiders and Chad and Jeremy in pack No. 4.

On Four Selections

Each artist is heard on four selections, with the tape designed so that the listener may shift from one artist to another by flicking the channel selector switch on his player.

If the listener wishes to re-program an artist, he pushes the channel selector until the artist is repositioned. A Capitol spokesman likened the button pushing to dial switching on a car radio, in that you pass through each station's location before hitting on the desired frequency.

Capitol's theory in developing the program twin pack is that listeners don't enjoy 80 minutes of one performer. The label plans all "Star Specials" to be a mixture of vocal and instrumental sound. The car-

tridges have no individual theme or title, just a catalog number. The material selected is of hit-caliber quality.



INTERNATIONAL TAPE CARTRIDGE CORPORATION

Subsidiary of Dextra Corporation
663 Fifth Avenue
New York, N. Y. 10022
(212) 421-8080, TWX-710: 581-3498

Regional Warehouses:

TEXAS TAPE CARTRIDGE CORP.
2615-C West 7th St., Fort Worth, Tex.
(817) ED 2-8401

MID-WEST TAPE CARTRIDGE CORP.
7616 Reinhold Drive, Cincinnati, Ohio
(513) 761-7102

WEST COAST TAPE CARTRIDGE CO.
15164 1/2 Stagg Street, Van Nuys, Calif.
(213) 787-5420

Cap Offering a New Sound Unit as Travel Companion

LOS ANGELES — A new sound system, designed to replace conventional loudspeakers in cars, is being offered by Capitol Records, for use with tape CARtridge systems. The sound displacement system is called stereo modulators and consists of 13 frequency tuned pipes which resonate and expand audible tones into the air.

The modulators (model XF-13) are mounted in the auto's rear package deck between the back seat and the rear window, thus avoiding cutting into doors where conventional speakers are placed. The label

claims the modulators have a frequency response of 40 to 13,000 cycles. The unit's dimensions are 6 1/4 inches deep; 8 3/8 inches wide and 10 inches high. It weighs 2 pounds.

The units are being built for Capitol by Jack Cummings' Universal Tape Deck Co. Capitol field-tested the equipment one month ago in Los Angeles, New York, Chicago, Dallas and Atlanta with promising results before going into a national program, according to special products man Gil Matthies. The modulators suggested retail price will vary from \$49 to \$59.



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Suggested List \$1.95

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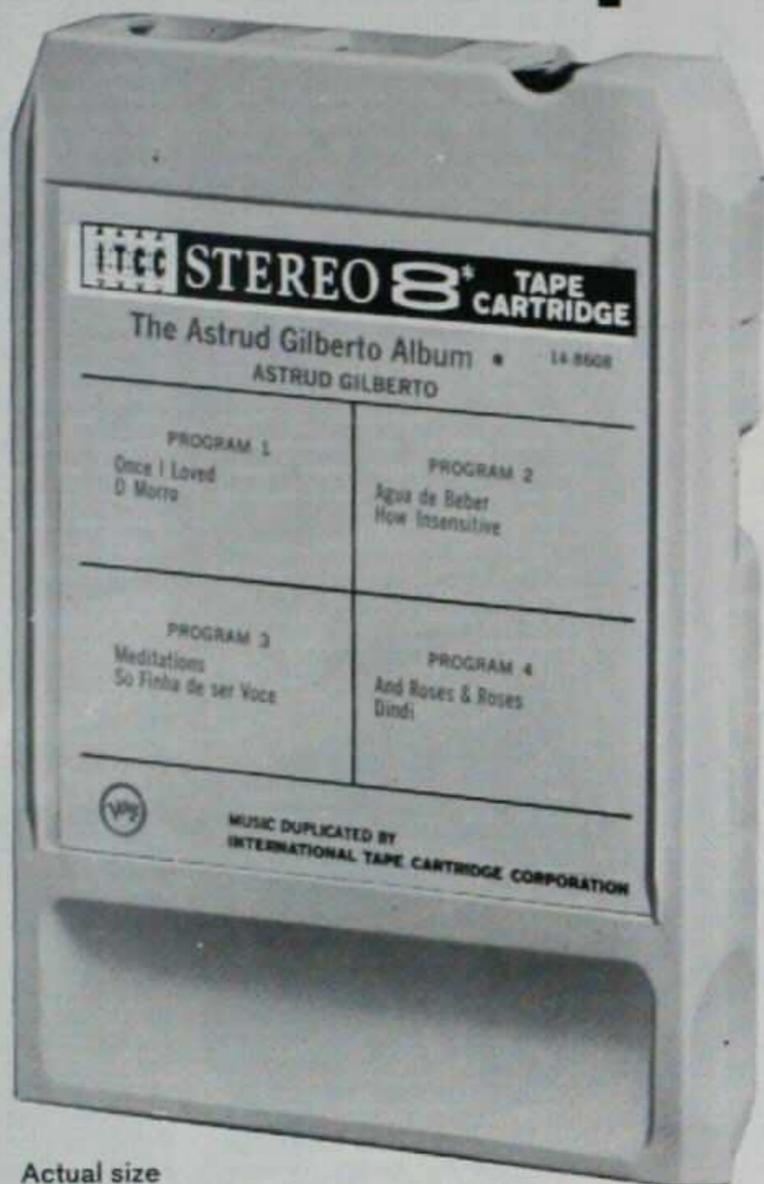
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One of the differences between these two tape systems...



Actual size

is that ours records.



Actual size

The Norelco compact cassette both records and plays back—something the other cartridge can't do. And isn't that why people buy a tape recorder instead of a phonograph in the first place?

But recording isn't the only advantage. The cassette uses reel-to-reel principles so you get a fast forward and rewind. And you can index, too. Which means you can preselect anything on the tape or replay anything in seconds. You can't do this with the continuous loop-type cartridge.

As you can see, the Norelco compact cassette is about one quarter the size of the other cartridge. It uses half as much tape. Plays longer. Sounds better. Costs less. And it works in any position—even upside down.

Since Norelco invented the compact cassette—the most advanced system there is—over 40 different tape recorder manufacturers have adopted it. And this is just a start.

So far, over one million cassette tape recorders have already been sold. And Norelco offers the best and most complete line of cassette machines. Look at the models below and see what we mean.

If you would like further information and the name of your nearest representative, please write to Dept. B, North American Philips Company, Inc., High Fidelity Products Department, 100 E. 42nd St., New York, N.Y. 10017.

Here are the facts:

Physical Features:	8 Track Cartridge	Compact Cassette
Size	5 1/2" H x 4" W x 1/4" D	2 1/2" H x 4" W x 1/8" D
Weight	4 1/2 oz.	2 oz.
Playing Position	Horizontal or at a 45° angle only.	Any—even upside down.
Technical Features:		
Type	Endless Loop	Reel-to-reel
Tape Size	1/4"	1/2"
Tape Speed	3 3/4 ips	1 1/2 ips
Tape Index	No	Yes
Mono	Yes	Yes
Stereo	Yes	Yes
Performance Features:		
Automatic Stop	No	Yes
Fast Rewind	No	Yes
Fast Forward	No	Yes
Record	No	Yes
Maximum Playing Time	80 min.	90 min.
Tape Life	500 hrs. play	1500 hrs. play
Convenience Features:		
Blank Tape	No	Yes
Pre-recorded Library	Yes	Yes

Here is the best and most complete line of cassette tape recorders:



Carry-Corder® '150'
Cordless. Capstan drive and constant speed motor. 100-7,000 cps. Comes with pre-recorded tape cassette, dynamic microphone, fitted carrying case, patch cord. 3 lbs. with batteries



New Continental '450'
Stereo-mono. 4 track. Solid state. 2 satellite speakers in matching teak cabinets. Stereo microphone. Stereo record level control. Tone, balance and loudness controls. 60-10,000 cps. Public address system. Vu meter, digital counter. 8 lbs. less speakers.



New Continental '350' Solid state. 2 track mono. 60-10,000 cps. Dynamic omnidirectional microphone. Digital counter, Vu meter. Automatic & manual record. Pause control. Sound deflector. Lustrous teakwood cabinet. 8 1/2 lbs.

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MUNTZ STEREO-PAK NEW RELEASES

ALBUM	ARTIST	LABEL	MUNTZ CAT. #
DELLA REESE — LIVE	Della Reese	A.B.C.	10-475A
THIS LITTLE BOY OF MINE	Gloria Lynne	Everest	10-479C
WHERE DOES LOVE GO	Charles Boyer	Valliant	10-484A
COAST ALONG WITH THE COASTERS	The Coasters	Alco	12-230A
RED BIRD GOLDIES	Various Artists	Red Bird	21-413B
THE SOUND OF SPRING	The Ramsey Lewis Trio	Cadet	26-391A
ART PEPPER + ELEVEN	Art Pepper	Contemporary	26-396A
THE JOHN COLTRANE QUARTET PLAYS	John Coltrane	Impulse!	26-399A
THE BEST OF WOODY HERMAN	Woody Herman Orch.	Everest	26-402C
SWINGIN' MINSTREL	Clancy Hayes	Good Time Jazz	28-167A
HANG YOUR TEARS OUT TO DRY	Clara Ward	Verve	28-168A
AROUND THE WORLD IN 80 DAYS	Jack Saunders Orchestra	Everest	46-148B
AMERICA'S BELOVED MINNIE PEARL	Minnie Pearl	Starday	54-241B
GIVE ME FORTY ACRES!	The Willis Brothers	Starday	54-242B
I'LL STILL WRITE YOUR NAME IN THE SAND	Maddox Brothers and Rose	Everest	54-246C
THE REAL FOLK BLUES	Howlin' Wolf	Chess	56-197A
FOLK SONGS, SPIRITUALS & BLUES	Jesse Fuller	Good Time Jazz	56-198A
JUDY COLLINS — FIFTH ALBUM	Judy Collins	Elektra	56-199A
YIDDISH THEATRE & FOLK SONGS	Theodore Bikel	Elektra	60-124A
OLE, LA MANO!	Juan Serrano	Elektra	66-215A
ANOTHER SALUTE TO THE TIJUANA BRASS	The Sound of the Top Pop Brass	Carousel Music	66-221C
GOSPEL SPECIAL	The Lewis Family	Starday	80-126B
HOLST: THE PLANETS, OP. 32	Boult: Vienna State Opera Orch.	Westminster	T90-119TA
BRAHMS/JOACHIM: HUNGARIAN DANCES	Robert Gerle and Norman Shetler	Westminster	T90-121TA
A BACH PROGRAM FOR THE GUITAR	Julian Bream	Westminster	90-122A

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TAPE CARTRIDGE

Installation Spurt of 60% in '67 Cars: Ford

DETROIT—Ford Motor Co. projected tape CARtridge installation figures for the 1967 model year reveal an increase of up to 60 per cent over last year's final production run in some of its models.

A Ford spokesman said that in each model the figures indicate an upsurge in the percentage of Ford cars being shipped with the units. Last year, customers ordered some 26,300 Galaxies with tape cartridge equipment (equivalent to 2.5 per cent). Figures for the 1967 model year are projected to 4 per cent. This means that if Galaxie production remains the same as last year (and it's expected to increase), at least 52,000 players are expected to be installed. Total Ford installation in 1966 was slightly under 70,000.

Projected installation figures for the Ford Mustang (rapidly becoming the hottest of the Ford products), are also anticipated to increase about 60 per cent. Some 13,700 tape cartridge playback units were factory-installed in 1966 Mustangs. Last year's figures indicate factory-installed units only. The Ford spokesman added that many local dealers have made arrangements to install hang-on units for the customer. No figures are available

on these 1966 dealer-installed sets. However, Ford is now providing dealers with its own Motorola-made units.

Cartridge equipment to be placed in the Thunderbird models is also expected to rise significantly. While 21.8 per cent of last year's models were purchased with players, Ford anticipates 23 per cent of Thunderbird new car buyers to order players. Ford now offers cartridge equipment on all new models. Two types of players are available—factory-installed integrated and dealer-installed hang-on.

Among the Ford cars featuring cartridge players for the first time are the Fairlane and Falcon. More than 3½ per cent of all Fairlanes leaving the factory are predicted to be equipped with cartridge players. Slated for a modest beginning is the Falcon with one-half per cent.

Projected figures for the other divisions of Ford Motor Co.—Mercury and Lincoln are not available at press time.

AUTOMATIC, BERLITZ IN DEAL

MELROSE, Mass. — Automatic Radio is testing the market potential of language tape CARtridges by purchasing "several thousand" Berlitz language packages. The deal was concluded between Automatic Radio's marketing chief Dave Nager, and Berlitz' Hal Fogelson. Automatic Radio is serving as a distributor for tape cartridge product, channeling it via its representatives to the automotive accessories market.

Ampex Names Fine-Tone Audio

NEW YORK—Fine-Tone Audio Products Co. has been named 4 and 8-track CARtridge distributor for Ampex for metropolitan New York, including New Jersey and Connecticut. The company, which presently distributes the Ampex reel-to-reel configuration for the same area, has begun to manufacture tape cartridge carrying cases. Its first tape box, available in two-tone black and two-tone brown, holds 22 cartridges and doubles as an arm rest between the front two passengers.

Mobile Fest Entries

MOBILE, Ala. — The deadline for registration for the April 7-8 second annual Mobile Jazz Festival is Jan. 1. Finalists in the band, combo and vocalist categories will be chosen via performance tapes by Feb. 1.

Epic, West Disk Tie

NEW YORK—Epic Records has acquired distribution rights to "The Eggplant That Ate Chicago," by Dr. West's Medicine Show and Junk Band on Go Go Records.

THANK YOU BILLBOARD

And all the great people who responded to my ad in the October 15th tape section. Unfortunately, the ad was misleading. It was intended as a follow through from interviews I've had applying for the job position of retail record buyer. Replies are now in the mail.

Thanks all,

**NORM
THE BOMB
WINTER**

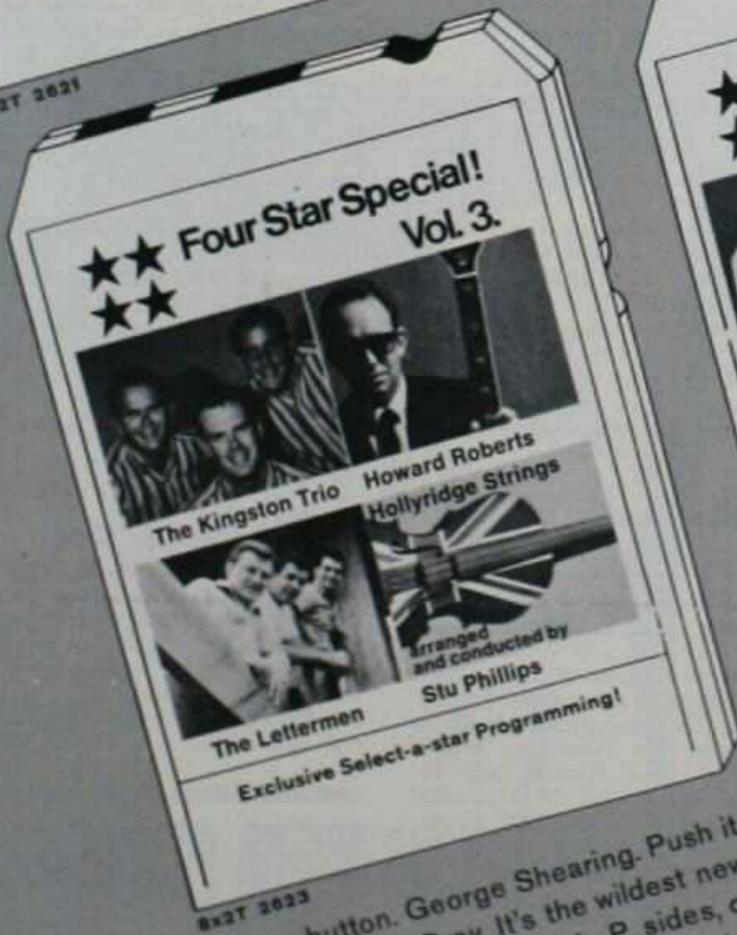
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Push a button. George Shearing. Push it again. Nancy Wilson. Push it again for Al Martino, again for Glen Gray. It's the wildest new idea since 8-track itself. You get the equivalent of four L. P. sides, one each by four top stars, all on the same tape. Exclusive Select-A-Star programming: another industry first from Capitol, leader in 8-Track!



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Magna-Tech Corporation, with the engineering staff that designed the **FIRST** eight track duplicating system in 1964, now is offering **IMMEDIATE DELIVERY** on their 1967 line which includes continuous loop or reel to reel operation of the master duplicator. The **PROVEN PERFORMANCE** (over 1/2 million 4 and 8 track cartridges have been produced with Magna-Tech duplicators this year) of Magna-Tech eight track systems is reflected by the use of such components as:

- . . . Hewlett Packard instrumentation transports, providing both reel to reel and continuous loop operation,
- . . . All solid state electronics, specially designed for wide band audio application,
- . . . Precision long life instrumentation heads, field proven to be the finest available,
- . . . Ampex slave transports, standard of the duplicating industry for more than a decade

and now . . . Magna-Tech announces another **FIRST** in the professional audio field . . . the use of field effect transistors in all eight track duplicators and master makers . . .

Other exclusive features of Magna-Tech systems are: reel to reel or continuous loop operation, compatible duplicator and master maker transports for emergency interchange situations, and ability to transfer master tapes from master duplicator to master maker.

For further information about **PROVEN PERFORMANCE** equipment for cartridge production, contact: **Ron Matthews**.



A BENEDICTION DELIVERED
BY FATHER O'CONNOR

Father Norman J. O'Connor, noted expert on jazz, presented the following benediction Oct. 24 at a United Jewish Appeal dinner in New York honoring David Rothfeld, record buyer of the Corvette department store chain:

Dear God:

There is a line from a Psalm that rings so clearly in my head this night—What the Psalmist wrote was—For your kindness is a greater good than life—my heart takes that line and tells it to the world that kindness, any kindness, is greater than life—because without it life shall not be . . . for this very night the world fights and cries and is lonely and is hurt, and retaliation must be done and harm must be matched and hatred and spite must exist—but, somehow, somehow—let me live this kindness, let me live it with courage and defiance—because though there be Jew and Gentile, white and black, smart and dumb, rich and poor, know that behind the eyes of every man, all those eyes, the ones that flash, the ones that are dull, the ones that are blue, the ones that are brown, is a human who wants to love, to be loved.

God, your kindness lets me live these days you give me—and on occasions such as these we see that kindness is available in our world—let us know and continue to know that it is more important than life—and we shall make the world kind—in this knowledge and action, support us all the days of our lives, till evening comes and the busy world is hushed and the fever of life is o'er and our work is done, then, in your mercy give us a safe lodging and a holy rest at last—go in peace and please, please be kind, be kind, be kind. . . .

UA Int'l, C. P. in Pub Deal

NEW YORK—United Artists Music International and Cameo Parkway this week signed a global publishing agreement giving the UA organization representation rights to the entire CP catalog. Only the U. S. and Canada are excluded in arrangement.

CP publishing firms involved in the deal include Cameo Parkway Music (BMI), Wyncote Music (ASCAP), Certificate Music (BMI) and Impor-

tant Music (ASCAP). Included in these catalogs are such pop hits as "96 Tears," "So Much in Love," "Somewhere" and "Don't Throw Your Love Away."

At the record level, CP's sales manager, Neal Bogart, said that most of the existing licensing arrangements are being renegotiated. The label recently renegotiated its United Kingdom agreement with Pye. Jay Darrow, CP director of publishing and recording, will handle the negotiations.

FM's Spotlight
London Phase 4

LONDON—A series of FM radio programs spotlighting London Phase 4 disks began on Sunday (6) in the New York, Los Angeles and Chicago markets. London Records reports the line is having its most profitable year. New Phase 4 releases are highlighting from Handel's "Messiah" with Leopold Stokowski conducting the London Symphony, Robert Farnon conducting the London Festival Orchestra in his arrangement of Gershwin's "Porgy and Bess," and albums with Frank Chacksfield and his orchestra, and Stanley Black conducting the London Festival Orchestra.

Villanova's Jazz
Fest Feb. 24 & 25

VILLANOVA, Pa.—The Villanova Jazz Festival is slated for Feb. 24 and 25, the first of three regional festivals which will provide contestants for the first National Music Festival, planned for May in Miami Beach. Stan Kenton will be chief adviser for the Villanova event. The festival will be recorded for later broadcast by ABC radio.

London Inks Barry

NEW YORK — Songwriter-independent producer Jeff Barry has been signed by London Records to produce records for the company's Parrot Records label, it was announced last week by Walt Maguire, singles a&r and sales chief.

Tradition, Folk
Label to Everest

LOS ANGELES — Everest Records has added another line to its folk catalog with the purchase of Tradition Records, owned by the Clancy Brothers and Tommy Makem. The purchase price was five figures, Everest's president Bernie Solomon said.

Artists on the Tradition roster include Odetta, Glenn Yarbrough, Ed McCurdy, Alan Lomax, Pete Seeger, Lightnin' Hopkins and J. Jacob Niles. Solomon said he bought Tradition after attaining good results with the Archive of Folk Music line he launched in January of 1965.

Cooper Indie Deal

HOLLYWOOD — Marty Cooper has signed an independent production deal with Capitol to produce and star in novelty disks for the contemporary market. He is known for "Peanut Butter," a novelty hit several years ago.

WCBS GOING
TO ALL-MUSIC

NEW YORK — WCBS, the 50,000-watt CBS station, is dropping its talk format for music. The new program director Maury Benkoil said last week that the exact date of the changeover had not yet been decided. Programming and format details will be announced later.

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must



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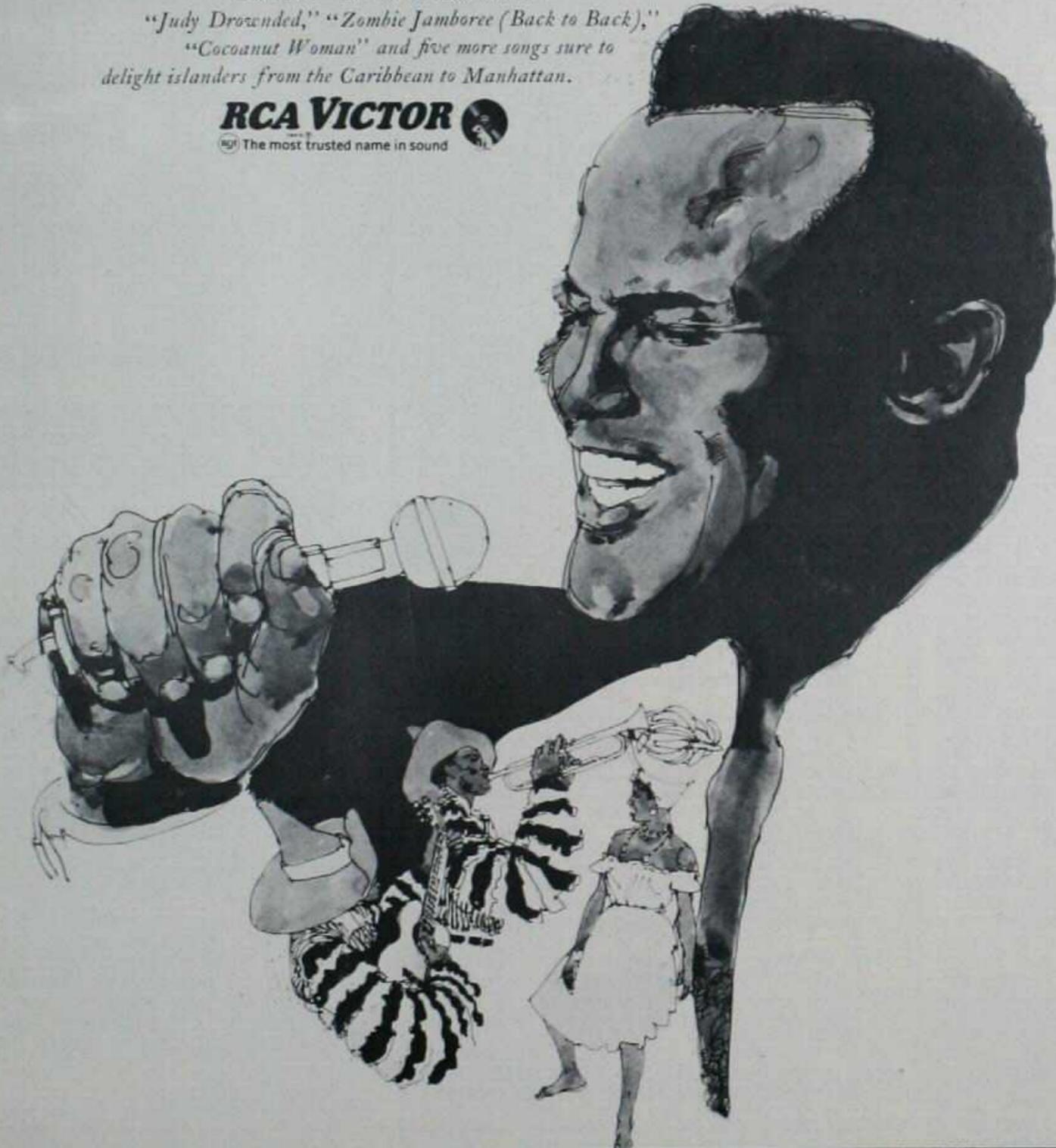
Smarter." Other selections include

"Judy Drownded," "Zombie Jamboree (Back to Back),"

"Cocoanut Woman" and five more songs sure to delight islanders from the Caribbean to Manhattan.

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The man whose name is synonymous with great calypso music has an eager following of fans who will be looking for this album of all-time calypso favorites. Featured full-page national consumer advertising, in color, will reach millions of record buyers. Attractive display and promotional material is now available. Order today! LPM/LSP-3658

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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 105—Last Week, 186

*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

TEMPTATIONS — (I Know) I'M LOSING YOU (Prod. by N. Whitfield) (Writers: Whitfield-Holland-Grant) (Jobete, BMI)—Hot follow up to "Beauty Is Only Skin Deep" is this blues swinger with a solid dance beat and powerful vocal workout. Flip: "I Couldn't If I Wanted To" (Jobete, BMI). **Gordy 7057**

***FRANK SINATRA—THAT'S LIFE** (Prod. by Jimmy Bowen) (Writers: Kay-Gordon) (Four Star Television, BMI)—A new rhythm and blues bag for Mr. Sinatra and it's a powerhouse combination of material and performance. Should skyrocket to the top. Flip: "The September of My Years" (Sergeant-Glorste-VanHeusen, ASCAP). **Reprise 0531**

SANDY POSEY — SINGLE GIRL (Prod. by Chips Moman) (Writer: Sharp) (Combine, BMI)—The "Born a Woman" gal strikes back with an equally strong piece of ballad material with driving rhythm background. An identifiable, good lyric. Flip: "Blue is My Best Color" (Press, BMI). **MGM 13612**

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

JR. WALKER & THE ALL STARS — MONEY (That's What I Want) **PART II** (Prod. by B. Gordy Jr.-L. Horn) (Jobete, BMI)—Raucous live performance should prove a discotheque giant and a solid follow up to "How Sweet It Is." Clever lyric and infectious dance beat. Flip: "Money (That's All I Want) Part I" (Jobete, BMI). **Soul 35026**

SONNY & CHER—LIVING FOR YOU (Prod. by Sonny Bono) (Writer: Bono) (Cotillion-Chris-Marc, BMI)—Consistently creative and fresh the duo come up with another interesting rhythm ballad that features fascinating arrangement that must be heard. Can't miss being another top winner. Flip: "Love Don't Come" (Cotillion-Chris-Marc, BMI). **Atco 6449**

***BAJA MARIMBA BAND — GHOST RIDERS IN THE SKY** (Prod. by Herb Alpert & Jerry Moss) (Morris, ASCAP) — The Vaughn Monroe hit is brought up to date via this exciting Tex-Mex version that should have no trouble riding up the chart to fast establish the group as top singles sellers. Flip: "Sabor a Me" (Peer Int'l, BMI). **A&M 824**

DEE DEE WARWICK—I'M GONNA MAKE YOU LOVE ME (Prod. by Jerry Ross) (Writers: Gamble-Ross) (Act Three, BMI)—Hot on the heels of "I Want to Be With You" the emotional stylist has still stronger hit potential with this soulful blues ballad. Should prove to be her biggest entry to date. Flip: "Yours Until Tomorrow" (Screen Gems-Columbia, BMI). **Mercury 72638**

IKE & TINA TURNER—TWO TO TANGO (Prod. by Bob Crew) (Writers: Manning-Hoffman) (Regent, BMI)—Producer Bob Crew has come up with another wild idea in this hot revival of the Pearl Bailey hit. The electrifying duo rocks it from beginning to end. Should spiral up the Hot 100. Flip: "A Man Is a Man Is a Man" (Saturday, BMI). **Philles 134**

NOEL HARRISON — IN A DUSTY OLD ROOM (Prod. by Charles Greene & Brian Stone) (Writer: Lind) (Metric, BMI)—The co-star of TV's "The Girl from U.N.C.L.E." has a winner in this interesting and compelling off-beat piece of material from the pen of Bob Lind. Top folk-rock production by Greene and Stone and exceptional Harrison performance. Flip: "Cheryl's Going Home" (Metric, BMI). **London 20017**

THE RAZOR'S EDGE — DON'T LET ME CATCH YOU IN HIS ARMS (Prod. by Bob Yorey) (Writers: Kasha-Hirschorn) (Saturday, BMI)—The "Let's Call It a Day" group have a hot follow-up in this strong rocker. Powerful vocal backed by a groovy dance tempo. Touch of the classics in the melody. Flip: "Night and Day" (Harms, ASCAP). **POW 103**

***HERB ALPERT & THE TIJUANA BRASS—MAME** (Prod. by Herb Alpert) (Writer: Herman) (Morris, ASCAP)—This version of the much recorded Broadway show tune has the power to put it at the top of the Hot 100. Catch the Alpert vocal debut. Flip: "Our Day Will Come" (Almo-Rosewood, ASCAP). **A&M 823**

YARDBIRDS—HAPPENINGS TEN YEARS TIME AGO (Prod. by Simon Napier-Bell) (Writers: Drega-Relf-Samwell-Smith-McCarthy and Beck) (Yardbirds-Feist, ASCAP)—Infectious driving beat and unusual arrangement combined with an off-beat lyric content makes this a hot contender for a fast chart climber. Flip: "The Nazz are Blue" (Yardbirds-Feist, ASCAP). **Epic 10094**

WILSON PICKETT—MUSTANG SALLY (Prod. by Jerry Wexler-Rick Hall) (Fourteen Hour, BMI)—More powerful wailing dance material with strong vocal workout that should fast replace "Land of a Thousand Dances." Disk moves from start to finish. Flip: "Three Time Loser" (Pronto, BMI). **Atlantic 2365**

THE GRASS ROOTS—LOOK OUT GIRL (Prod. by Sloan & Barri) (Writers: Sloan-Barri) (Trousdale, BMI)—Writers Sloan and Barri provide more top chart material for the "Where Were You" group. This driving rhythm number with good teen lyric should hit hard and fast. Flip: "Tip of My Tongue" (Trousdale, BMI). **Dunhill 4053**

JOE BROWN—SEA OF HEARTBREAK (Prod. by Alan A. Freeman) (Writers: David-Hampton) (Shapiro-Bernstein, ASCAP) — The Don Gibson hit serves as strong material for the U. S. debut of England's Joe Brown. Solid pop dance beat arrangement and good performance makes this a good bet for a hot chart item. Flip: "Mrs. O's Theme" (Dandelion, BMI). **Jamie 1327**

CRUSADERS—LITTLE DRUMMER BOY (Prod. by Hank Levine-Larry Goldberg) (Writers: Simeone-Davis-Onorati) (Mills Int'l Korwin, ASCAP)—A new concept of the holiday material features a solid rock dance beat with a straight well done vocal. A controversial conversation piece that should prove a sales giant. Flip: "Battle Hymn of the Republic (Big L, BMI). **Tower 286**

THE FASTEST GROUP ALIVE — THE BEARS (Prod. by Moore & Thomas) (Writers: Paulen-Thomas-Moore) (Preacher, BMI)—Debut of a new group with intriguing rock material should fast establish them as hot sellers. Strong dance beat backs the novelty vocal. Flip: "Beside (Preacher, BMI). **Valiant 754**

NEIL SEDAKA—WE CAN MAKE IT IF WE TRY (Prod. by Joe Rene) (Writers: Sedaka-Bayer) (Screen Gems-Columbia, BMI)—By far his most pop commercial entry in a long time. This well done teen rocker could be the one to put Sedaka back on the Hot 100 in short order. Flip: "Too Late" (Sutter, BMI). **RCA Victor 9004**

JIMMY GORDON—BUZZZZZZ (Writers: Burgess-Gordon) (4 Star, BMI)—Blockbuster instrumental rocker that should prove a big chart item. A discotheque must. Clever instrumentation and arrangement. Flip: "Somethin' Else" (4 Star, BMI). **Challenge 59194**

THE SYMBOLS — CANADIAN SUNSET (Writers: Gimbel-Heywood) (Vogue, BMI) — Hot British group makes an impressive U. S. debut with a rocking version of the standard. Should fast establish them here. Flip: "The Gentle Art of Lovin'" (Jay Boy, BMI). **President 102**

THE MONTANAS—THAT'S WHEN HAPPINESS BEGAN (Writers: Don & Dick Addrissi) (Morris, ASCAP)—Swinging teen material penned by Don and Dick Addrissi serves as a strong debut material for the good rock group. Should prove a big Hot 100 item. Flip: "Goodbye Little Girl" (Ardmore-Beechwood, BMI). **Warner Bros. 5871**

RAY ANTHONY—Zei Gezund! (Cromwell, ASCAP). **CAPITOL 5772**
NINI ROSSO—Theme From "The Bible" (Robbins, ASCAP). **COLUMBIA 43901**
THE ROEMANS—All the Good Things (Low-Twi/Unart, BMI). **ABC 10871**
PALM BEACH BAND BOYS—Bend It (Spectorious, BMI). **RCA VICTOR 9003**
GORDON MACRAE—All (Marks, BMI). **CAPITOL 5779**
CHIP TYLER—I Love You, Yvonne (Chickory, BMI). **CHICKORY 401**
OTIS REDDING—She's All Right (Kavelin, BMI). **FINER ARTS 2016**
ROY CLARK—St. Louis Blues (Handy Brothers, ASCAP). **CAPITOL 5770**
VITO & THE SALUTATIONS—I Want You to Be My Baby (Hendricks, ASCAP). **BOOM 60,020**
COLLEEN SHARP—Are You Guilty (Carlson-Richwell, BMI). **BOONE 1050**
THE REBOUNDERS—(I'm Not Your) Stepping Stone (Screen Gems-Columbia, BMI). **TOWER 288**
POWERS OF BLUE—(I Can't Get No) Satisfaction (Immediate, BMI). **MTA 113**
THE UN-FOR-GIVEN—Cry, Cry (Peer Int'l, BMI). **DOT 16963**
THE SMOKE RINGS—Love's the Thing (Padua, BMI). **PROSPECT 101**

COUNTRY SPOTLIGHTS

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

ERNIE ASHWORTH—SAD FACE (Prod. by Wesley Rose) (Writers: Jay-Kershaw) (Acuff-Rose, BMI) —Powerful rhythm entry that should have no trouble climbing the country chart in short order. Another top Ashworth performance. Flip: "I'm From Missouri" (Tree, BMI). **Hickory 1428**

CARL BELEW — WALKING SHADOW, TALKING MEMORY (Prod. by Chet Atkins) (Writer: Chapel) (4 Star, BMI)—This top tender ballad penned by Jean Chapel should prove an even bigger hit for Belew than his "Crystal Chandelier." Fine performance and arrangement. Flip: "I'm Lonesome" (4 Star, BMI). **RCA Victor 8996**

FERLIN HUSKY—ONCE (Prod. by Marvin Hughes) (Writer: Harris) (Harbot, SESAC)—With much of the appeal of his "Gone" hit of the past, Husky has a No. 1 contender in this beautifully written and performed ballad. Flip: "Why Do I Put Up With You" (Moss-Rose, BMI). **Capitol 5775**

COUNTRY CHARLIE PRIDE — JUST BETWEEN YOU AND ME (Prod. by Chet Atkins-Jack Clement-Bob Ferguson) (Writer: Clement) (Jack, BMI) —Strong combination of material by Jack Clement and performance by Charlie Pride make this ballad entry a good bet for the top of the chart. Flip: "Detroit City" (Cedarwood, BMI). **RCA Victor 9000**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

LIZ ANDERSON—The Wife of the Party (Yonah, BMI). **RCA VICTOR 8999**
PRISCILLA MITCHELL—Acres of Heartaches (Vector, BMI). **MERCURY 72625**
OSBORNE BROTHERS — The Kind of Woman I Get (Sure-Fire, BMI). **DECCA 72052**
MOLLY BEE—Everything But Your Name (Mills, ASCAP). **MGM 12615**
OLEN CAMPBELL—Burning Bridges (Sage & Sand, SESAC). **CAPITOL 5773**
TOMPALL & THE GLASER BROTHERS—Gone, on the Other Hand (Jack, BMI). **MGM 12611**
RED FOLEY—How's the World Treating You? (Acuff-Rose, BMI). **DECCA 32044**
MARY TAYLOR—We Fooled 'Em Again (Central, BMI). **CAPITOL 5774**
BARBARA CUMMINGS—She's the Woman (Acclaim, BMI). **LONDON 104**

R&B SPOTLIGHTS

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

ALVIN CASH & THE REGISTERS—ALVIN'S BOOGA-LOO (Prod. by Jones) (Writer: Jones) (Vapac, BMI)—He's done it again. This old and groovy dance number should rock right to the top of the chart. Hot entry. Flip: "Let's Do Some Good Timing" (Vapac, BMI). **Mar-V-Lus 6014**

THE MARVELLOS—WHY DO YOU WANT TO HURT THE ONE THAT LOVES YOU (Prod. by Gordon & Hutch) (Writer: Hutchinson) (Rivers, BMI)—This driving dance beat and wailing performance should hit with impact in both the pop field as well as the r&b market. Flip: "You're Such a Sweet Thing" (Rivers, BMI). **Loma 2061**

THE MIGHTY HANNIBAL—HYMN No. 5 (Prod. by Wendell Parker) (Writer: Shaw) (Bold Lad-Benell, BMI)—Solid blues vocal performance on an interesting and well written piece of ballad material should prove a big winner. Strong support from chorus and organ. Flip: "Fishin' Pole" (Bold Lad-Benell, BMI). **Josie 964**

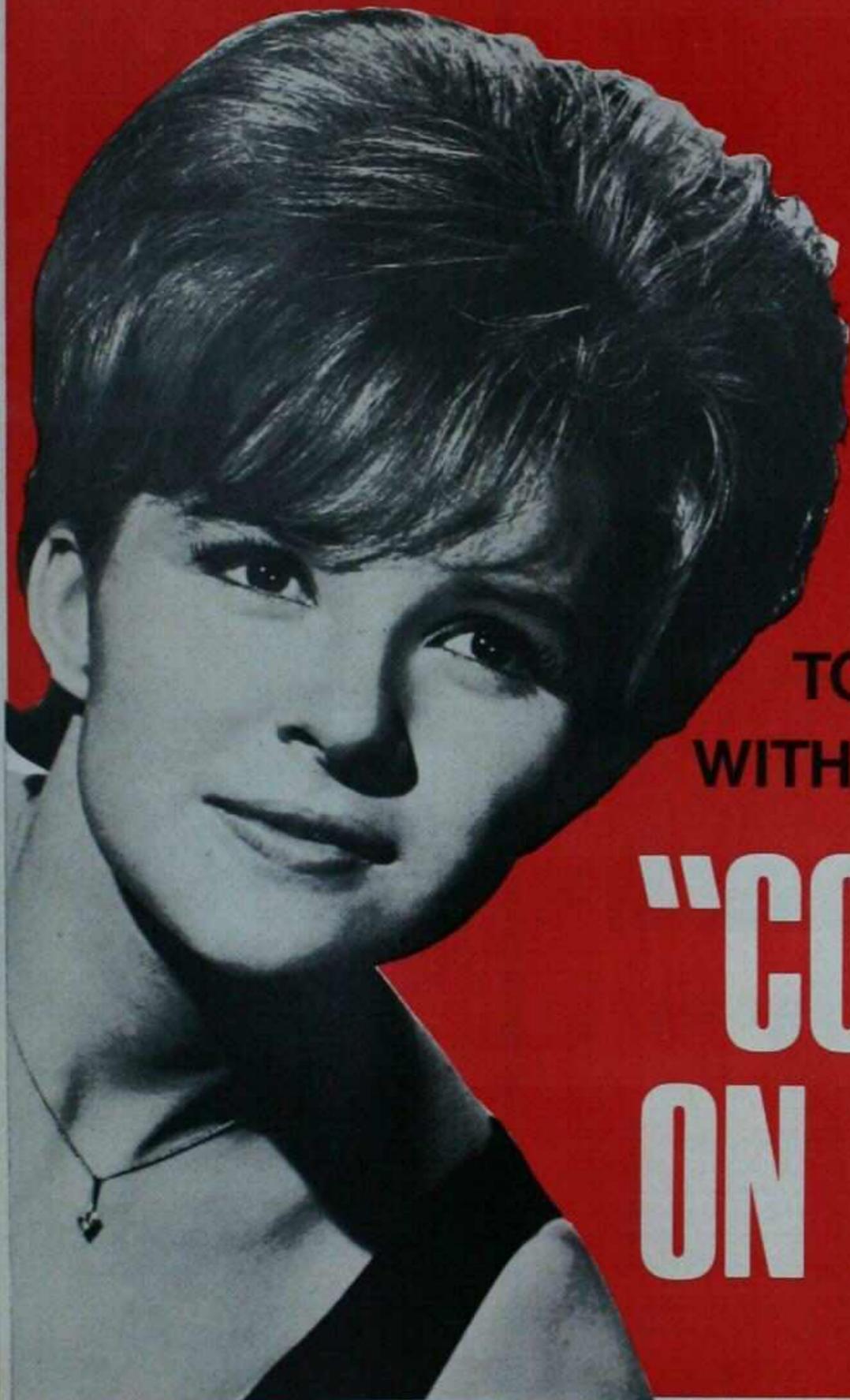
CHART Spotlights—Predicted to reach the R&B SINGLES Chart.

JOHNNY (GUITAR) WATSON—Keep On Lovin' You (Jowat, BMI). **OKEH 7263**
MATTIE MOULTRE—That's How Strong My Love Is (Rise, BMI). **COLUMBIA 43857**
BOBBY PATTERSON—If I Didn't Have You (Jetstar, BMI). **JETSTAR 107**
OTIS CLAY—It's Easier Said, Than Done (Vapac, BMI). **ONE-DERFUL 4844**
LOHNEE YOUNGBLOOD—The Grass (Will Sing for You) (Tender Tunes-Elmwood, BMI). **FAIRMOUNT 1014**
JIMMY McGRUFF—Cherry (Melody Lane, BMI). **SOLID STATE 2502**
JIMMY RICKS—Oh! What a Feeling (Medal, BMI). **FESTIVAL 703**

CHART Spotlights—Predicted to reach the HOT 100 Chart

LOU CHRISTIE—Since I Don't Have You (Bonnyview, ASCAP). **MGM 13623**
EDIE GORME—Guess I Should Have Loved Him More (Westside)—What Is a Woman (Chappell, ASCAP). **COLUMBIA 43906**
BUFFALO SPRINGFIELD — Burned (Cotillion-Ten Teest-Springald, BMI). **ATCO 6452**
ED AMES—My Cup Runneth Over (Chappell, ASCAP). **RCA VICTOR 9002**
THE NEW BREED—Want Ad Reader (Shy-Hy, ASCAP). **HBR 508**
THE SPOKESMEN—I Love How You Love Me (Screen Gems-Columbia, BMI). **DECCA 32049**
STEVE ALAIMO—Pardon Me (It's My First Day Alone) (Trousdale, BMI). **ABC 10873**
JIMMIE RODGERS—Wonderful You (Nom-Tideland, BMI). **DOT 16973**
ROY HEAD—You're (Almost) Tuff (Don, BMI). **BACK BEAT 374**
WILLIE BOBO—Sunshine Superman (Southern, ASCAP). **VERVE 10448**
THE NEW ORDER FEATURING ROGER JOYCE—Had I Loved Her Less (Trippington, BMI). **WARNER BROS. 5870**

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Billboard TOP 40

EASY LISTENING

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

THIS WEEK	Wk. Ago			TITLE	Artist, Label & Number	Wk. on Chart
	1	2	3			
1	1	2	3	THE WHEEL OF HURT	Margaret Whiting, London 101 (Roussell, BMI)	14
2	2	1	1	BORN FREE	Roger Williams, Kapp 767 (Screen Gems-Columbia, BMI)	16
3	7	9	11	LOOKIN' FOR LOVE	Ray Conniff Singers, Columbia 43814 (Jey, ASCAP)	7
4	4	6	8	A TIME FOR LOVE	Tony Bennett, Columbia 43768 (Witmark, ASCAP)	8
5	12	13	16	GAMES THAT LOVERS PLAY	Eddie Fisher, RCA Victor 8956 (Miller, ASCAP)	5
6	14	14	17	NOBODY'S BABY AGAIN	Dean Martin, Reprise 8516 (Smith-Nama, BMI)	6
7	15	20	29	A DAY IN THE LIFE OF A FOOL	Jack Jones, Kapp 781 (United Artists, ASCAP)	4
8	5	4	4	SUMMER SAMBA	Walter Wanderley, Verve 10421 (Duchess, BMI)	14
9	3	3	2	SUMMER WIND	Frank Sinatra, Reprise 8509 (Witmark, ASCAP)	11
10	9	10	12	ELUSIVE BUTTERFLY	Jane Morgan, Epic 10058 (Metric, BMI)	8
11	17	17	22	CABARET	Marilyn Maye, RCA Victor 8936 (Sunbeam, BMI)	7
12	6	5	5	DOMMAGE, DOMMAGE	Jerry Vale, Columbia 43774 (Feist, ASCAP)	10
13	8	8	10	FREE AGAIN	Barbra Streisand, Columbia 43808 (Emanuel-Baumgardt, ASCAP)	8
14	13	12	9	MAS QUE NADA	Sergio Mendes and Brasil '66, A&M 807 (Peer Int'l, BMI)	15
15	22	22	26	HAWAII (Main Title)	Henry Mancini, His Ork & Chorus, RCA Victor 8951 (United Artists, ASCAP)	5
16	10	7	7	IN THE ARMS OF LOVE	Andy Williams, Columbia 43727 (Twin-City, ASCAP)	16
17	23	23	28	ALL THAT I AM	Elvis Presley, RCA Victor 8941 (Gladys, ASCAP)	6
18	25	27	38	THE WHEEL OF HURT	Al Martino, Capitol 5740 (T. Morgan-Roussell, BMI)	4
19	11	11	6	I CAN'T GIVE YOU ANYTHING BUT LOVE	Bert Kaempfert and His Ork, Decca 32008 (Mills, ASCAP)	10
20	24	26	31	SO WHAT'S NEW	Peggy Lee, Capitol 5758 (Almo, ASCAP)	5
21	28	32	—	CHANSON D' AMOUR	Letterman, Capitol 5749 (Thunderbird, ASCAP)	3
22	30	31	34	SOMEBODY LIKE ME	Eddy Arnold, RCA Victor 8945 (Bartz, BMI)	5
23	18	16	13	I'M GETTIN' SENTIMENTAL OVER YOU	Glenn Miller Ork, Epic 10057 (Mills, ASCAP)	9
24	27	28	39	WALKING HAPPY	Peggy Lee, Capitol 5758 (Shapiro-Bernstein & Co., ASCAP)	4
25	16	15	15	THE PORTUGUESE WASHER-WOMEN	Sala Marimba Band, A&M 816 (Remick, ASCAP)	7
26	36	39	—	A MAN AND A WOMAN	Tamiko Jones & Nikko Mason, Atlantic 8262 (Northern, ASCAP)	3
27	—	—	—	WINCHESTER CATHEDRAL	New Voodville Band, Fontana 1542 (Southern, ASCAP)	1
28	29	29	35	GAMES THAT LOVERS PLAY	Wayne Newton, Capitol 5754 (Miller, ASCAP)	5
29	35	37	—	CABARET	Mike Douglas, Epic 10078 (Sunbeam, BMI)	3
30	20	18	19	CRY SOFTLY	Nancy Ames, Epic 10056 (Tree, BMI)	10
31	21	21	25	WALKING ON NEW GRASS	Buddy Greco, Reprise 8515 (Pamper, BMI)	7
32	34	38	40	WISH YOU WERE HERE, BUDDY	Pat Boone, Dot 14923 (Spooner, ASCAP)	4
33	33	35	—	LOUIE, LOUIE	The Sandpipers, A&M 819 (Limax, BMI)	3
34	19	19	21	SO WHAT'S NEW	Harv Jankowski, Mercury 72415 (Almo, ASCAP)	6
35	31	30	30	MARRIED	Don Cherry, Monument 971 (Sunbeam, BMI)	6
36	37	40	—	CHANGES	Brothers Four, Columbia 43825 (Barricade, ASCAP)	3
37	—	—	—	DISTANT DRUMS	Vic Dana, Dolton 324 (Gambler, BMI)	1
38	40	—	—	UPTIGHT	Ramsey Lewis, Cadet 5547 (Jobete, BMI)	2
39	39	—	—	THEME FROM THE BIBLE	Peter De Angelis, 20th Century-Fox 6646 (Robbins, ASCAP)	2
40	—	—	—	WHO AM I	Patula Clark, Warner Bros. 5867 (Duchess, BMI)	1

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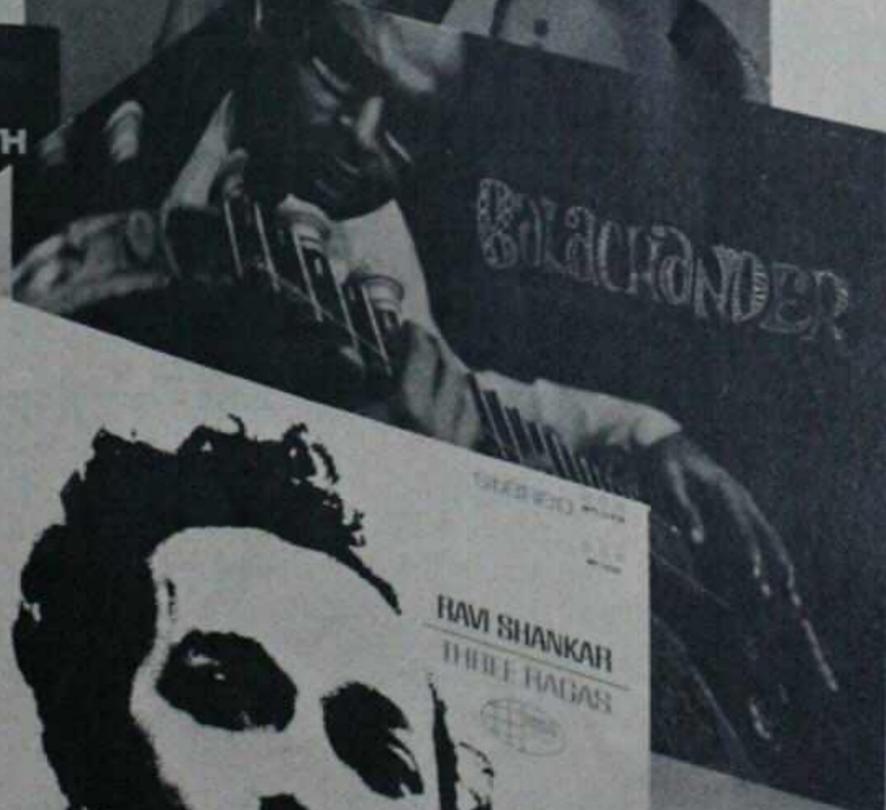
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Kimio Eto
WP-1439/WPS-21439



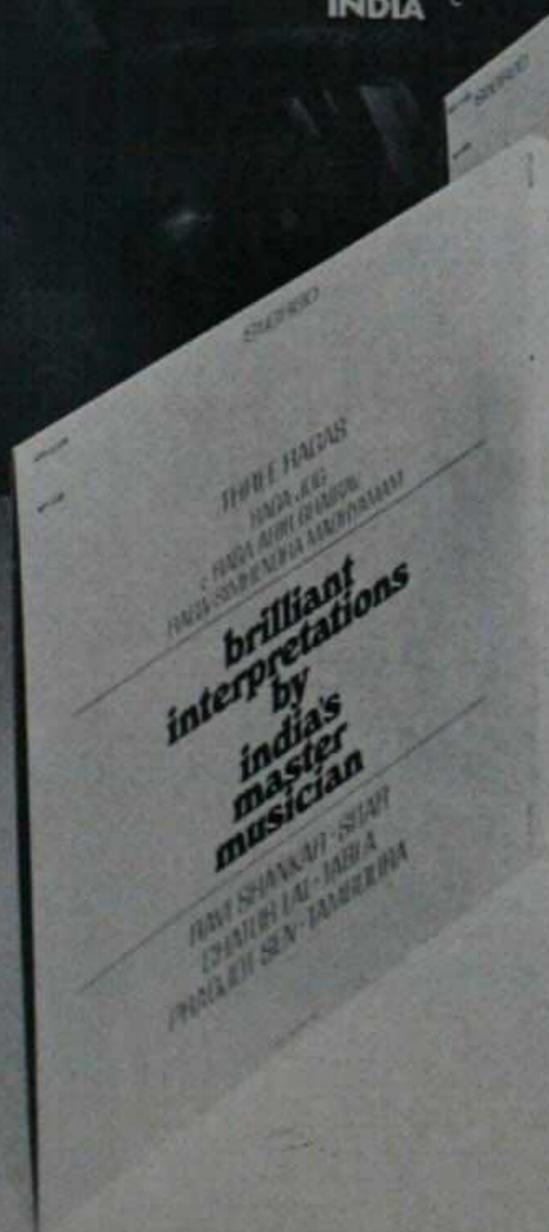
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- 3.— The RCA label 14 albums . . . 8 track only
- 4.— The Capitol label 14 albums . . . 8 track only

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			ITCC NUMBER
DOCTOR ZHIVAGO (Soundtrack)	No. 1 on the Nov. 5 chart	MGM	13-6
WHAT NOW MY LOVE	Herb Alpert & The Tijuana Brass	A&M	51-114
THE IMPOSSIBLE DREAM	Jack Jones	KAPP	52-3486
WHIPPED CREAM & OTHER DELIGHTS	Herb Alpert & The Tijuana Brass	A&M	51-110
GOING PLACES	Herb Alpert & The Tijuana Brass	A&M	51-112
SERGIO MENDES & BRASIL '66		A&M	51-116
THE EXCITING WILSON PICKETT		ATLANTIC	44-8129
SOUTH OF THE BORDER	Herb Alpert & The Tijuana Brass	A&M	51-108
THE BEST OF THE ANIMALS		MGM	13-4324
THE LONELY BULL	Herb Alpert & The Tijuana Brass	A&M	51-101
ANIMALIZATION	The Animals	MGM	13-4384

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GO AHEAD AND CRY	Righteous Brothers	VERVE	14-5004	MAN OF LA MANCHA (Original Cast)	KAPP	52-4505
RAIN FOREST	Walter Wanderley	VERVE	14-8658	HOOCHE COOCHE MAN	Jimmy Smith	VERVE 14-8667
THE BEST OF HERMAN'S HERMITS		MGM	13-4315	THE MORE I SEE YOU/ CALL ME	Chris Montez	A&M 51-115
WIPE OUT	Surfaris	DOT	15-25535	SOUL AND INSPIRATION	Righteous Brothers	VERVE 14-5001
TEQUILA	Wes Montgomery	VERVE	14-8653	CRYING TIME	Ray Charles	ABC 33-544
BORN FREE (Soundtrack)		MGM	13-4368	ALFIE	Billy Vaughn	DOT 15-25751
I'LL REMEMBER YOU	Roger Williams	KAPP	52-3470	TIJUANA BRASS	Herb Alpert & The Tijuana Brass	A&M 51-103
BOTH SIDES OF HERMAN'S HERMITS		MGM	13-4386	THE YOUNG RASCALS		ATLANTIC 44-8123
THE 4 SEASONS GOLD VAULT OF HITS		PHILIPS	41-600196	LI'L RED RIDING HOOD	Sam the Sham & The Pharaohs	MGM 13-4407
GUANTANAMERA	Sandpipers	A&M	51-117	HANKY PANKY	Tommy James & The Shondells	ROULETTE 22-25336
ROGER MILLER/ GOLDEN HITS		SMASH	39-67073	THE SOUL ALBUM	Otis Redding	VOLT 47-412

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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, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th.

Main chart listing songs and artists with their chart positions. Includes songs like 'POOR SIDE OF TOWN', 'LAST TRAIN TO CLARKSVILLE', '96 TEARS', 'GOOD VIBRATIONS', 'DANDY', 'WINCHESTER CATHEDRAL', 'YOU KEEP ME HANGIN' ON', 'IF I WERE A CARPENTER', 'DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY', 'I'M YOUR PUPPET', 'REACH OUT I'LL BE THERE', 'WALK AWAY RENEE', 'LOVE IS A HURTIN' THING', 'HOORAY FOR HAZEL', 'RAIN ON THE ROOF', 'HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOWS?', 'BORN FREE', 'WHAT BECOMES OF THE BROKENHEARTED', 'GO AWAY LITTLE GIRL', 'COMING ON STRONG', 'LADY GODIVA', 'WHO AM I', 'SEE SEE RIDER', '(You Don't Have To) PAINT ME A PICTURE', 'LOOK THROUGH MY WINDOW', 'I JUST DON'T KNOW WHAT TO DO WITH MYSELF', 'B-A-B-Y', 'THE HAIR ON MY CHINNY CHIN CHIN', 'FA-FA-FA-FA-FA', 'BUT IT'S ALRIGHT'.

Main chart listing songs and artists with their chart positions. Includes songs like 'STOP STOP STOP', 'CHERISH', 'PSYCHOTIC REACTION', 'I'M READY FOR LOVE', 'I CAN MAKE IT WITH YOU', 'THE GREAT AIRPLANE STRIKE', 'SECRET LOVE', 'LOUIE, LOUIE', 'AIN'T GONNA LIE', 'SPIN OUT', 'A SATISFIED MIND', 'ALL THAT I AM', 'I CAN'T CONTROL MYSELF', 'LITTLE MAN', 'KNOCK ON WOOD', 'HOLY COW', 'A HAZY SHADE OF WINTER', 'MAS QUE NADA', 'THE WHEEL OF HURT', 'DON'T BE A DROP-OUT', 'IT TEARS ME UP', 'UP TIGHT', 'SOMEBODY LIKE ME', 'NINETEEN DAYS', 'WHISPERS', 'HEAVEN MUST HAVE SENT YOU', 'RUN, RUN, LOOK AND SEE', 'ON THIS SIDE OF GOODBYE', 'PLEASE MR. SUN', 'SOMEBODY (Somewhere) NEEDS YOU', 'WHY PICK ON ME', 'NOBODY'S BABY AGAIN', 'THE WHEEL OF HURT', 'STAY WITH ME', 'MELLOW YELLOW', 'I WANT TO BE WITH YOU'.

Main chart listing songs and artists with their chart positions. Includes songs like '(When She Needs Good Lovin') SHE COMES TO ME', 'WISH YOU WERE HERE, BUDDY', 'I GOT THE FEELIN' "OH NO NO"', 'A SYMPHONY FOR SUSAN', 'COME BACK', 'BANG! BANG!', '(Come 'Round Here) I'M THE ONE YOU NEED', 'A DAY IN THE LIFE OF A FOOL', 'TIME AFTER TIME', 'HELP ME GIRL', 'BABY, WHAT DO YOU WANT ME TO DO?', 'WINCHESTER CATHEDRAL', 'WE GOT A THING THAT'S IN THE GROOVE', 'DON'T ANSWER THE DOOR', 'IT'S ONLY LOVE', 'PLEASE SAY YOU'RE FOOLING', 'A PLACE IN THE SUN', 'GAMES THAT LOVERS PLAY', 'POURING WATER ON A DROWNING MAN', 'A CORNER IN THE SUN', 'THE PROUD ONE', 'A MAN AND A WOMAN', 'GAMES THAT LOVERS PLAY', 'HEARTBREAK HOTEL', 'CAN I GET TO KNOW YOU BETTER', 'IT'S NOT THE SAME', 'IT'S-A-HAPPENING', 'HARLEM SHUFFLE', 'RESPECT', 'TALK TALK', 'I (WHO HAVE NOTHING)', 'MEDITATION', 'SPANISH NIGHTS AND YOU', 'WILD ANGELS THEM'.

HOT 100—A TO Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions across the entire page.

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100, including titles like 'I NEED SOMEONE', 'STAND IN FOR LOVE', 'COMING HOME SOLDIER', 'I WANNA MEET YOU', 'BEHIND THE DOOR', 'THE ESPYRANT THAT ATE CHICAGO', 'QUESTIONS AND ANSWERS', 'WINDOWS AND BOOKS', 'FORTUNE TELLER', 'HAVE YOU EVER LOVED SOMEBODY', 'I'VE BE HOME', 'CHAIRMAN BANGMAN', 'THE WILLY', 'SOCIETY'S CHILD', 'PUSHING THE HAZZ', 'AM I A LIEZER', 'FURY THE FLEA', 'WINCHESTER CATHEDRAL', 'WISHING BILL ALONG', 'HI HI BAZZ!', 'STANDING ON GROUND', 'OUT OF TIME', 'LONG WALK MUSIC', 'LIFE'S SOME DAZZ', 'HOW MUCH PRESSURE DO YOU THINK I CAN STAND', 'HELP ME', 'I'M GONNA MISS YOU', 'SUGAR TOWN', 'CABARET', 'GAMES THAT LOVERS PLAY', 'I CAN'T MAKE IT ALONE'.

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Barnet Swings in Modern Jazz

By ELIOT TIEGEL

LOS ANGELES — "The bloom seems to be off the bush for the rock go-go groups and there seems to be nothing in the wings to come on," believes bandleader Charlie Barnet. While his new band avoids interpreting Hot 100 chart tunes, the veteran music man feels there is potential for someone to develop a rock band to get kids in a "big band" frame of

mind. Jazz bands, such as Barnet's, which have hit the bistro circuit again after five years, don't appeal to teenagers, he admits.

Evidently rock 'n' roll entrepreneurs Charlie Green and Brian Stone were tuned into Barnet's wavelength for they have just formed exactly what Barnet had in mind two weeks ago: a rock band. This new organization is called the Charlie Underwood Glide Band and will cut for Loma, the Warner Bros. Records' r&b subsidiary.

Recently lured out of "retirement," Barnet is adamant in his desire to play strictly for listening. His current stand at the Chez, a new local band house, is built around modern arrangements of principally jazz compositions.

"One of the reasons I walked away from the scene," he remarked "was because dancers were driving me nuts. You're either playing too fast or too slow... 'play something Latin', someone would request... you can't expect to be all things to all men."

Barnet believes that "you can't have a musical organization with any integrity on this basis. Concerning today's crop of new dances, Barnet says: "Let the guys with the guitars have them. I've always felt that jazz bands are not for dancing. The moment you play for dancing, you have to worry about tempos, also the length of the arrangement."

Big Band Great

A staunch figure in the big band swing era, Barnet says he's out to perform exclusively in locations where he can play music the way he wants to. Basin Street East in New York has booked the band starting Dec. 15, and he has a February date at the Tropicana in Las Vegas.

Also squashed are one-nighters for dancing. College concerts are fine, but Barnet says nix to collegiate danceathons. Recalling the big band era, Barnet says that people used to listen to the music at the bandstand more than they danced to it.

His Los Angeles band is comprised of local players, some of whom he hopes to take with him to other cities. Such alumni as Jack Sperling, Al Procono, Bob Young, Conti Candoli and Max Bennett have

been at the Chez. Modern jazz pianist Jack Wilson was hired by Barnet for the engagement. A new pactee with Blue Note, Wilson draws plaudits from the leader for his understanding and skill in being a band pianist. "It's an art unto itself," admits Barnet.

To hire top players, many of whom work recording and film studio dates, Barnet paid them for any day dates lost while they rehearsed. "It cost me something but it was well worth it," Barnet recalled. A heavy rehearsal schedule is a must in putting together a band for a lengthy engagement, the saxophonist notes.

Barnet feels his quasi-return to the field, plus the activity of Buddy Rich and Duke Ellington, are helping give adults "something of their own, instead of hand-me-downs (dances) from the kids."

Listeners of the band era come out to hear the band for a shot of nostalgia, Barnet explains. He also thinks the late 1920's crowd can be lured out to hear a large band. "Some are curious," he says confidentially. "They want to see firsthand that something which was talked about and then disappeared."

Barnet feels the "ghost bands" — groups retaining the names of dead leaders have done harm to the band business. They have cut off their own natural progression, he believes, by playing old songs. "I'm sure if the Dorseys and Glenn Miller were alive, they would have gone onto new things." He is glad to see the Buddy DeFranco-led Miller band attacking more contemporary compositions. But as for himself, he strictly avoids chart tunes for the sake of recording today's hits.

Signings

Neva Small signed with MGM Records. . . . Jerry & Deborah have inked with Epic Records, where their debut disk will be "Come On In." . . . John's Children to White Whale, where their initial pressing will be "Smashed! Blocked!" . . . Real Good Productions has signed the Beaten Path to Jubilee Records. . . . The Godz to ESP-Disk. Their first album will be "Contact With the Godz." . . . Jimmy Robbins signed with 20th Century-Fox Records, where "Waitin' on You" will be his debut single. He previously appeared on Jerheart.

Door's Wide Open For Teen Beat

RENO, Nev.—The Door, an exclusive teenage night spot, has become the "in" place here for teen beat music. Dances featuring teen musicians are held every Saturday night in the facility located in the city's downtown entertainment region. An average of 600 youngsters attend the evening dances, paying a \$1.50 door tab.

Owners of the club are Mr. and Mrs. Robert Renovich, who converted the one-story building used as a garage into the rock 'n' roll emporium for about \$40,000. Parents are invited to watch from the sidelines. Off-duty city police are hired to maintain order.

'New' Rydell At Las Vegas

LAS VEGAS—Bobby Rydell, just a few years ago as the "King of the Teens," has graduated. Young Rydell is currently appearing in the lounge of the Tropicana Hotel and is quickly taking his place with big name ballad singers.

Rydell almost ignored the rock 'n' roll tunes here, instead charming his followers with such favorites as "You're Nobody 'Til Somebody Loves You," "What Now My Love?" "The Joker" and "You Gotta Enjoy, Joy."

He moved from song to song smoothly, and was quick with his humor. Rydell says one of his goals is to do a legitimate play on Broadway.

DON DIGILIO



TO BURTON LANE, president of the American Guild of Authors and Composers, goes the first Sigmund Romberg Award from Dorothy Fields, lyricist of "Sweet Charity." Lane received the award last week at the guild's 35th anniversary ball for "his efforts on behalf of the American songwriter." The award was originated by Mrs. Sigmund Romberg, widow of the late operetta composer who was a pioneer fighter for writers' rights and AGAG.

Bikel Offers a Solid Double-Header Hit

NEW YORK — Elektra Records' Theodore Bikel gave a fantastic performance on the Carnegie Hall concert stage Saturday night (29) by actually combining two shows in one. At the start, Bikel was accompanied by Fred Hellermann on guitar and a bass player. The music included an Israeli song, a Scottish ditty, "Get Up, Get Up," "Come Away, Melinda," and a beautiful "Flowers." The last-named was possibly Bikel's best effort of the night, a song with lyrical impact presented with vocal impact.

Then the guitars and bass accompaniment were replaced by Sasha Polinoff on balalaika, Lonya Kalbous on accordion,

and Alex Kuchma on bass balalaika, and helped Bikel present a Russian segment of his show that proved an audience pleaser. One melody, "Moonshine," which featured a rising tempo and a rousing finish, was a highlight.

Then Bikel, who has 16 albums to his credit, returned to his original accompanists for a closing segment of tunes. His entire show was well-paced, well-programmed to include humor as well as sad songs slow tunes followed fast ones. For an important TV-stage-movie star, Bikel puts on a great show, yet retains an enlightening ethnic or folk flavor.

CLAUDE HALL

Feenjon Group Is a Hit in Any Language

NEW YORK—The Feenjon Group moved uptown to an appreciative Town Hall audience on Oct. 29 with a full program of more than 30 selections. Included were songs in Hebrew, Greek, Arabic, Spanish, French, English, and Yiddish. Some of the strongest responses went to numbers also on the group's first record for Fran Records, which was recorded live at the Cafe Feenjon in Greenwich Village, home base of the Feenjon Group.

Abram Grobard, the strong-voiced Israeli baritone, who was billed as a guest star, is featured on the disk, along with three of the members of the Town Hall aggregation, leader Menachem Dworman, who played oud and guitar; Yemnite Hevron Levi, who played dumbeg; and Greek Tasso Darnvis, guitarist. Rounding out the group were Jimmy Linardos of Corfu, who played accordion, as did Grobard, and Margalit Ankor yan Israeli Sabra, who played tambourine.

Among the 18 numbers in the first part of the program were "Mustapha," an Arabic song; "Walla Dai," another Ar-

abic number; and the wild Turkish "Rampe Rampe." While Levi carried the lion's share of the vocal honors, including "Walla Dai," Marvis also had his turn, including a selection from "Zorba the Greek" and "Mustapha."

Grobard came on after intermission, first with only Dworman accompanying, then the whole group: Two of his big numbers, which also are on the record, were the Hebrew "Sallah" and "Az de Rabbe Zingt; Chri-Biri-Bin" in Yiddish. These has the audience clapping along and joining in as they did throughout the evening.

Grobard also performed a medley of "Fiddler on the Roof" and "What Now My Love." The latter was sung in Hebrew, English and French. Miss Ankor also scored in several languages, including the Spanish "Esperanza, Esperanza" and an African number of Miriam Makeba's. After the group's concluding "Hava Nagela," the audience yelled for more. On the whole, it was a rousing, enjoyable evening.

FRED KIRBY



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Ho Gives Hawaiian That Punch 'Ooh-La-La' Performance —Becaud's One-Man Show

LOS ANGELES — Don Ho, a troubadour of modern Hawaiian music, has begun generating waves. The relatively unknown entertainer amazed the management of the Coconut Grove by selling out his opening night performance Monday (7) plus the first two Friday and Saturday night performances. These advance reservations exceed anything in the club's history and are remarkable in light of Ho's limited exposure on the mainland and

his one previous appearance at the Grove last March.

His record company, Reprise, is fashioning its promotion guns to blast the Don Ho image into the forefront, and the singer himself believes he can crack the mainland market with a contemporary Hawaiian sound.

In Hollywood recently to complete his first LP, Ho said Hawaiians have updated their popular music and it no longer consists of war chants and rhythms beaten on gourds.

The state's romantic flavor is still very strong, but now words are sung in English with a modified beat. Ho's delivery flows easily and he inserts a sexiness in his bistro act.

Hawaiian war chants and wedding songs are passe in his opinion. "There are so many beautiful things being written that I favor the new ballads and the drinking and happy songs." Ho credits writer Kui Lee with a prolific outpouring of material which pleases his audiences at Duke's place.

Ho's style involves an audience sing-along. The key, he explains is having his audience join him. "That's the Hawaiian way," he says. This sing-along worked at Ho's first Grove engagement and he feels it can take hold in New York also. He is booked into the Americana later this year and then the Sands in Las Vegas. Ho's way with an audience is reminiscent of the manner in which Trini Lopez involved his audience at P. J.'s.

Ho, who has been leader of his own group for two years, was discovered by Nancy Sinatra and brought to the attention of producer Sonny Burke who records him. A recent Ho single, "Tiny Bubbles" sold over 20,000 copies according to Reprise, high sales for the Islands.

Mgmt. Firm Set Up

NEW YORK — Ken Greengrass and Jack R. Talan have formed a partnership, Greengrass/Talan Management Associates.

NEW YORK — Gilbert Becaud breezed onto the Longacre Theater Stage last Monday (31) and the result was a one-man show of top pop sung by a dynamic performer. Becaud, who writes his own mate-

rial, sang most of his numbers in French, but engagingly explained most of them. He spoke to the audience at the Longacre Theater, walked the aisle, and even had the audience join in "Quand Il Est Mort Le Poete."

In English, the Liberty Records artist sang "Forever," "Sand and Sea," both of which drew big hands, and "The Other Three," a war song. His subjects were varied, the growth of a tree, the death of a friend, man against the crowd, the artist turned commercial, beatnik love, the return of Christ, but the thundering ovation was saved for his most famous composition, "What Now My Love."

First, he sang the contemporary standard in English, then in French, each time to a driving conclusion. The effect was electric. But, then it was, too, even in his softest numbers. He was backed by a five-man combo led by Gilbert Sigris.

FRED KIRBY

Reguera Has Chic Touch

NEW YORK — The classical guitar can provide soothing background music, suitable for candlelight dining. The Renaissance, chic East Side restaurant, has been featuring Rogelio Reguera for six months, and the Spanish-horn guitarist has been playing to capacity and near-capacity houses.

With only a dash of flamenco, Reguera's repertoire consists mainly of classical Spanish guitar works. The audience reaction is that of a supper club group, not that of people having their evening meal.

Reguera's last record outing was a Prestige-International album. His Monday night (31) performance consisted of light classical pieces. They were a good deal more effective than standard cocktail lounge or dinner music efforts.

AARON STERNFIELD

Youngbloods' RCA Promotion

NEW YORK — To give the Youngbloods firm footing with their first single — "Grizzly Bear," RCA Victor Records is launching an extensive promotional campaign behind the group. This includes a nine-city tour to meet deejays and the press.

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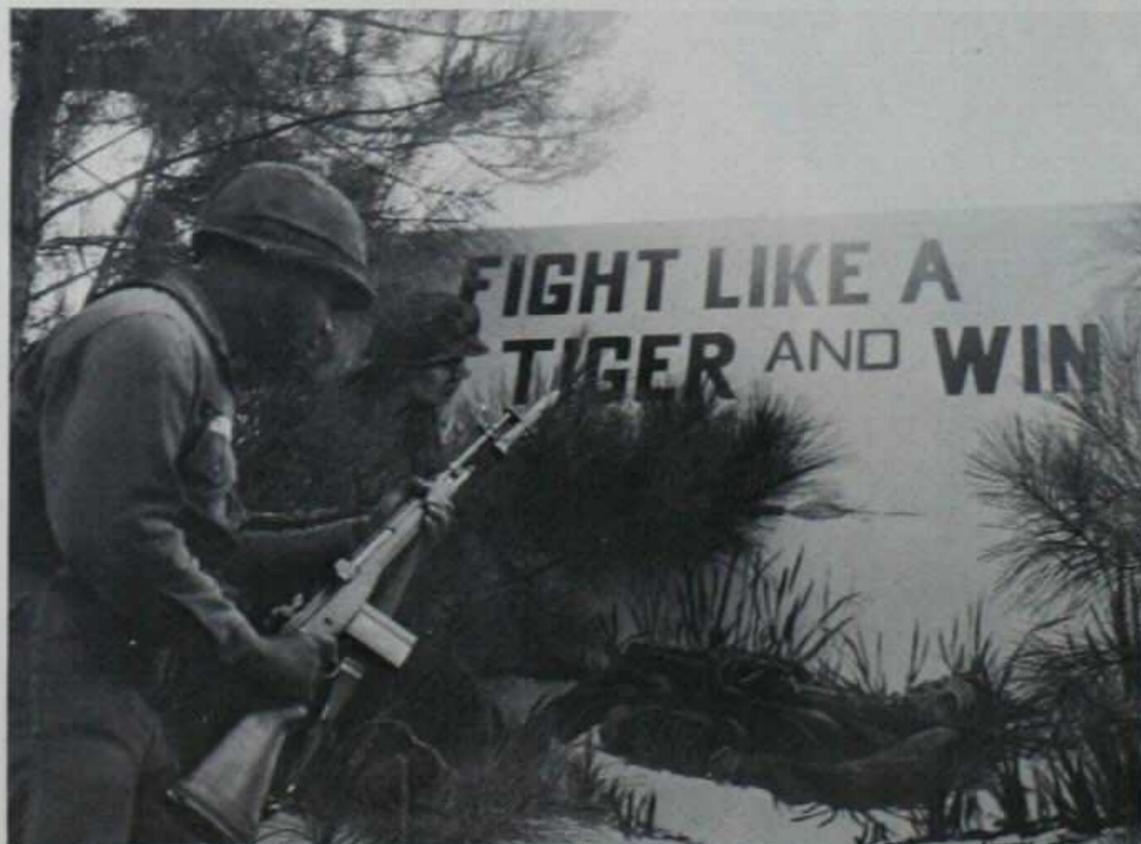
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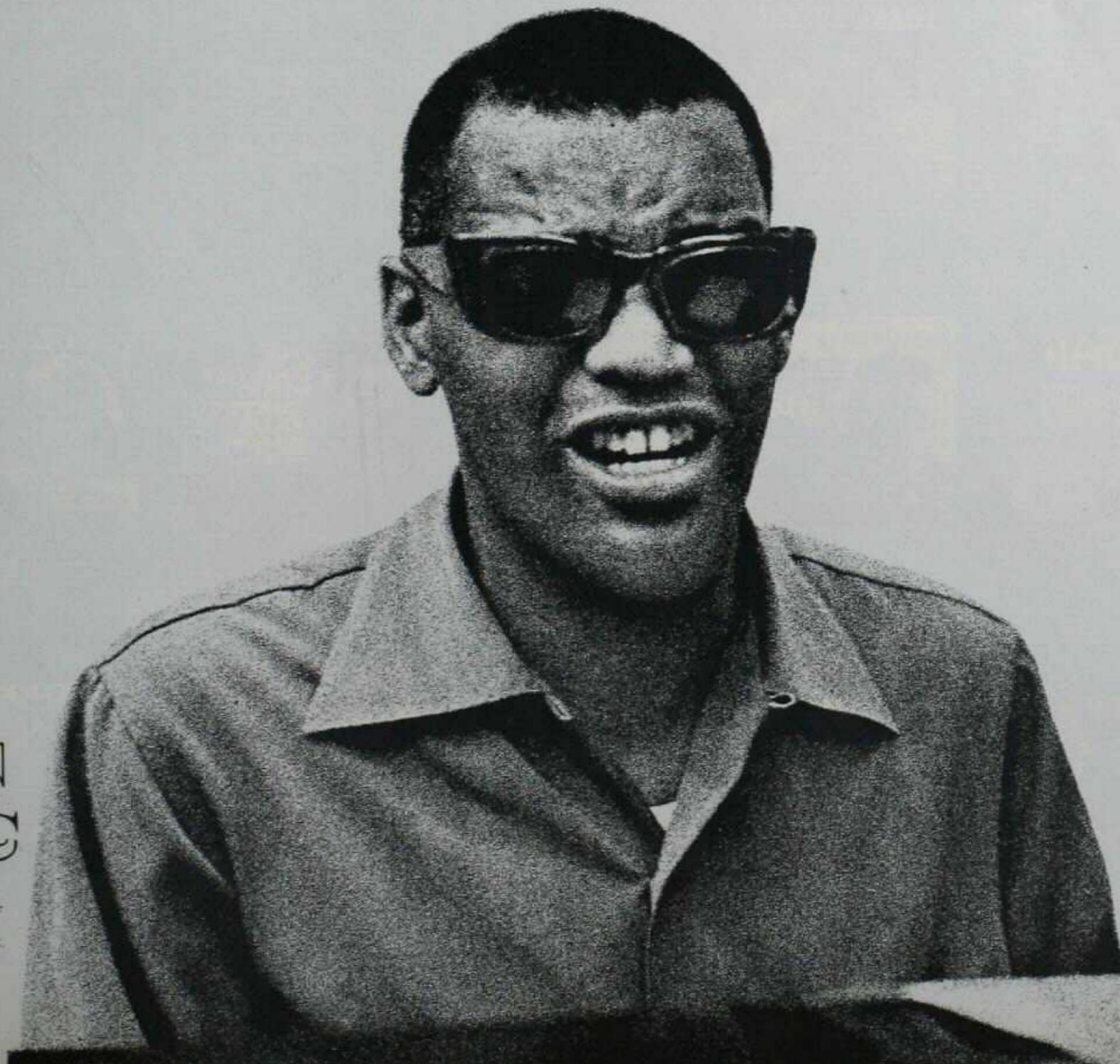
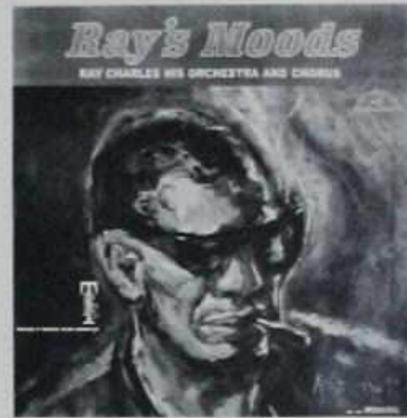
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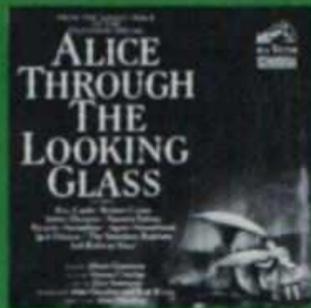
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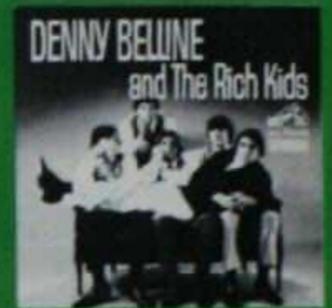
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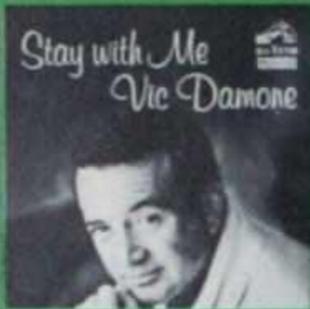
Folk-rock material handled with smooth and polished vocalization. "Dawn of Sorrow," "Of You," "The Good Times," "Child of Summer," "Great!" LPM/LSP-3676*



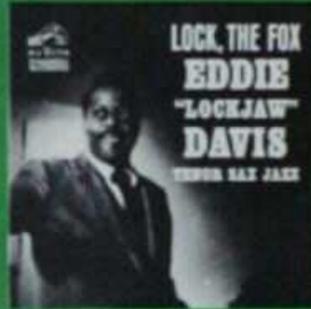
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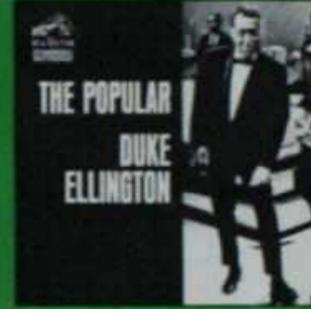
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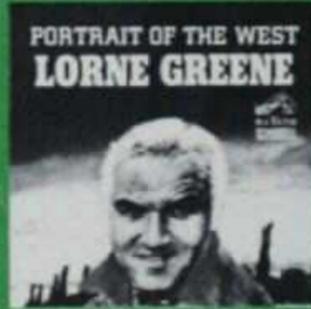
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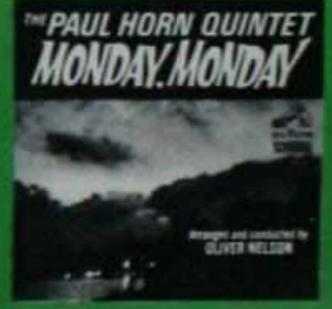
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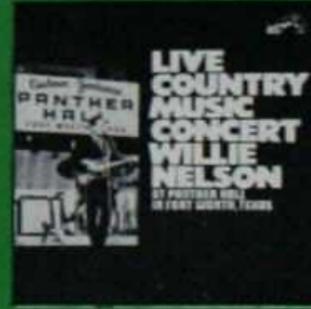
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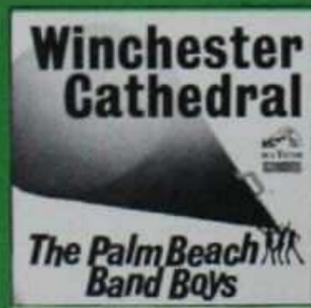
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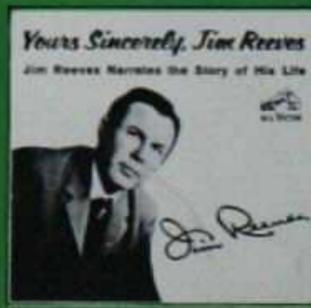
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RADIO-TV programming

KMPC Treats Undergrounders To Live, High-Level Concerts

By ELIOT TIEGEL

LOS ANGELES—Free live concerts by major stars for members of KMPC's Teenage Underground, have become a vital activity of the Golden West Broadcaster's flagship operation.

Approximately 1,000 youngsters attended the most recent concert which featured Jack Jones Saturday afternoon (29) in the Ambassador Hotel's Coconut Grove night spot. The Jones appearance marked concert number six in the series begun last January when Arthur Lyman initiated the concept at the bidding of station personality Roger Carroll.

The first free bash took place at an Inglewood club, Caesar's Palace, which feted 250 teenagers. In April, Don Ho presented a version of his act for 500 teens in the Grove, and two weeks later, Petula Clark performed for 600 Underground members in the Ambassador's Embassy Room.

Tony Bennett brought the action back into the Grove in May when 980 persons answered the station's offer for a free show. Bennett was so enthused with the whole idea of performing before teen-agers, Carroll said, that he talked up the idea with his friends Steve Lawrence and Eydie Gorme. The husband and wife duo were booked into the Carousel, a theater in-the-round in West Covina, and they contacted Carroll about donating their talents. The Steve and Eydie show was subsequently booked in the Hollywood Paladium and drew over 1,000 persons.

Moves Quickly

With each concert the number of persons wishing to attend has multiplied and the recent Jack Jones concert filled the Grove. In fact, the station had to halt its on-the-air promotion for the gig after a short run of announcements when the ticket supply became exhausted.

The next artist scheduled for an Underground show is Don

Ho, who will do his turn while appearing at the Grove in early November.

While other radio stations around the country have promoted rock 'n' roll, country and r&b shows for listeners, these affairs have been on a paying basis. KMPC is possibly the only major market station in the U. S. offering free entertainment to youngsters with major pop music headliners. The "TAU" de-emphasized rock 'n' roll in favor of a more mature sound.

"We are working on concerts with the Smothers Brothers and Ella Fitzgerald," Carroll added. The station, through an agreement with G. David Schine, the Ambassador's president, can call on any artist playing the Grove for an Underground concert. The artist's donate their night club acts and reap the benefit of free advertising on the station. Musicians backing the headliner are paid through agreements worked out between a record company, the Grove and sometimes the artist himself.

Carroll, who books the acts for the shows, says he would like to start exposing new people on their way up. He and Johnny Magnus are co-hosts of the "TAU" and appear at each concert. The organization's 8,000 members have been recruited during the past two

(Continued on page 36)



PERT PETULA CLARK offers her British sound for Teen-age Underground members in the Ambassador's Embassy Room.



RON CHAPMAN, host of "Sump'n Else" on Dallas' WFAA-TV, right, welcomes Decca Records artist Wilma Burgess and Decca's Dallas promotion man Don Schafer to the bandstand show. Wilma Burgess introduced "Misty Blue," country single, on the bandstand show, which normally caters to Hot 100 material.

A-R Giving DJ's 1st-Class Servicing on Golden Oldies

NASHVILLE — Acuff-Rose Publications has serviced hundreds of radio stations with copies of the firm's newly produced albums of "golden oldies." The four albums, produced for programming only, contain the original masters of some of the firm's top copyrights, covering the fields of traditional country music, modern country, Top 40 and "good music."

According to Acuff-Rose's promotion manager, Joe Lucas, the firm has shipped almost 8,000 LP's, or approximately 2,000 of each album. Response from the stations has been

highly favorable, in the form of unsolicited letters from program directors and deejays, Lucas said.

The albums serve a threefold purpose for the publishing firm, first aiding the stations in the programming of "oldies," thus providing a solid promotion for the firm's publishing catalog. Secondly, the company benefits by the great increase in performance plays. The albums also serve to give exposure to older copyrights for possible re-recording.

Approximately 250 country stations received copies of the traditional and modern country LP's, which contained performances by such all-time country music greats as Jim Reeves, Roy Acuff, Eddy Arnold, Don Gibson and Carl Smith. Gibson's "Oh, Lonesome Me" was one of the highlights of the package.

Some of the copyrights contained on the Top 40 and good music LP's were the originals—used by permission—performed by the Everly Brothers, Sam Cooke, Marty Robbins, Count Basie and Al Hirt.

Lyrics to Be Eyed

MINNEAPOLIS — Lyrics of Hot 100 records will be get a stronger scrutiny, it was decided last week here at a fall conference of the National Association of Broadcasters. The meeting revealed that an effort will be made by programming executives to keep questionable lyrics off the air.

KNOB-FM Using 'Calling Card'

ANAHEIM, Calif.—The "Jazz Knob" may be gone, but its supplanter, an all-pop KNOB-FM, has developed a distinct swing of its own. The new Knob, as its listeners call it, is trying for a niche in the metropolitan Los Angeles market with an all-request stereo format six days a week. On Sunday, the sound is exclusively ethnic.

Owner Jack Banoczi said that the adult all-request concept grew out of a program aired in 1963 on Banoczi's former Orange County FM'er, KGGK. Banoczi, who bought the

79,000-watt KNOB jazz operation from Ray Torian last April to supplant KGGK's 1,000 watts, said his station was playing audience requests long before KWIZ, the Santa Ana AM station, started and drew attention to the policy by scoring in Pulse surveys.

The current adult stereo music emphasis is built around a compilation of calls received during the week which influences the station's selection of material the following week. Presently, all calls are answered by the disk jockey on the air in the booth. New equipment is being installed in the station's new studios in the Charter House Hotel across from Disneyland, which will allow calls to be compiled from the Long Beach and Hollywood area in addition to local area requests. KNOB's transmitter remains in Long Beach where several of the jazz shows had originated. Five months ago, the entire broadcast operation was shifted to Anaheim. KGGK, Banoczi's former property, had been located in Garden Grove for six years and was sold to Oliver Berliner, the Latin music publisher, last March.

Heavily Vocal

KNOB's sound is heavily vocal. Banoczi thinks it's "ridiculous" the way stations feel they have to have three instrumentals for every vocal. The majority of the music is culled from stereo albums, but the station drops in a new single which appears to be skyrocketing toward top

sales. In this area there is a dearth of stereo material, but Banoczi feels the exposure for a good single is important and thus his rejoinder for breaking the stereo mold.

The station's three disk jockeys, Bb Cory, Mike Botula and Jason Durkin (who has an extremely low voice) work six days through an 18-hour schedule. On Sunday the station features Dutch, German, Yiddish, polka, Greek, French, South American, Mexican, Swedish and Yugoslav music hosted by someone from these communities. This format has been in effect one month and the aim is to lure new listeners with the hope that this specialized programming will catch on and they will stay tuned the rest of the week. In a sense KNOB is filling some of the ethnic FM slack created when KFMU—which played foreign language music mornings—was sold to Storer recently and went to a country format.

Promotion Run

For the past three weeks the station has been running a promotion built around joining the KNOB "Rock 'n' Roll Revolt." Banoczi says this idea grew out of listener response to the station's middle-of-the-road pop format. There are some 500 members in the club which qualifies for three prizes a day.

There are five FM stations in fastest growing area, but KNOB's immense power carries it into the Los Angeles market.



ROBERT GOULET was caught at Chicago airport recently for interview by WIND's Bruce Lee, left. Talk was aired on station's "Starview" feature, on for several months.

THE TOP TWO COUNTRY MUSIC ALBUMS

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VOLUME I

Proceeds from Volume I were sufficient to make the Country Music Museum and Hall of Fame possible.

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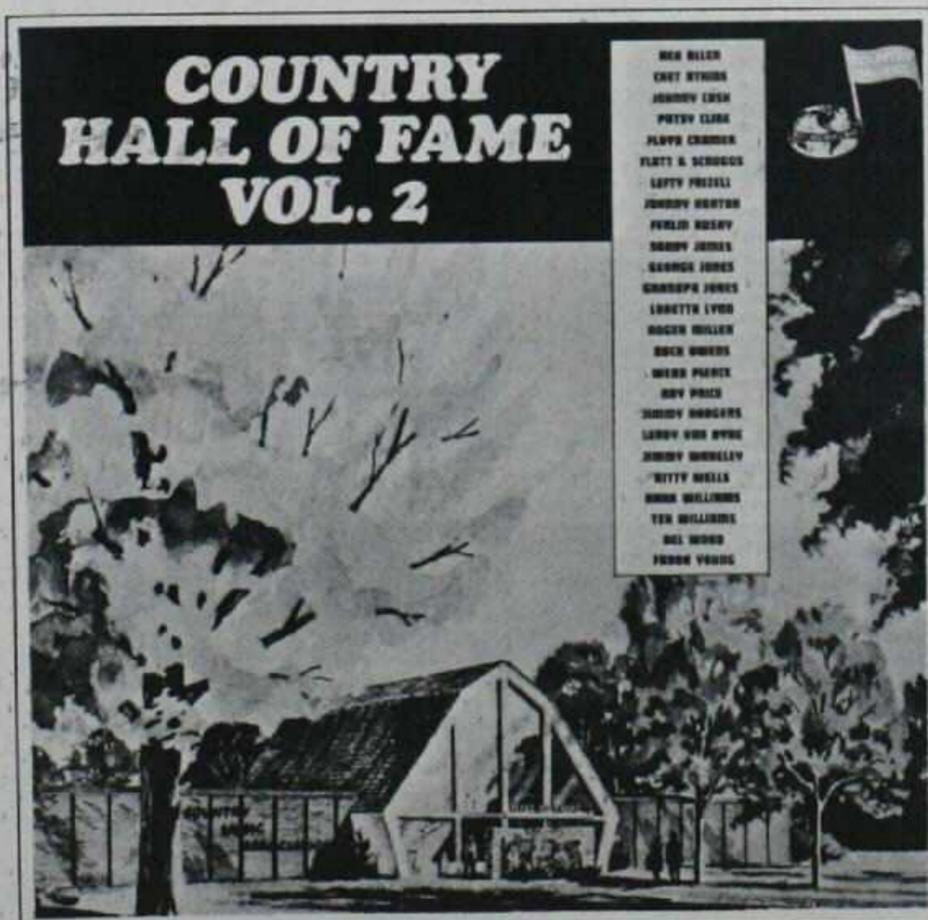
VOLUME II

Volume II is available for sale only by mail order through TV and Radio Stations; starring these top Country Artists:

Rex Allen	Sonny James	Ray Price
Chet Atkins	George Jones	Jimmy Rodgers
Johnny Cash	Grandpa Jones	LeRoy Van Dyke
Patsy Cline	Loretta Lynn	Jimmy Wakely
Floyd Cramer	Roger Miller	Kitty Wells
Flatt & Scruggs	Buck Owens	Hank Williams
Lefty Frizzell	Webb Pierce	Tex Williams
Johnny Horton		Del Wood
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 GEORGE JONES
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 LORETTA LYNN
 RICKY VAN DYKE
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THIS WEEK #26*
ON THE COUNTRY
LP CHART
"NAT STUCKEY
SINGS"



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"DONE GOT OVER"

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The Uniques
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"CHRISTMAS
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The Great R & B
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CMA's Vol. II Album Gets
A Giant Push on TV-Radio

• Continued from page 1

Camera," "Andy of Mayberry," "I've Got a Secret," "Password," and various news programs on both CBS-TV and NBC-TV. The commercials feature Tex Ritter, a former president of the CMA, telling about the album in front of the Hall of Fame.

Martin Gilbert said last week that the radio-TV campaign behind the second volume illustrated his faith in the country music industry. Gilbert, one of the nation's leading experts in the mail-order record business, is also planning a mail-order album about the turn of the year to raise money for the



MARTIN GILBERT, head of Martin Gilbert advertising, gives Tex Ritter, right, an album to use in the TV commercial (in which Ritter stars) promoting Vol. II of the Country Music Association's "Hall of Fame" album. Royalties from the album are helping build the Country Music Hall of Fame in Nashville, seen in background.

National Association of Radio Announcers. This project is being co-ordinated by Clarence Avant of NARA and will also be promoted nationwide via radio and TV.

The two country music albums represent a total contribution of the music industry. Some of the tunes include "Together Again," "Lovesick Blues," "Dang Me," and "Least of All You." The artists and labels include Jimmy Wakely, Ferlin Huskey, Sonny James, Buck Owens and Tex Williams, Capitol Records; Ray Price, Flatt & Scruggs, Johnny Horton, Johnny Cash and Lefty Frizzell, Columbia Records; Loretta Lynn, Webb Pierce, Patsy Cline and Kitty Wells, Decca Records; Del Wood, Faron Young, LeRoy Van Dyke, George Jones and Rex Allen, Mercury Records; Hank Williams, MGM Records; Grandpa Jones, Monument Records; Jimmie Rodgers, Chet Atkins and Floyd Cramer, RCA Victor Records; and Roger Miller, Smash Records. Publishers represented on the album, which contains 25 tunes, include Peer, Bee Gee, Marson, Central, American, TNT, Cedarwood, Cajun, Pamper, Sure-Fire, LaSalle, Screen Gems, Lowery, Glad, Buttercup, Mills, Athens, Cramart and Tree.

WMAD to Country

MADISON, Wis. — WMAD, 1,000-watt station, launched a modern country music format Oct. 17. Station is giving exposure each hour to pick hit singles as well as two pick hit albums, said program director Johnny Howard. The programming is based on a playlist of 65 records.

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
November 13, 1961

1. Big Bad John, Jimmy Dean, Columbia
2. Runaround Sue, Dion, Laurie
3. Fool #1, Brenda Lee, Decca
4. Bristol Stomp, Dovells, Parkway
5. Tower of Strength, Gene McDaniels, Liberty
6. Hit the Road Jack, Ray Charles, ABC-Paramount
7. The Fly, Chubby Checker, Parkway
8. This Time, Troy Shondell, Liberty
9. Please Mr. Postman, Marvelettes, Tamla
10. Sad Movies (Make Me Cry), Sue Thompson, Hickory

R&B SINGLES—5 Years Ago
November 13, 1961

1. Please Mr. Postman, Marvelettes, Tamla
2. Hit the Road Jack, Ray Charles, ABC-Paramount
3. Ya Ya, Lee Dorsey, Fury
4. Runaround Sue, Dion, Laurie
5. It's Gonna Work Out Fine, Ike & Tina Turner, Sue
6. Just Got to Know, Jimmy McCracklin, Art-Tone
7. Bristol Stomp, Dovells, Parkway
8. Big John, Shirelles, Scepter
9. I'm Tore Down, Freddy King, Federal
10. Don't Cry No More, Bobby (Blue) Bland, Duke

POP SINGLES—10 Years Ago
November 10, 1956

1. Love Me Tender/Any Way You Want Me, Elvis Presley, RCA Victor
2. Green Door, Jim Lowe, Dot
3. Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor
4. Just Walking in the Rain, Johnnie Ray, Columbia
5. Singing the Blues, Guy Mitchell, Columbia
6. Honky Tonk (Parts I & II), Bill Doggett, King
7. Blueberry Hill, Fats Domino, Imperial
8. True Love, Bing Crosby & Grace Kelly, Capitol
9. Friendly Persuasion/Chains of Love, Pat Boone, Dot
10. Tonight You Belong to Me, Patience & Prudence, Liberty

POP LP's—5 Years Ago
November 13, 1961

1. Judy at Carnegie Hall, Judy Garland, Capitol
2. Camelot, Original Cast, Columbia
3. Blue Hawaii, Elvis Presley, RCA Victor
4. Portrait of Johnny, Johnny Mathis, Columbia
5. Jump Up Calypso, Harry Belafonte, RCA Victor
6. The Sound of Music, Original Cast, Columbia
7. The Kingston Trio Close Up, Capitol
8. Time Out, Dave Brubeck, Columbia
9. Exodus, Sound Track, RCA Victor
10. Stars for a Summer Night, Various Artists, Columbia

Vox Jox

Joe Mel has been added to the deejay line-up at KLOL, the country music station in Lincoln, Neb.; Jack Coppersmith of the air staff has switched over to sales. The 5,000-watt station needs promotion tapes and station breaks in addition to new releases of records.

D. L. Provost, general manager for 17 years of WBAL, Baltimore, and WISN, Milwaukee, has retired; resident management of both stations now report directly to the Hearst management in New York.

Patrick Connolly has joined KING, Seattle, as a weekend announcer; he was formerly with WPAG, Ann Arbor, Mich., and is now working on his masters degree at the University of Washington. . . . Al Jones is the host of a 10 a.m.-2 p.m. show on WKOP, Binghamton, N. Y., and gears his show toward the housewives.

WBRU-FM, a 20,000-watt stereo station at Brown University in Providence, R. I., needs albums. The station beams 7 a.m. to 1 a.m., programming everything from classical to big bands and jazz. Send stereo albums to general manager Richard E. Brodsky, Box 1149 at the campus. . . . Lee Garrett, who handles a 10-midnight slot with WHAT, Philadelphia, has a tightly produced show and he does the commercials in a breezy style — pretty fantastic when you realize he's blind. Secretaries at the r&b station record the log and the commercials on tape; Lee sets them in braille to read during his show.

Jules Henry, program director of WHFS-FM, a Bethesda, Md., stereo station, has been upped to assistant manager in charge of programming and international operations; he continues his 11:30 a.m. to 1:30 p.m. air duties.

Sterling Yates is giving up his KDKA, Pittsburgh, radio show after many years to move to New York; he had been commuting for some while to a WNBC, New York, job. Terry McGovern, all-night man on KDKA, moves up



TALK ABOUT a welcome-and-a-half, Marvin Deane received one in Cleveland. Deane, national promotion manager of Warner Bros./Reprise Records, was on a two-week promotion tour. The label's Cleveland promotion man, Carl Maduri, arranged the greeting. Maduri, left, and Deane stand below the sign.

to handle Yates' old Sunday morning show.

Maury Benkoil has been named program director of WCBS, New York; he was president of Shannon Productions, a radio-TV production firm; he is a former program manager of WABC and assistant national program director of ABC radio network. Benkoil succeeds James McQuade, whose plans are yet unannounced.

Ken Collier, who hosts a 7:05-10 p.m. show on Miami's WIOD, has worked out an agreement with the Eden Roc Hotel in Miami to interview the record artists who perform there. Interviews are incorporated into station's programming; he recently spent a week in

(Continued on page 44)

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.

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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.

FUNNY, ZANY, HUMOROUS, WILD. Nutty Deejays wanted. Write: P. O. Box 1254, Eureka, Calif.

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

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. 92702.

SITUATION WANTED

AIR PERSONALITY/PROGRAM DIRECTOR with both Hot 100 format and Easy Listening format; experienced in major markets, including Cleveland and Rochester; needs similar position. Smooth delivery, outstanding personality. Well-versed in the music industry field. Family man. Willing to relocate to any suitable market in the nation. Write Box 283, Billboard, 188 W. Randolph, Chicago, Ill. 60601, or phone (216) 888-4197.

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, 185 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.

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EXPERIENCED DEEJAY-ANNOUNCER will relocate anywhere to any music format. Write today for a sincere, dedicated announcer, single, draft exempt. Box 263, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

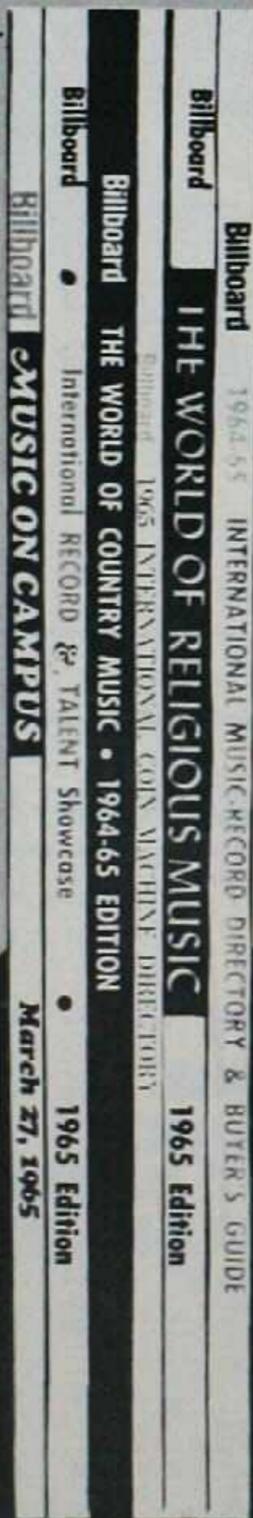
TOP 40 JOCK. NOW WORKING IN major market, traffic hours. Married. Would like another major market. 5 years' experience. Will send tape and picture. Call (801) 277-1451.

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A comprehensive booker's directory of national and international recording artists. Separate directories, photo galleries and show case sections on the year's top artists in every major musical category.

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The newest addition to Billboard's roster of industry-service annuals . . . providing an in-depth study of the various forms of religious music (gospel, sacred, spiritual) which have grown to be a major force in record industry. Listings of artists, publishers and record manufacturers specializing in religious music.

ANOTHER MAJOR INDUSTRY SERVICE FOR BILLBOARD SUBSCRIBERS

KMPC Treats Undergrounders

• Continued from page 32

years over the air by the two DJ's.

Thank You Letters

Carroll estimates that 75 per cent of the people who attend the "TAU" concerts write the station "thank you" letters for its efforts. When the "TAU" was first developed, the House of Sight and Sound and Capi-

tol Records were the first two assisting outside organizations. Capitol reportedly heard about a similar teen movement in Phoenix and brought the idea to the San Fernando Valley retailer, who sponsors both the Carroll and Magnus programs.

Initially, albums were given out as prizes. Next, two cars and a sailboat were offered. Now the free concerts are the prestige offering of the station's youth movement and the idea appears to be gaining momentum among performers working the L. A. area. Performers are now offering their services, according to Carroll, who is just beginning to realize how the idea can snowball.

WKTE to Country

KING, N. C. — WKTE has switched to a country music format. Station manager is Ray Childers; Bow Crews is program director; Ed (Big Daddy) Show is music director. Lee Childress and Kenny Lowe round out the staff.

KGBS PUTS ON BLUEGRASS HR.

LOS ANGELES — Another country music powerhouse — KGBS — is making a niche for its bluegrass music fans. KGBS-FM has set aside an hour each week. Joe Nixon, morning AM personality, is host. According to Bill Thompson, operations and program manager, KGBS-FM will add interviews with bluegrass artists soon. Station plans to beam the show in stereo after the first of the year.

The
SPIKE-DRIVERS
Have
something
to say!



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Billboard SPECIAL SURVEY for Week Ending 11/12/66

TOP SELLING R & B SINGLES

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	2	LOVE IS A HURTIN' THING Lou Rawls, Capitol 5709 (Rawlous, BMI)	11	26	35	NEVER LET ME GO Van Dyke, Mala 539 (Aim-Cha-Stew, BMI)	4
2	1	REACH OUT I'LL BE THERE Four Tops, Motown 1098 (Jobete, BMI)	10	27	20	BABY, DO THE PHILLY DOG Olympics, Mirwood 5523 (Keymen-Mirwood, BMI)	8
3	6	KNOCK ON WOOD Eddie Floyd, Stax 194 (East, BMI)	12	28	27	HOW SWEET IT IS (To Be Loved by You) Jr. Walker & the All Stars, Soul 35024 (Jobete, BMI)	14
4	4	BUT IT'S ALRIGHT J. J. Jackson, Calla 119 (Tamelrosa, BMI)	7	29	18	CAN'T SATISFY Impressions, ABC 10831 (Chi-Sound, BMI)	12
5	8	WHISPERS Jackie Wilson, Brunswick 55300 (Jalynne-BRC, BMI)	6	30	32	UP TIGHT Ramsey Lewis, Cadet 5547 (Jobete, BMI)	4
6	3	B-A-B-Y Carla Thomas, Stax 195 (East, BMI)	11	31	28	HE'LL BE BACK Players, Mini 32001 (Stanc, BMI)	15
7	5	BEAUTY IS ONLY SKIN DEEP Temptations, Gordy 7055 (Jobete, BMI)	12	32	36	STANDING ON GUARD Falcons, Big Wheel 1967 (Maples & Big Wheel, BMI)	3
8	16	DON'T ANSWER THE DOOR B. B. King, ABC 10856 (Mercedes, BMI)	5	33	23	MY SWEET POTATO Booker T. & M.G.'s, Stax 196 (Instrumental, BMI)	10
9	10	DON'T BE A DROP OUT James Brown & His Famous Flames, King 6056 (Dynatone, BMI)	5	34	33	POVERTY Bobby Bland, Duke 408 (Don, BMI)	9
10	11	I'M YOUR PUPPET James & Bobby Purify, Bell 648 (Fame, BMI)	8	35	37	CAN YOU BLAME ME Jimmy Norman, Samar 116 (Box Art, BMI)	4
11	14	STAY WITH ME Lorraine Ellison, Warner Bros. 5850 (Ragmar-Crenshaw, BMI)	5	36	45	POURING WATER ON A DROWNING MAN James Carr, Goldwax 311 (Pronto-Quinvy, BMI)	3
12	13	STAND IN FOR LOVE O'Jays, Imperial 66197 (Metric-Bar-New, BMI)	8	37	38	I'M STILL WAITING Patti LaBelle & the Bluebelles, Atlantic 2347 (Chi-Sound, BMI)	7
13	17	HEAVEN MUST HAVE SENT YOU Elgins, V.I.P. 25037 (Jobete, BMI)	8	38	29	NEVER LIKE THIS BEFORE William Bell, Stax 199 (East, BMI)	6
14	12	FA-FA-FA-FA Otis Redding, Volt 138 (East-Redwal, BMI)	6	39	34	SOMEBODY (SOMEWHERE) NEEDS YOU Darrell Banks, Revilot 203 (Jobete, BMI)	4
15	7	DAY TRIPPER Vontavics, St. Lawrence 1014 (Macien, BMI)	11	40	48	I'LL MAKE IT EASY (If You'll Come on Home) Incredibles, Audio Arts 60.001 (Madelon, BMI)	3
16	9	I WANT TO BE WITH YOU Dee Dee Warwick, Mercury 72584 (Morley, ASCAP)	15	41	47	I BET'CHA (Couldn't Love Me) Manhattans, Carnival 522 (Sanavan, BMI)	2
17	19	WHAT BECOMES OF THE BROKEN-HEARTED Jimmy Ruffin, Soul 35022 (Jobete, BMI)	15	42	50	COME BACK 5 Star-Steps, Windy C 603 (Camad, BMI)	2
18	23	SECRET LOVE Billy Stewart, Chess 1978 (Remick, ASCAP)	4	43	46	FUNCTION AT THE JUNCTION Shorty Long, Soul 35021 (Jobete, BMI)	7
19	25	SHAKE YOUR TAMBOURINE Bobby Marchan, Cameo 429 (Tree, BMI)	6	44	—	YOU KEEP ME HANGING ON Supremes, Motown 1101 (Jobete, BMI)	1
20	21	I'VE GOT TO DO A LITTLE BIT BETTER Joe Tex, Dial 4045 (Tree, BMI)	5	45	—	I'M READY FOR LOVE Martha & the Vandellas, Gordy 7056 (Jobete, BMI)	1
21	15	YOU CAN'T HURRY LOVE Supremes, Motown 1097 (Jobete, BMI)	13	46	—	PEAK OF LOVE Bobby McClure, Checker 1156 (Chevis, BMI)	1
22	31	BANG! BANG! Joe Cuba Sextet, Tico 475 (Cordon, BMI)	5	47	—	DON'T PASS ME BY Big Maybelle, Ro Jac 14969 (Streetcar, BMI)	1
23	26	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dionne Warwick, Scepter 12167 (U.S. Songs, ASCAP)	5	48	—	HYMN #5 Mighty Hannibal, Shurline 021 (Bold lad, BMI)	1
24	24	SAID I WASN'T GONNA TELL NOBODY Sam & Dave, Stax 198 (East-Pronto, BMI)	8	49	—	AM I A LOSER Eddie Holman, Parkway 106 (Harthon/Cameo, Parkway, BMI)	1
25	44	IT TEARS ME UP Percy Sledge, Atlantic 2358 (Fame, BMI)	2	50	—	I FOOLED YOU THIS TIME Gene Chandler, Checker 1155 (Cachand-Jalynne, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 11/12/66

TOP SELLING R & B LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	1	SUPREMES A' GO-GO Motown MLP 649 (M); SLP 649 (S)	8	14	15	WILD IS THE WIND Nina Simone, Philips PHM 200-207 (M); FHS 600-207 (S)	11
2	2	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	11	15	16	SOUL BROTHER #1 James Brown & His Famous Flames, King 985 (M); S 985 (S)	10
3	4	ON TOP Four Tops, Motown MLP 647 (M); SLP 647 (S)	12	16	14	TENDER LOVING CARE Nancy Wilson, Capitol T 2555 (M); ST 2555 (S)	12
4	3	WADE IN THE WATER Ramsey Lewis, Cadet LP 774 (M); LPS 774 (S)	11	17	17	SOUL OF THE MAN Bobby Bland, Duke DLP 79 (M); SLP 79 (S)	5
5	5	THE EXCITING WILSON PICKETT Atlantic 8129 (M); SD 8129 (S)	12	18	23	THE NEW LEE DORSEY Amy 8011 (M); 8011 (S)	3
6	7	GETTIN' READY Temptations, Gordy GLP 918 (M); SLP 918 (S)	19	19	22	A CHANGE IS GONNA COME Brother Jack McDuff, Atlantic 1463 (M); SD 1463 (S)	13
7	8	RAY'S MOODS Ray Charles, His Ork & Chorus, ABC ABC 550 (M); ABCS 550 (S)	7	20	20	ALFIE Sonny Rollins, Impulse A 9111 (M); AS 9111 (S)	3
8	6	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	29	21	19	SOUL ALBUM Otis Redding, Volt 413 (M); S 413 (S)	28
9	9	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	12	22	—	SOUL MESSAGE Richard (Groove) Holmes, Prestige PR 7435 (M) PRS 7435 (S)	1
10	10	LIVING SOUL Richard (Groove) Holmes, Prestige PR 7468 (M); PRS 7468 (S)	6	23	24	MEAN GREENS Eddie Harris, Atlantic 1463 (M); SD 7463 (S)	2
11	13	CARLA Carla Thomas, Stax 709 (M); SD 709 (S)	4	24	25	MOMS MABLEY AT THE WHITE HOUSE CONFERENCE Mercury MG 21090 (M); SR 61090 (S)	2
12	11	ROAD RUNNER Jr. Walker & the All Stars, Soul SLP 703 (M); S 703 (S)	11	25	21	LIVE Della Reese, ABC ABC 569 (M); ABCS 5695 (S)	3
13	12	HOLD ON! I'M COMIN' Sam & Dave, Stax 708 (M); SD 708 (S)	16				

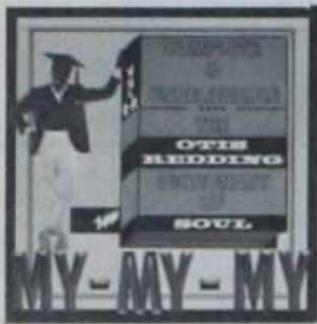


**ALL
OVER
THE WORLD
ANYWHERE YOU
FIND RUSSIAN DRESSING,
DUTCH CHOCOLATE, FRENCH
CHAMPAGNE, CHINESE CHECKERS,
TURKISH TOWELS, DANISH PASTRY, PERSIAN
RUGS, BRAZILIAN COFFEE — YOU WILL FIND**

BILLBOARD

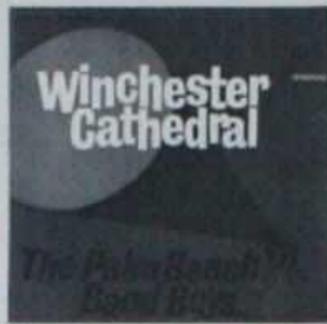
BILLBOARD IS NUMBER 1 INTERNATIONALLY — IN CIRCULATION, REPUTATION, PENETRATION. READERS IN EUROPE SEE BILLBOARD AS SOON AS IT IS SEEN IN THE UNITED STATES. IF YOU WANT TO GET ON TOP—GET WITH BILLBOARD!

ALBUM REVIEWS (continued)



POP SPOTLIGHT
THE OTIS REDDING
DICTIONARY OF SOUL
 Volt 415 (M); S 415 (S)

Redding has a string of chart LP's to his credit, and this one should be no exception. His hot single "Fa-Fa-Fa-Fa" is included, giving the album immediate sales appeal. "My Lover's Prayer" is also here along with the Beatles' "Daytripper" and a rockin' "Tennessee Waltz."



POP SPOTLIGHT
WINCHESTER CATHEDRAL
 Palm Beach Band Boys; RCA Victor LPM 3734 (M); LSP 3734 (S)

Thoroughly delightful and chock full of nostalgia is this winning album featuring the current smash, "Winchester Cathedral." Megaphone vocals add spark to the orchestrations, and a Lombardo-like "Boo-Hoo" is a gem. An exciting instrumental "Bend It" is a surprise in this camp album, which should be a big one for the new group.



POP SPOTLIGHT
KATE SMITH TODAY
 RCA Victor LPM 3670 (M); LSP 3670 (S)

During the past year, Kate Smith has returned to the record scene in a big way and this set will see to it that she stays there. She rounds up some current melodies from the pop, stage and screen markets and gives them identifiable Smith markings. "The Ballads of the Green Berets" and "The Impossible Dream" show her in a variety of styles.



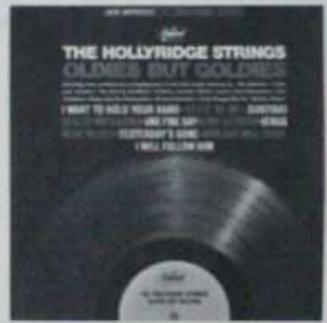
POP SPOTLIGHT
WOULD YOU BELIEVE—FRANK GALLOP SINGS?
 Musicor MM 2110 (M); MS 3110 (S)

He may not be competition for Sinatra, but he does have a commercial LP in this wide variety of material. Gallop gives a fine reading of "The Impossible Dream," adds sparkle to "My Favorite Things," and performs a hilarious parody on "Manhattan Tower" ("Pittsburgh Penthouse"). "The Youth of the Heart" is a standout, penned by producers Booker & Foster.



POP SPOTLIGHT
SUGAR & SPICE
 The Cryan' Shames. Columbia CL 2689 (M); CS 9389 (S)

Leading off with their hit single "Sugar and Spice," this soft-singing English sextet offers a combination of ballads and rock numbers that should appeal to the teen market. Included are their current single, "I Wanna Meet You," "We Could Be Happy," the standard "We'll Meet Again" and the driving "We Gotta Get Out of This Place" and "Hey Joe."



POP SPOTLIGHT
HOLLYRIDGE STRINGS: OLDIES BUT GOLDIES
 Capitol T 2564 (M); ST 2564 (S)

Having met with big sales success with the Beatles Songbook packages, the Hollyridge Strings have an equally strong item here as they interpret pop hits in lush string arrangements. LP designed for top radio play which should result in top sales. Well-planned program.



POP SPOTLIGHT
TAKE TWO
 Marvin Gaye / Kim Weston. Tamla 270 (M)

This is the Detroit sound at its best—wide enough in its appeal for the hippies and the Ed Sullivan set, Marvin Gaye and Kim Weston get that Motown beat in contemporary material like "It Takes Two" and "Baby, I Need Your Lovin'" as well as standards like "Till There Was You" and "Secret Love."



CLASSICAL SPOTLIGHT
BRAHMS/TCHAIKOVSKY/SHOSTAKOVICH (3 LP's)
 Boston Symphony (Koussevitzky)

Here are shining examples of the magnificence of style and sensitive conducting by the brilliant Koussevitzky. Four of the works are available for the first time on LP's; one has never been published before. Reproduction qualities are excellent for the most part. The three-record set is a real treasure. Booklet is enclosed.

SEE ALBUM REVIEWS ON BACK COVER

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

PARSLEY, SAGE, ROSEMARY AND THYME

Simon & Garfunkel, Columbia CL 2563 (M); CS 9363 (S) (350-02563-3; 350-09363-5)

VAUDEVILLE!

Eric Rogers, London (NA); SP 44083 (S) (640-44083-5)

★ 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.

JE M'APPELLE BARBRA . . .
 Barbra Streisand, Columbia CL 2547 (M); CS 8347 (S) (350-02547-3; 350-08347-5)

96 TEARS . . .
 ? (Question Mark) & the Mysterians, Cameo C 2004 (M); CS 2004 (S) (280-02004-3; 280-02004-5)

PSYCHOTIC REACTION . . .
 Count Five, Double Shot DSM 1001 (M); DSS 5001 (S) (439-01001-3; 439-05001-5)

GOLDEN GREATS . . .
 Vic Dana, Dolton BLP 2048 (M); BST 8048 (S) (425-02048-3; 425-08048-5)

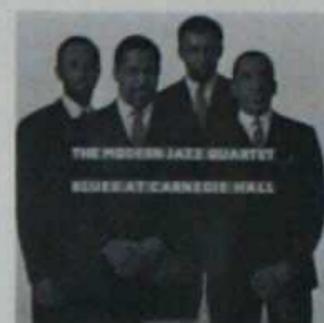


LOW PRICE CLASSICAL SPOTLIGHT

HAYDN: DIE JAHRESZEITEN

Various Artists/Symphony Orchestra of the Norddeutscher Rundfunk, Hamburg (Goehr). Nonesuch H 3009 (M); HC 73009 (S)

"The Seasons," Haydn's graceful pastoral oratorio, should prove a highly salable item in this three-disk budget package. Walter Goehr's experienced conducting of soloists, chorus and orchestra brings out the charm of this well-known masterpiece. Impressive soloists are Teresa Stich-Randall, Helmut Kretschmar and Erich Wenk.



JAZZ SPOTLIGHT

BLUES AT CARNEGIE HALL

The Modern Jazz Quartet. Atlantic 1468 (M)

The Modern Jazz Quartet proves why it's among the most durable of jazz groups around with this interesting combination of blues and jazz. John Lewis' piano solo work is formidable, and Milt Jackson on vibes, Percy Heath on bass and Connie Kay on drums play inventive—and commercial—jazz.



INTERNATIONAL SPOTLIGHT

AZNAVOUR

Charles Aznavour. Reprise R 6227 (M); RS 6227 (S)

Charles Aznavour is packed with enough song sentiments to warrant the new releases that have been coming into the U. S. market. And it doesn't even look like he's hitting the bottom of the barrel. As a composer and a singer he'll keep the French style in the forefront for some time.

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.



SPECIAL MERIT PICKS

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

ORIGINAL CAST SPECIAL MERIT

A HAND IS ON THE GATE

Various Artists. Verve Folkways FV 9040 (M); FVS 9040 (S)

Although "A Hand Is on the Gate" had a short run on Broadway it is a worthwhile addition to theatrical memorabilia. The package portrays the Negro in song and poetry in poignant and stirring terms, and through the help of such expert performers, the mood is sustained.

POPULAR SPECIAL MERIT

DARLING BABY

The Elgins. VIP 400 (M)

With their hit single "Heaven Must Have Sent You" leading the way, the Elgins have put together an album which shows them at their best advantage. The talented quartet rocks its way through "Good Lovin'," "How Sweet It Is" and the album title song, with their well-blended voices assisted by a solid dance beat. Destined for the LP chart.

POPULAR SPECIAL MERIT

PRESENTING . . . THE JAMES BROWN SHOW

Various Artists. Smash MGS 27087 (M); SRS 67087 (S)

The driving excitement of a James Brown Show is captured on disk. Featured are James Crawford, Baby Lloyd, Vickie Anderson and the Jewels backed by James Brown's orchestra. Crawford is heard in four numbers ranging from the rockin' "634-5789" to wailers like "Strung Out." Lloyd's "Satisfaction" leads off, while the same number by the orchestra ends the pressing.

POPULAR SPECIAL MERIT

THE COUNTRY SIDE OF ESTHER PHILLIPS

Atlantic 8130 (M)

The material is country, the backing is pop-country but Little Esther sings it with soul. She handles the Ray Price hit, "Just Out of Reach," as she would an r&b number. The Anita Kerr Singers lend a hand, and it all comes off well.

POPULAR SPECIAL MERIT

HANDFUL OF SOUL

James Brown. Smash MGS 27084 (M); SRS 67084 (S)

Featured on the organ, Brown has come up with a package filled with soulful sounds. An unidentified girls chorus does vocal honors on such recent hits as "When a Man Loves a Woman" and "Let's Go Get Stoned." Artist has a built-in following, and this album won't disappoint them.

POPULAR SPECIAL MERIT

THE GALS & PALS SING SOMETHIN' FOR EVERYONE

Fontana MGF 27557 (M); SRF 67557 (S)

In their second Fontana album, this Swedish sextet devotes a lulling style to 12 Burt Bacharach songs. The beat is there and the sound is easy, through such top tunes as "Blue on Blue," "Walk On By," "Trains & Boats & Trains," "Message to Michael," "Wishin' and Hopin'," "Always Something There to Remind Me" and "Anyone Who Had a Heart."

CLASSICAL SPECIAL MERIT

BACH: JOHANNES-PASSION (Highlights)

Various Artists/Concentus Musicus. Telefunken AWT 9479-B (M); SAWT 9479-B (S)

The memorable "St. John Passion" released earlier this year is captured, in part, in this splendid highlight disk. Authentic instruments of Bach's time, plus recording in a baroque hall, have produced an interpretation under the skilled direction of Hans Gillesberger, that has exceptional purity of sound. The fine work of soloists, choruses and the Concentus Musicus of Vienna is offered in a choice set of excerpts.

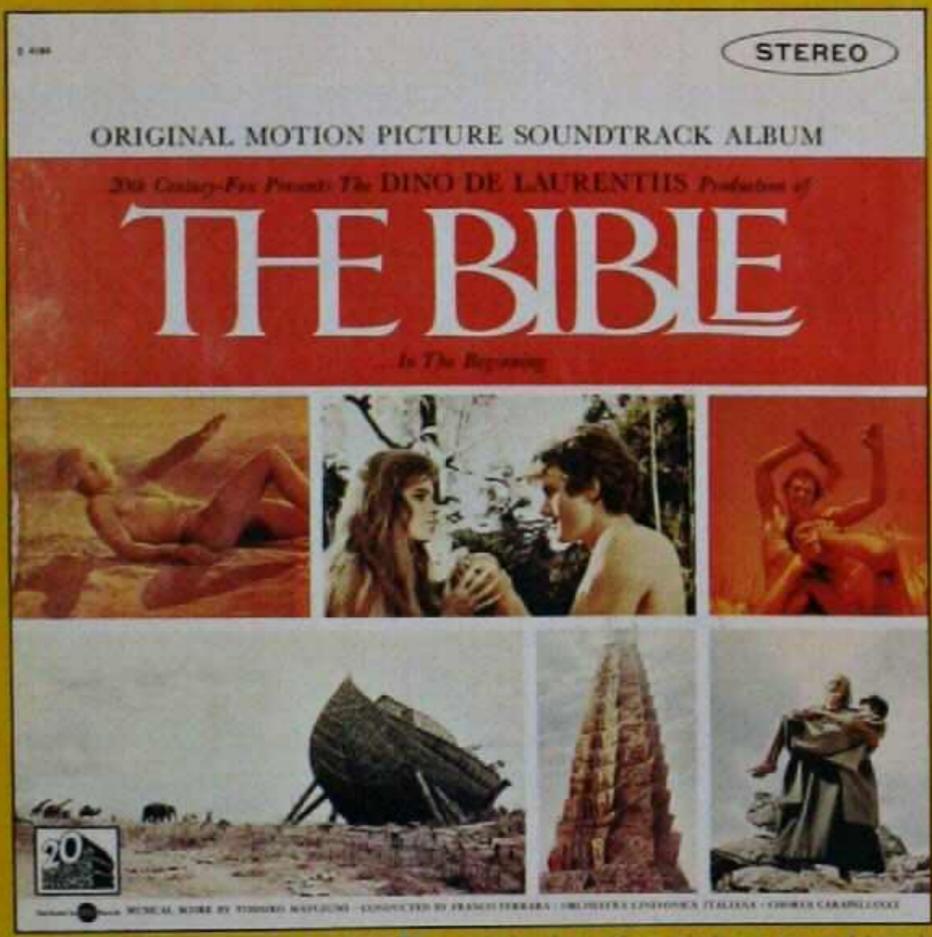
(Continued on page 44)

STOCK UP NOW! SURE TO BE YOUR BEST SELLERS THIS CHRISTMAS SEASON

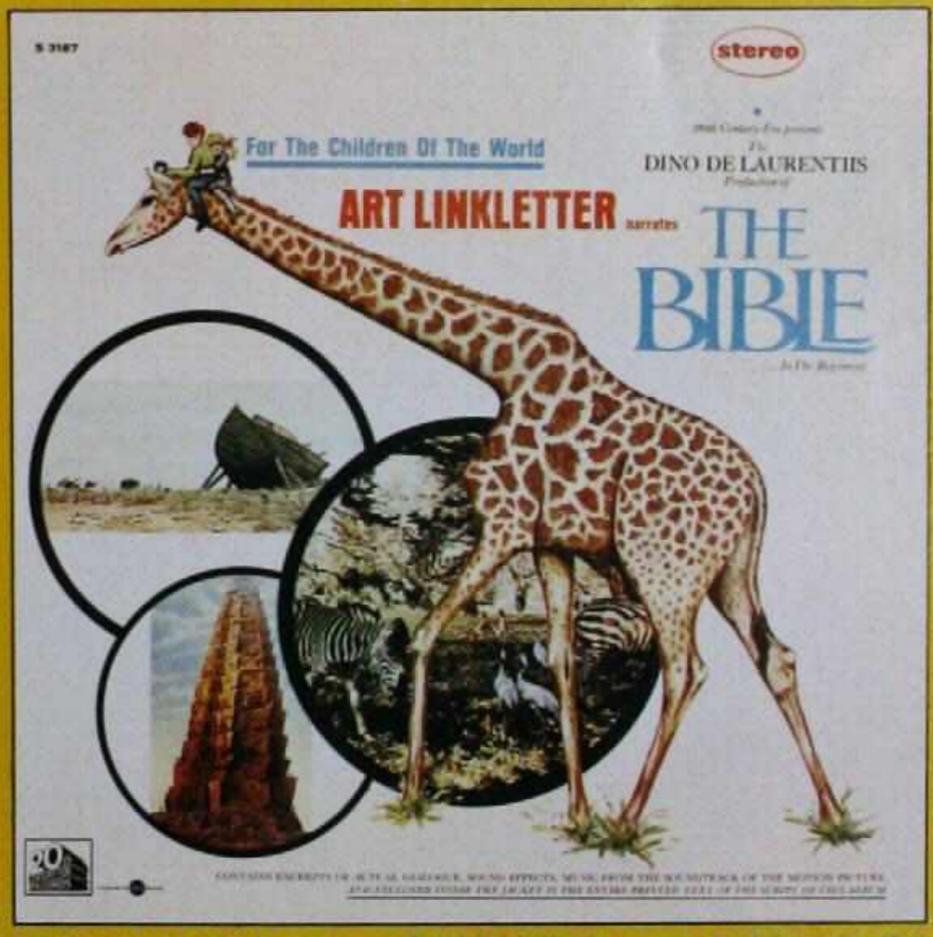
Two Prized Albums from The Sound Track of The Year's Most Acclaimed Motion Picture

THE BIBLE

...In The Beginning



STEREO S4184 MONO 4184 The original motion picture sound track album, complete with music, and John Huston's sensitive and moving reading of the opening passages from the Book of Genesis—the beginnings of man's great adventure on earth.



STEREO S3187 MONO 3187 Art Linkletter's warm and imaginative narration, especially written for children, together with excerpts of actual dialogue, sound effects, and music from the film's sound track. Inside the jacket is the entire printed text of the script of this album. Hear the voices of John Huston as Noah, George C. Scott as Abraham, Ava Gardner as Sarah and Peter O'Toole as the Three Angels.

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2 New



R-6233 RS-6233

- PLUS-PLUS PROFIT HIGHLIGHTS OF OPERATION DEAN MARTIN:**
- PROFUSION OF WINDOW, COUNTER, AISLE DISPLAYS!
- BROWSER STREAMERS!
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- MASSIVE D

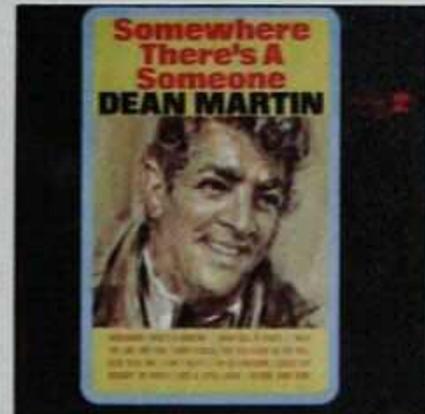
MARTIN HAS BEGUN!!!

**RU THE END OF THE
GAILY PENETRATING
MOTION WILL RIVET
CITATION UPON THE
WORTHY RECORDING
R OF THE DECADE!!!**

The Hit Dean Martin Catalog!



R-6213 RS-6213



R-6201 RS-6201



R-6181 RS-6181



R-6170 RS-6170

New Albums!

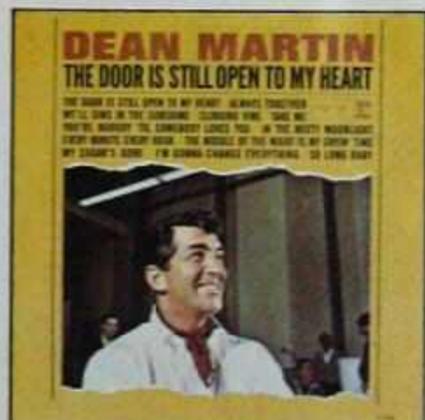


RS-6233

R-6222 RS-6222



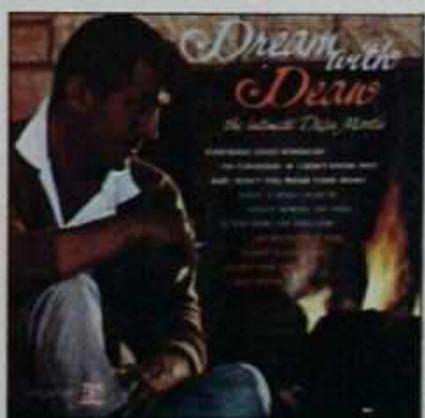
R-6146 RS-6146



R-6140 RS-6140



R-6130 RS-6130



R-6123 RS-6123

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- PUBLICITY PUSH!
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- CONSTANT TV EXPOSURE;
PERFORMANCES BY DEAN ON HIS
OWN NBC SHOW EVERY WEEK!**

TOP LP'S

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

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

Table of Top LP's (left column) with columns for Rank, Title, Artist, Label, and Weeks on Chart. Includes entries like 'THE MONKEES', 'DR. ZHIVAGO', 'SUPREMES A' GO-GO', etc.

Table of Top LP's (middle column) with columns for Rank, Title, Artist, Label, and Weeks on Chart. Includes entries like 'TEQUILA', 'MR. MUSIC', 'PET SOUNDS', etc.

Table of Top LP's (right column) with columns for Rank, Title, Artist, Label, and Weeks on Chart. Includes entries like 'RED RUBBER BALL', 'ROGER MILLER/GOLDEN HITS', 'SPANISH EYES', etc.

Spanish Nights (and you) K-13610

& Games That Lovers Play

Connie Francis

Produced by Alan Lorber and Pete Spargo



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

ALBUM REVIEWS

Continued from page 38

SPECIAL MERIT PICKS

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

CLASSICAL SPECIAL MERIT

FRANCK: SONATA/DEBUSSY: SONATA.

Erick Friedman/Andre Previn, RCA Victor LM 2907 (M); LSC 2907 (S)

Both artists combine in a good over-all effort on both these works. The Franck piece brings some bright interchange. The Debussy piece is a more fitting work for Friedman, and gives him more of an opportunity to display his fine touch.

CLASSICAL SPECIAL MERIT

THE GOLDEN AGE OF PIANO VIRTUOSI, Record 2

Moritz Rosenthal/Sergei Rachmaninoff, Argo DA 42 (M)

This second volume drawn from Ampico Piano Rolls offers two great pianists of the past in fascinating examples of virtuosity and sensitivity. Rosenthal's selections include Chopin's "Etude in G Sharp Minor, Op. 25 No. 6" and his "Carnival de Vienne" based on Johann Strauss themes. High points of the many Rachmaninoff pieces are the Kreisler-Rachmaninoff "Liebesfreud" and Rachmaninoff's "Minuet in G."

CLASSICAL SPECIAL MERIT

HARP MUSIC OF FRANCE

Marisa Robles, Argo RG 5458 (M); ZRG 5458 (S)

Another fine disk from an outstanding harpist, a worthy follow-up to her "Harp Music of Spain." Among top selections are Naderman's "Sonata in C," Faure's "Impromptu, Op. 86" and Tournier's "Vers la Source." The earliest piece is Francisque's "Pavane et Bransles" first published in 1600. Miss Robles plays the Granjany transcription of the interesting work.

JAZZ SPECIAL MERIT

GREATEST HITS

Miles Davis, Prestige 7457 (M)

All the material on this album has been released in the 1950's. It's a well-balanced Miles Davis anthology, with the trumpeter performing with the likes of Sonny Rollins, John Lewis, Max Roach, Thelonius Monk and John Coltrane on various bands.

LOW PRICE INTERNATIONAL SPECIAL MERIT

A HERITAGE OF FOLK SONGS FROM OLD RUSSIA

Maria Christova / Debrynia Ensemble (Solmanoff), Nonesuch H-2010 (M); H-72010 (S)

Maria Christova displays a considerable range with a voice marked by its clarity. While she sings in Russian, the emotions expressed in these old folk songs may be understood without too much difficulty. Album cover art is a colorful representation of medieval Russia.

★★★★

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

THE LIQUIDATOR
Featuring Shirley Bassey, MGM E-4413 ST (M); SE 4413 ST (S)

POPULAR

CAST YOUR FATE TO THE WIND
Shelby Flint, Valiant VLM 5003 (M); VLS 25003 (S)

THE KING FAMILY—LIVE
Warner Bros. W 1660 (M); WS 1660 (S)

JERRY LEE LEWIS: BY REQUEST
Smash MGS 27086 (M); SRS 67086 (S)

THAT LOVIN' FEELIN'
The Allis, Reprise R 6225 (M); RS 6225 (S)

PARDON MY ENGLISH
The Girls From Bahia, Warner Bros. W 1658 (M); WS 1658 (S)

THIS IS HAWAII
King Keoni and His Islanders, Marbo ML-6004 (M)

INSTANT FUN GUITAR COURSE
Mitch Torok, Reprise R 6223 (M); RS 6223 (S)

LOW PRICE POPULAR

WOODY'S BIG BAND GOODIES
Woody Herman, Mercury Wing WC 16329 (S)

WOODEN HEART
Joe Dowell, Mercury Wing, WC 16328 (S)

CHRISTMAS

ECHOES OF CHRISTMAS
George Feyer, Decca DL 4814 (M); DL 74814 (S)

THREE WISE MEN
Regency Choir (McCarthy), Columbia CL 2582 (M); CS 9382 (S)

I DO BELIEVE
Burl Ives, Word W-3391 (M); WST-8391 (S)

THE PRINCE OF PEACE
J. T. Adams, Word W-3389 (M); WST-3389 (S)

LOW PRICE COUNTRY

DUETS COUNTRY STYLE
George Jones/Margie Singleton, Mercury Wing WC 16331 (S)

CLASSICAL

VIVALDI: SONATAS FOR CELLO AND HARPSICHORD
Paul Torteller/Robert Veyron-Lacroix, Westminster XWN-19112 (M); WST-17112 (S)

TELEMANN: TWO MOTETS
Various Artists/Saar Radio Chamber Orchestra (Ristenpart), Westminster XWN-19109 (M); WST-17109 (S)

DELALANDE: SYMPHONIES FOR THE KING'S SUPPER
Jean Francois Pallard Chamber Orchestra, Westminster XWN-19104 (M); WST-17104 (S)

JAZZ

GROOVIN' WITH THE CHET BAKER QUINTET
Prestige 7460 (M)

A BOWL OF SOUL
Richard (Groove) Holmes, Loma L 5902 (M); LS 5902 (S)

LIVE AT SMALL'S PALACE
King Curtis, Atco 33-198 (M)

THE FREDDIE ROACH SOUL BOOK
Prestige PR 7490 (M)

REVOLVER JAZZ
Don Randi Trio, Reprise R 6229 (M); RS 6229 (S)

METAMORPHOSIS
Don Friedman, Prestige PR 7488 (M)

CHILDREN'S

NATIONAL ANTHEMS AND THEIR STORIES
Disneyland ST-3931 (S) (M)

GOSPEL

IT'S NO SECRET
Blackwood Brothers Quartet, Skylite LP 6044 (M)

SPOKEN WORD

PAUL SPEAKS . . .
Russ Reed, Word W-3384 (M)

★★★

THREE-STAR ALBUMS

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

POPULAR

OLEI OLVAY!
Nat Brooks & The Halfa Brass, Carol LPC 101 (M)

HERE IS BOB HAMILTON
Hamilton LPM-2001 (M); LSP-2001 (S)

THE CHRISTMAS SPIRIT
Ralph Carmichael Singers, Word W-3371 (M); WST-8371 (S)

DONOVAN: PASSACAGLIA/EPOST/BASSETT: VARIATIONS FOR ORCHESTRA
Pollak National Radio Orchestra

VOX JOX

Continued from page 34

Hollywood taping interviews with artists.

Bill Ballance, night man with KGIL, San Fernando, Calif., has departed the station after three months. . . . Air personality Steve Sammons is leaving WLOX, Biloxi, Miss., to join the Armed Forces radio-TV network in King Salmon, Alaska. . . . WNBC's morning deejay, Big Wilson, has a Christmas tune — "Johnny's Noel" — published by Music Music Music; it's on RSP Records by Ginny Gibson.

Record companies desiring an "international showcase" should try Radio Free Europe. With 31 transmitters around the world, RFE beams to millions of listeners in Poland, Czechoslovakia, Romania, Bulgaria and Hungary. Two record libraries are maintained by RFE—one in Munich, Germany, its headquarters, and the other in New York, where about 20 per cent of the programming originates. Send three copies of singles and two of albums to Albert Arkus, who also does a record artists interview show on RFE, at Radio Free Europe, 2 Park Ave., New York, N. Y. 10016. Copies will be forwarded to Munich for play there as well.

Jay Allen is the new morning man for KPBM in Carlsbad, N. M., and handles a Hot 100 format show. . . . Cindy Lou, music director of KGLC in Miami, Okla., claims that the station will "have to change back to a middle-of-the-road format unless we get some country music records. Please help us out!" Send to her at P. O. Box 91, Miami, Okla.

Al Caldwell, morning man at KAYC in Beaumont, Tex., has been promoted to music and program director. Other newcomers to the station include Jack Pieper from KPLT, Paris, Tex., and Tony Booth from KFTV, Paris, Tex. . . . Jerry Chapman, program director of WFBM, has been named in addition manager of WFBM-FM; he'll be in charge of programming and sales for the FM operation.

Jack Alix, an air personality long associated with WEAM in Washington, has moved to WPGO there to handle a 6 p.m.-midnight daily show and noon to 6 p.m. Sunday program; in addition Alix has been appointed general manager of Action Attractions, a new Washington firm that promotes rock 'n' roll shows and dances.

Gary Granger, of WQXI in Atlanta, has joined the Marines; so all-night deejay Bob Todd has moved into the 9 p.m.-midnight slot and the new all-night man is Stephen W. Morgan. Johnny Mack, formerly of WPLO in Atlanta, has joined WQXI for the weekends.

Royce Johnson has joined KDEO in San Diego as an air personality and director of production; he was formerly with KFRC in San Francisco. . . . Out in Mojave, Calif., KDOL is featuring split programming; in the day the station beams country music, while at night it switches to Hot 100 records. This type of programming has upped billings 75 per cent, station claims, but it needs rock 'n' roll records. Send to KDEO at P. O. Box 968. . . . After eight years as program director of KWIC, Salt Lake City, Paul Coburn has switched to KSXX there to handle music director and air personality duties. Send records to him at the station at 364 South State, Salt Lake City, Utah 84111.

(Krenz) Radio Zurich Symphony (Sternberg), CRI 5D203 (M)

LOW PRICE CLASSICAL
FASQUINI: 15 SONATAS
Marie Claire Alain/Luis Fernando Tagliavini, Music Guild MG-139 (M); MS-139 (S)

RELIGIOUS
VESPERS AND MATINS OF THE EASTERN ORTHODOX CHURCH
Russian Choir of Feodor Poterlinaky, Music Guild MG-138 (M); MS-138 (S)

GOSPEL
THE MAULDIN FAMILY IN ACTION!
Sing 751 (M)

New Album Releases

ARCHIVE

The Art of HELMUT WALCHA; KL 306310, SKL 306310

ARGO

HOLST: SAVITRI/CHORAL HYMNS — English Chamber Orch. (Holst); NF 6, ZNF 6
CLAUDIO MONTEVERDI—Choir of St. John's College, Cambridge (Guest); RG 5494, ZRG 5494
MARISA ROBLES—Harp Music of France; RG 5458, ZRG 5458
The Golden Age of Piano Virtuosi, Record 2 — Moritz Rosenthal/Sergei Rachmaninoff; DA 42
TALLUS: TUDOR CHURCH MUSIC Record 2—Choir of King's College Cambridge (Willcocks); RG 5479, ZRG 5479
VARIOUS ARTISTS—The Golden Age of Piano Virtuosi; DA 43

ARHOOLIE

VARIOUS ARTISTS—Berkeley Blues Festival; F 1030
VARIOUS ARTISTS—Cajun Fais Do Do; F 5004

AUDIO FIDELITY

VARIOUS ARTISTS—Where It's At "Live" at the Chestnut, AFSD 6168
WINCHESTER CHORALE—Music of the West; AFLP 2164

BILLEVE

WILLIAM TABBERT—Younger Than Springtime; BT 201

BLUES CLASSICS

SONNY TERRY & BULL CITY RED—Blind Boy Fuller; BC 11
BABY BOY WARREN—Detroit Blues; BC 12

CAMEO

? (Question Mark) & THE MYSTERIANS—96 Tears; C 2004, CS 2004

CAPITOL IMPORTS (Philippines)

JUAN SIDOS JR. & HIS RONDALLA—Philippine Folk Dances Vol. 1; MLP 5000, MLP 5000S
PEDRO CONCEPCION—Philippine Memories; MLP 5006, MLP 5006S
RUBEN TAGALOG/DIOMEDES MATORAN — Dahil Sa Iyo; MLP 5013, MLP 5013S
MABUHAY SINGERS—Halina't Umawit; MLP 5048, MLP 5048S
MABUHAY SINGERS—Philippine Folk Songs; MLP 5051, MLP 5051S
JUAN SIDOS JR. & HIS RONDALLA—Philippine Folk Music; MLP 5054, MLP 5054S

CAROL

NAT BROOKS & THE HAIFA BRASS—Ole! Ole!; LPC 101

COLUMBIA

THE CRYIN' SHAMES — Sugar & Spice; CL 2589, CS 9389
LEO DAN—Libre, Solterito Y Sin Nadie; EX 5174
ORMANDY—Philadelphia Orchestra's Greatest Hits; ML 6334, MS 6934
VARIOUS ARTISTS/COLUMBIA SYMPHONY—Stravinsky conducts Persephone; ML 6319, MS 6919
ROBERTO YANES—Un Poquito De Tu Amor; EX 5175

COMMAND

TOOTS THIELEMANS—Contrasts; RS 906 SC

CORNERSTONE

THE SWEDISH GOSPEL SINGERS—Take a Little Time to Sing; CR 3002, CRS 4002

CROSSROADS

BACH: BRANDENBURG CONCERTOS — Ars Rediva Esemble (Munclinger); 22-26003, 22-26004
BENDA: FIVE SYMPHONIES—Libor Hlavacek; 22-16-0059, 22-16-0060
PRAGUE MADRIGAL SINGERS—The Christmas Carols of Europe; 22-16-0053, 22-16-0054
PROKOFIEV: CINDERELLA BALLET SUITE—Jean Meylan/Prague Radio Symphony; 22-16-0057, 22-16-0058

DELTA INTERNATIONAL

THE ALMARS—Polka Smasheroos; DI 5003 LPM, DI 7003 LPS

DEUTSCHE GRAMMOPHON

BEETHOVEN: MISSA SOLEMNIS — Various Artists/Berlin Philharmonic (Karajan); LPM 39-208/9, SLPM 139-208/9
MOZART: SONRONIE CONCERTANTI KV 364 & KV 297B—Berlin Philharmonic (Boehm) LPM 39-156, SLPM 139-156
RAVEL: BOLERO/MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Berlin Philharmonic (Karajan); LPM 39-010, SLPM 139-010
SCHUBERT: TROUT QUINTET/NOTTURNO — Various Artists; LPEM 36-448, SLPEM 136-448
SCHUBERT: PIANO TRIO IN E FLAT—Trio di Trieste; LPM 39-106, SLPM 139-106

DOLTON

VIC DANA—Vivaldi; BLP 2044, BST 2044

DOT

LAWRENCE WELK — Winchester Cathedral; DLP 3774, DLP 25774

DOUBLE SHOT

COUNT FIVE—Psychotic Reaction; DSM 1001

EPIC

DAVE CLARK FIVE—More Greatest Hits; LN 24221, BN 26221
BOBBY HACKETT Plays Tony Bennett's Greatest Hits; LN 24220, BN 26220
JOE SHERMAN & THE ARENA BRASS—Promise Her Anything; LN 24219, BN 26219
MARION WILLIAMS—A Voice of Hope; LN 24223, BN 26223

FRAN

THE FEENJON GROUP—Recorded Live at Cafe Feenjon; FR 106, FR 5 106

FRATERNITY

JOHN GARY—Collector's Item; LP 1016

HICKORY

RANK INFIELD — Tale of Two Cities; LMP 136

KAPP

ROGER WILLIAMS — Born Free; KL 1501, KS 3501

LIBERTY

Play Country Guitar With JIMMY BRYANT; BLP 16505, BST 17505
DENNY—Hawaii; LPR 3488, LST 7488
MIKE MELVOIN — Keys to Your Mind; LRP 3485, LST 7485
FREDDY MORGAN—A Bunch of Banjos; LRP 3482, LST 7482
THE AMEN CHOIR—That Old Time Religion; LRP 3463, LST 7463
HARRY (SWEET) EDISON — When Lights Are Low; LRP 3484, LST 7484
ROBERT RHEIMS CHORALE & ORCH.—Theme From "The Bible"; LP 6011, ST 7711
RUBEN RODRIGUEZ & HIS GUADALAJARA KINGS—Tequila & Cream; LRP 3466, LST 7466
SI ZENTER ORCH./JOHNNY MANN SINGERS—A Perfect Blend; LRP 3483, LST 7483
SI ZENTER—Swingin' Country; LRP 3481, LST 7481

MINIT

JIMMY HOLIDAY—Turning Point; LP 40005, LP 24005
THE PLAYERS—He'll Be Back; LP 40006, LP 24006

MOBILE FIDELITY

Steam Railroad Under Thundering Skies; MF 8
Twilight of Steam Vol. 3; MF 16
Twilight of Steam Vol. 4; MF 17

NASHBORO

The Sensational Sound of the Traveling Notes; LP 7034
VARIOUS ARTISTS—All Time Gospel Hits; LO 7033

NONESUCH

HAYDN: SYMPHONIES NOS. 35, 43 & 80—Little Orch. of London (Jones); H 1131, H 71131

OLD TIMEY

CLIFF CARLISLE Vol. 1; OT 103
CLIFF CARLISLE Vol. 2; OT 104
VARIOUS ARTISTS—Western Swing; OT 105

PACIFIC CHALLENGER

THE COVINA ASSEMBLY CHOIR—Nothing Can Compare; PC 103, 104 LP

PHILIPS

THE FOUR SEASONS—Lookin' Back; PHM 200-222, PHS 600-222
THE FOUR SEASONS 2nd Vault of Golden Hits; PHM 200-221, PHS 600-221
THE FOUR SEASONS — Christmas Album; PHM 200-223, PHS 600-223

PICKWICK

BEETHOVEN: MOONLIGHT/PATHETIQUE/AP-PASSIONATA SONATAS—Sascha Gerednitski; PC 4024, SPC 4024
BEETHOVEN: SYMPHONY NO. 7—Pittsburgh Symphony (Steinberg); PC 4022, SPC 4022
BEETHOVEN: SONATA NO. 9 IN A—Nathan Milstein/Artur Balsam; 33 PC 4017, SPC 4017
BRANMS: CONCERTO NO. 1 IN D MINOR—Rudolf Firkusny/Pittsburgh Symphony (Steinberg); PC 4018, SPC 4018
CHOPIN: CONCERTO NO. 2 IN F MINOR—Leonard Pennario/Concert Arts Symphony (Golschmann); PC 4025, SPC 4025
MENDELSSOHN: CONCERTO IN E MINOR—Nathan Milstein/Pittsburgh Symphony (Steinberg); PC 4023, SPC 4023
RIMSKY-KORSAKOV: SCHEHERAZADE—Pittsburgh Symphony (Steinberg); PC 4029, SPC 4029

TCHAIKOVSKY: SYMPHONY — (Steinberg); PC 4026, SPC 4026

RCA CAMDEN

LIVING MARIMBAS—Latin Soul; CAL 2105, CAS 2105
LIVING STRINGS — Songs of Inspiration; CAL 2103, CAS 2103
THE RAGTIMERS—The Mickey Finn Theme; CAL 2100, CAS 2100
WADE RAY—Walk Softly; CAL 2107, CAS 2107

RCA VICTOR

SIDNEY BECHET—The Blue Bechet; LPV 535, CAS 2105
DENNY BELINE & THE RICH KIDS: LPM 3655, LSP 3644
EDDIE LOCKJAW DAVIS—Lock, the Fox; LPM 3652, LSP 3652
ROD MCKUEN—Other Kinds of Songs; LPM 3635, LSP 3635
PALM BEACH BAND BOYS — Winchester Cathedral; LPM 3734, LSP 3734
ELVIS PRESLEY—Spinout; LPM 3702, LSP 3702

SING

PALMETTO STATE QUARTET—How Big Is God?; 224

SKYLIGHT

SMITTY GATLIN TRIO — God Leads Us Along; 6047

SPAR

BILL PURSELL—The "In" Sound of Country & Western Music; 3010

SUPREME

HELEN ALEXANDER—My Song of Songs; SM 1036, SS 2036
JOHNNY CRAWFORD Sings Songs From the Restless Ones; M 110, S 210

THE LANG SISTERS: M 111, S 211
PAUL NICKELSON CHOIR—Choirsing Vol. 3; SM 2035, SS 2035

TELEFUNKEN

BRUEGGEN/HARMONCOURTT/LEONHARDT — Blockfloetenmusik Auf Originalinstrum Enten; AWT 9482-A, SAWT 9482-A
DESPREZ: MOTOTTEN — Capella Antiqua Muenshen (Ruhland); AWT 9480, SAWT 9480-A
DESSAU-BRECHT: DIE VERURTEILUNG DES LUKULLUS—Various Artists Rundfunk Sinfonie Orch. (Kegel); LT 43-06997, SLT 43-09697
LAWES/BYRD: ENGLISCHE CONSORT-MUSIK —Leonhardt Consort; AWT 9481-A, SAWT 9481-A
MOTEVERDI CHOIR—Italienische Chormusik

der Gegenwart (Jurergens); LT 43-095-B, SLT 43095-B

UNITED ARTISTS

KENNY BASS—Polka Shindig; UAL 3559, UAS 6559
BOBBY GOLDSBORO — Blue Autumn; UAL 3552, UAS 6552
SOUNDTRACK—Return of the Seven; UAL 4148, UAS 5148

UA INTERNATIONAL

ALBERT VAN DAM—The Crazy Horse Saloon of Paris; UN 14503, UNS 15503

VANGUARD

JOAN BAEZ—Noel; VRS 9230, VSD 79230

VOCALION

THE RAY CHARLES SINGERS—Love Is a Many-Splendored Thing; VL 3784, VL 73784
GENE RAINS & HIS GROUP—The Call of the Tropics; VL 3785, VL 73785

WORD

CLIFF BARROWS & THE GANG—Everybody Sings; W 3387, WST 8387

WORLD PACIFIC

BUD SHANK—Brazil! Brazil! Brazil!; WP 1855, WPS 1855

SZELL TO MAKE 3-FEST TREK

CLEVELAND—George Szell and the Cleveland Orchestra will appear at the Salzburg, Edinburgh and Lucerne Festivals next year, reportedly the first time that any orchestra, American or European, has appeared at all three festivals in one season. Szell will conduct eight of the 10 concerts, while Herbert von Karajan will be guest conductor for single concerts in Salzburg and Lucerne. Two previous European tours by the Cleveland were part of the State Department's Cultural Presentations Program, but this tour will be financed privately through contractual arrangements between managements.

Stuttgart Group Debuts in Paris

PARIS — The Classic Philharmonic Orchestra of Stuttgart had its world premiere at the Theater des Champs Elysees on Oct. 26 where it was acclaimed by a packed house. The new orchestra, founded by Karl Munchinger to replace the famous Stuttgart Chamber Orchestra which won the Grand Prix du Disque in 1951 with its interpretation of the "Brandenburg Concertos," comprises 45 musicians.

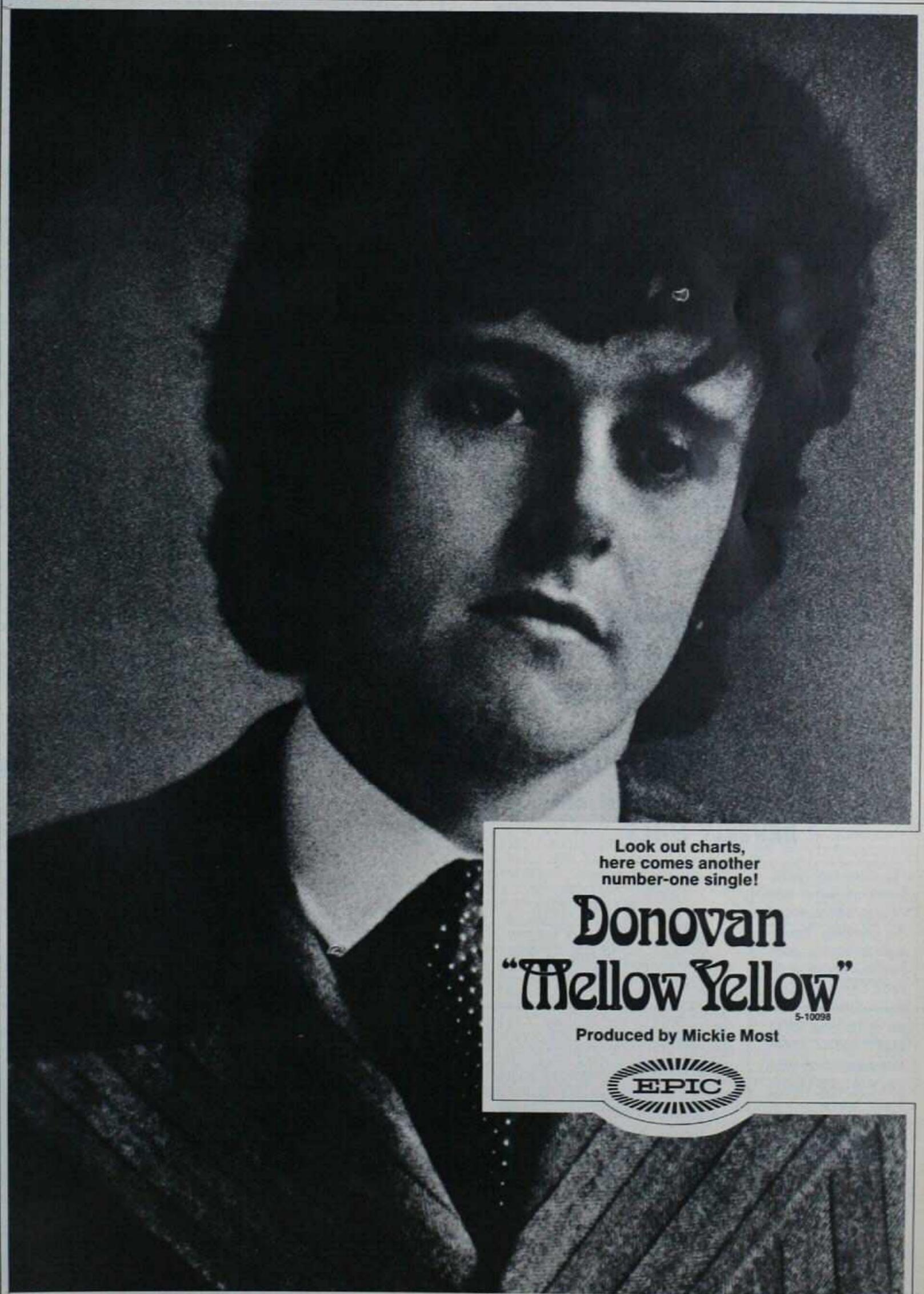
Featured soloist with the orchestra was American pianist Julius Katchen, who played Mozart's "Piano Concerto in C Major. (K. 503)." The orchestra's program consisted of Mozart's "Haffner" and "Jupiter" symphonies.

WBZ-TV Search

BOSTON — WBZ-TV has launched a talent search for youngsters 16 years of age and under. Those passing an audition will be featured on 45-minute talent segments of Rex Trailer's "Boomtown" show every fourth Sunday. Producer is Sebastian Pantolini.

COLLEGE RADIO MEET APRIL 15

NEW YORK—The 1967 national convention of the Intercollegiate Broadcasting System will be held at the Bronx campus of the New York University here April 15. The IBS association has over 500 member college radio stations throughout the U. S. and Canada. Last convention drew 400 students and faculty advisors representing 275 college stations in 20 states.



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"Mellow Yellow"

Produced by Mickie Most



5-10098

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b/w

"What In
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Would You
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Johnny "Little" John
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BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

MELLOW YELLOW

Donovan (Epic)

I GOT THE FEELIN' "OH NO NO"

Neil Diamond (Bang)

★ 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.

OUT OF TIME . . .

Chris Farlowe, MGM 13567 (Gideon, BMI) (Los Angeles)

THE EGGPLANT THAT ATE CHICAGO . . .

Dr. West's Medicine Show & Junk Band, Go Go 100 (Borscht, BMI) (Boston)

HELP ME . . .

The Spellbinders, Columbia 43830 (Daedalus, BMI) (St. Louis)

BUZZZZZZ . . .

Jimmy Gordon, Challenge 59194 (4 Star, BMI) (Pittsburgh)

PUSHIN' TOO HARD . . .

The Seeds, GNP Crescendo 372 (Neil-Seeds, BMI) (Detroit)

LOVE'S GONE BAD . . .

Chris Clark, V.I.P. 25038 (Jobete, BMI) (St. Louis)

HEY JOE . . .

Tim Rose, Columbia 43648 (Blackwood, BMI) (San Francisco)

WILLY . . .

The Willies, Co & Co 239 (Blue River, BMI) (Detroit)

STANDING ON GUARD . . .

Falcons, Big Wheel 1967 (Maples-Big Wheel, BMI) (Baltimore)

TINY BUBBLES . . .

Don Ho & Allis, Reprise 0507 (Granite, ASCAP) (San Francisco)

SOCIETY'S CHILD . . .

Janis Ian, Verve-Folkways 5027 (Webafuck, BMI) (Seattle)

I WANNA MEET YOU . . .

Cryan Shames, Columbia 43836 (Destination, BMI) (Milwaukee)

IF YOU GO AWAY . . .

Damita Jo, Epic 10061 (Marks, BMI) (Houston)

THE BEARS . . .

Fastest Group Alive, Valiant 754 (Precker, BMI) (Seattle)

WSM Skeds '67 Opry Festival

NASHVILLE—Bob Cooper, general manager of WSM Radio, announced the dates for the 1967 celebration of the "Grand Ole Opry's" 42d Anniversary. Next year the celebration will be held on Oct. 19-21.

Although an attempt was made to move the convention dates to an earlier weekend, conflicts in scheduling the various facilities for the four-day festivities forced the station to reschedule the event for the third weekend in October.

Association, Hirt, Cosby Roll in Gold

NEW YORK—Al Hirt's RCA Victor LP, "The Best of Al Hirt," has been certified by RIAA for sales topping \$1 million. Previous Hirt albums gaining gold record awards were "Honey in the Horn," "Cotton Candy," and "Sugar Lips." "The Best of Al Hirt" was released last year.

LOS ANGELES—The Record Industry Assn. of America has certified simultaneously all four of Bill Cosby's Warner Bros. albums as gold disks, a reported first for a comic. The LP's, with few stereo sales, are "Wonderfulness," "Why Is There Air?" "I Started Out As a Child" and "Bill Cosby Is a Very Funny Fellow, Right?"

Also given a gold record was the Association's "Cherish" single, giving six-year old Valiant Records its first million seller.

The group received the gold disk on last Friday's "Milton Berle Show" on ABC-TV. The label's previous smash single, "Rhythm of the Rain" did not achieve this status, according to the company.

In another move, the label has purchased the master "The Bears" by the Fastest Group Alive from producers Dan Moore and Jeff Thomas. The single was tested on the Teem label in Seattle initially by the two a&r men before selling it to Valiant.

Yesteryear's Country Hits

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

COUNTRY SINGLES 5 Years Ago November 13, 1961

1. Walk on By, Leroy Van Dyke, Mercury
2. Big Bad John, Jimmy Dean, Columbia
3. It's Your World, Marty Robbins, Columbia
4. Tender Years, George Jones, Mercury
5. Under the Influence of Love, Buck Owens, Capitol
6. Walking the Streets, Webb Pierce, Decca
7. You're the Reason, Bobby Edwards, Crest
8. Backtrack, Faron Young, Capitol
9. Soft Rain, Ray Price, Columbia
10. Happy Birthday to Me, Hank Locklin, RCA Victor

COUNTRY SINGLES 10 Years Ago November 10, 1956

1. Crazy Arms, Ray Price, Columbia
2. Singing the Blues, Marty Robbins, Columbia
3. Don't Be Cruel, Elvis Presley, RCA Victor
4. I Walk the Line, Johnny Cash, Sun
5. Love Me Tender/Any Way You Want Me, Elvis Presley, RCA Victor
6. Searching, Kitty Wells, Decca
7. Sweet Dreams, Faron Young, Capitol
8. Conscience I'm Guilty, Hank Snow, RCA Victor
9. You Are the One, Connie Smith, Columbia
10. I'm a One-Woman Man, Johnny Horton, Columbia

? & Mysterians Get Gold Record

SAGINAW, Mich.—A gold record signifying 1 million sales for the single "96 Tears" was presented to ? and the Mysterians at a United Fund Concert here last Wednesday (26). Neil Bogart, sales manager of Cameo-Parkway Records' New York branch, made the presen-

tation. The group, in turn, presented plaques to radio stations WKNX and WSAM of Saginaw and WTAC of Flint, Mich., and Jim Leach, Billboard's correspondent at Central Michigan University, for their help in having the record reach No. 1 on the Hot 100 chart last week.



MARVIN DEANE, right, national promotion manager of Warner Bros./Reprise Records, talks with Terrell L. Metheny Jr., program director of WKLO, Louisville, and Dick Webber, center, music director of WCOL, Columbus, Ohio.

CLASSICAL MUSIC

Is Quality Slipping Or on the Upgrade?

(Seventh in a series on classical music and recording trends as seen by leading figures in the classical records field who were interviewed separately.)

NEW YORK—Differences of opinion on the quality of classical product were expressed by three record company officials in this week's article. The remarks of Ralph Stein, director of creative products for Connoisseur Records; Charles Fisher, president of Cambridge Records; and Peter Fritsch, president of Lyrichord Records, are presented in discussion form.

STEIN: The market is definitely rising. There is much more wealth of material, more material recorded better. The musicians are better, especially things recorded in Europe. We're starting to sell material that couldn't sell before.

FISHER: Unfortunately, there is a tremendous quantity of titles replacing quality. The market is being generated for quantity instead of quality. I honestly think the level of quality is going down with the price. The sad part in the overall business rise is that there is nothing to indicate that the public's taste is rising.

FRICTSCH: The independent dealer can't carry a complete stock with so many records being released. There is a glut of new releases meaning a new release cannot be adequately exploited without getting in the way of the next month's releases.

FISHER: It's not possible to produce good original product for a \$2.50 list. I hope all this low-price emphasis will blow over. The baroque boom is being given a transfusion by the public press that may not be valid. Baroque music is a valid part of the classical repertoire, but I think its recording is going to continue to expand at the expense of other periods.

FRICTSCH: The baroque trend is becoming exhausted being the property of the budget labels. Gross profit should be returned in the producing of new recordings. This is difficult with baroque material. A \$2.50 list price makes it impossible to produce quality new material. This price essentially requires reissues or leasing of material from other labels whether European or domestic.

STEIN: Big symphonies as well as string quartets depend on good performances, not packaging, but we have to make the packaging good, also. We need a new concept of warehousing and shipping familiar things to racks. People are beginning to realize they can get good product in supermarkets.

FRICTSCH: Colorful cartoon treatment of serious material is in bad taste. Sooner or later, the public will agree with this. For example, I object to a Bach "Magnificat" cover with little meet tootling on piccolos. Color-splashing cartoon covers are identified with budget lines. The most-colorful covers are associated with cheap product.

STEIN: Budget records belong in racks, but familiar material is most suitable. People still tend toward warhorses. Beethoven is still being filled in. There always will be a market for standards. Some people, however, like to hear unusual material. That's the strength of our Urania line, which has much material not available elsewhere.

FISHER: Classical records are getting to be as much of an imported item as watches or cameras because of the high cost of recording here. Every aspect of the business at present is unstable, including price and repertoire.

FRICTSCH: There's a distinct trend for small independent companies to enter specialty fields. In our case, we're involved in oriental music. The majors tend to pick off catalog items, killing off the same titles by smaller companies. There appears to be room for a certain amount of duplication in specialty areas without the same difficulties.

STEIN: I don't think we've scratched the surface in repertoire or potential customers. Companies realize there's a big market out there that hasn't been tapped. This is the reason prices have come down. The public is more receptive to all types of material.

FRICTSCH: There's a distinct trend towards rack jobbers just as with paperback books. Record clubs expansion tends to aid major companies and budget lines, since that's where clubs place their emphasis. But, for people in specialty fields, there's no reason for a price squeeze.

(To be continued)

Scherman & Soloists Give 'Jenufa' a Solid Reading

NEW YORK—Thomas Scherman and the Little Orchestra Society performed a real service last Tuesday (1) by giving Janacek's "Jenufa" its first New York performance since the Metropolitan Opera's 1924-1925 season. The gripping opera was performed by a group of soloists headed by Maria Kouba in the title role, Ivo Zidek, making his American debut, and Chole Owen.

Miss Kouba, who has appeared at the Met as "Salome" and Senta in "The Flying Dutchman," sings in her native German, the only performer who did not sing in Czech. Fortu-

nately the artists used the front of the stage to perform the work and, with virtually no props, the intense piece came over. Miss Kouba's cutting edge voice had dramatic impact in the role of the troubled heroine. Her acting, as usual, was superb.

Miss Owen, making her first local appearance in many years, clearly was the hit of the evening with the full house. Although her contralto voice could have used more body, she was fully up to the dramatic demands of Kostelnicka, who kills Jenufa's illegitimate child in the belief that this will bring Jenufa

Chicago in N.Y. Disk Issued

NEW YORK—The Chicago Symphony, which will play two concerts at Carnegie Hall this week, has a new recording out under conductor Jean Martinon with two more in the works. Piano soloists at the two concerts are Alicia De Larrocha on Tuesday (8) and Wilhelm Kempf on Thursday (10). Miss De Larrocha will play De Falla's "Night in the Gardens of Spain" in a program with the Berlioz "Roman Carnival Overture" and Stravinsky's "Petrouchka." Kempf will play Schumann's "Piano Concerto" on a program with Bartok's "Concerto for Orchestra" and a Haydn "Sinfonia Concertante."

The Chicago's latest RCA Victor disk pairs Varese's "Arcana" with Martin's "Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra." Spring release is expected for Nielsen's "Symphony No. 4" and that composer's "Helios Overture," and both L'Arlesienne Suites of Bizet with the "Meditation" from Massenet's "Thais." A spokesman indicated the company was considering a re-recording of Martinon's new "Symphony No. 4."

Debut of Carter's World Is Delayed

BOSTON — The world premiere of Elliott Carter's "Piano Concerto," with Jacob Leitner as soloist with the Boston Symphony has been postponed until Jan. 6 and 7. Leitner requested the postponement because he needed more time to prepare the work. E. G. Marshall was the narrator for the orchestra's world premiere of William Syde-man's "In Memoriam John F. Kennedy," on Friday and Saturday (4-5).

LA Season Off

LOS ANGELES—The Los Angeles Philharmonic canceled its season last Tuesday (1) after failing to come to terms with Local 47 of the American Federation of Musicians. The musicians were seeking a \$230 weekly minimum for the next three years with 47-week seasons.

happiness. Miss Owen's second-act monologue brought down the house, while in the third act, she let loose some soaring high tones.

Zidek, who has recorded for Deutsche Grammophon, brought the force of his sturdy tenor to the role of Laca, who finally wins Jenufa. Zidek's experience as a tenor with the Prague National Theater and the Berlin and Vienna State Operas, was evident in his rounded performance.

The Little Orchestra Society, which has recorded for Decca, handled the difficult music in fine style, indicating careful preparation under Scherman. The chorus also did well, but, at times they had difficulty being heard from their position at the rear of the stage. Curiously, the only catalog listing for the 63-year-old verismo



CHICAGO SYMPHONY playback of Nielsen's "Symphony No. 4" is listened to by three conductors during recording session in Chicago. From left are Morton Gould; Howard Scott, RCA Victor Red Seal a&r producer; Jean Martinon, Chicago Symphony music director, who conducted at the session, and Arthur Fiedler, conductor of Boston Pops.

ADVANCE REVUE COPIES OUT ON RCA'S 'LUCREZIA'

NEW YORK—In an unusual move, RCA Victor is distributing advance copies of Donizetti's "Lucrezia Borgia" for review one month before boxed copies are available in the stores. The unusual move is believed designed to reduce sales of a pirated edition of the opera, which stars Montserrat Caballe as does the Victor version.

The pirate copy comes from a performance of the American Opera Society on April 20, 1965 conducted by Jonel Perlea. Other stars in the cast were Alain Vanzo, Kostas Paskalis and Jane Berbie. On the Victor three-record package, in which Perlea conducts the RCA Italiana Opera Orchestra and Chorus, the other stars are Alfredo Kraus, Ezio Flagello and Shirley Verrett.

Victor plans to distribute the finished packages to dealers by the end of December, about one month after reviews are expected to begin appearing.

CROWD-PLEASING PROGRAM

Darre's Chopin Makes Philharmonic Hall Tingle

NEW YORK — Jeanne-Marie Darre charmed her Philharmonic Hall audience last Sunday (30) with a Chopin program. The petite pianist played with her usual lightness and facility of touch in a crowd-pleasing program. The full house, applauding many times in the wrong places, indicated that it was eager for the romantic fare. Unfortunately, the audience was more attuned to the louder, more-acrobatic passages than in the sensitively played slower moments.

But Mme. Darre, a marvel of restraint in her performance, never lost the lyricism of the music even in the moments of pianistic acrobatics. She began with the "Barcarolle Op. 60" with its flowing lyricism and grace. The predilections of the audience were evident in the 14 waltzes that followed as the softer pieces did not elicit the response drawn by the louder ones.

Three of the waltzes, which are known by many for their inclusion in "Les Sylphides," were special delights. Two required dexterity and speed, while one was slower and more graceful. The second of these was especially stunning in the softness the Vanguard Records artist displayed at the climaxes. The "Minute Waltz" was flaw-

opera is a mono version on Artia. With record companies showing renewed interest in Janacek's works, this situation may be remedied soon.

lessly played by a musician who recognizes that the piece is not a speed test.

"Sonata Op. 58" was the major piece on the program and it furnished a fitting climax to the proceedings. The third movement "Largo" probably produced the finest playing of the afternoon. Mme. Darre's firm steady left hand underlined the soft melody being produced by the right. The effect was breathtaking. The "Finale" had the audience calling for more and Mme. Darre responded with three encores, leaving the Chopin to do so.

The last two of these used to be mainstays of the recital repertoire, but, unfortunately, are looked upon as old fashioned today. Old fashioned or not, Mme. Darre played them brilliantly. A flashy "Blue Danube Waltz" was followed by a real tour de force by the virtuoso, the Liszt "La Camanella," which she plays on a Vanguard album, complete with cross-overs and a magnificent and long high-key trill, the warhorse rarely sounded so good.

Sunday's concert was the first of three Chopin recitals by Mme. Darre at Philharmonic Hall. The others are on Sunday (13) and Dec. 18, Vanguard, which has released one fine Chopin album by Mme. Darre is planning to issue two more, one of which will contain the complete Chopin waltzes. On the strength of her Philharmonic appearance, this should be a gem. **FRED KIRBY**

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CLASSICAL MUSIC

Billboard SPECIAL SURVEY for Week Ending 11/12/66

BEST SELLING CLASSICAL LP's

Billboard Award	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	2	OPENING NIGHTS AT THE MET (2-12" LP's) Various Artists, RCA LM 6171 (M); LSC 6171 (S)	7	23	27	PUCCINI: MADAME BUTTERFLY (3-12" LP's) Price, Tucker/RCA Victor Ital. Op. Orch. & Chor. (Leinsdorf), RCA Victor LM 6160 (M); LSC 6160 (S)	6
2	2	3	ORFF: CARMINA BURANA New Phil. Orch. (DeBurgos), Angel 36333 (M); S36333 (S)	12	24	26	IVES: SYMPHONY NO. 1 Chicago Symp. Orch. (Gould), RCA Victor LM 2893 (M); LSC 2893 (S)	24
3	4	4	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2898 (M); LSC 2898 (S)	5	25	24	GERSHWIN: RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	12
4	3	3	NIELSEN: SYMPHONY NO. 6 Phila. Orch. (Ormandy), Col. ML 6282 (M); MS 6882 (S)	6	26	25	R. STRAUSS: FOUR LAST SONGS & OTHERS Schwarzkopf, Berlin Radio Symp. Orch. (Szell), Angel 36347 (M); S 36347 (S)	11
5	6	6	MAHLER: SYMPHONY NO. 7 (2-12" LP's) N. Y. Phil. (Bernstein), Col. M2L 339 (M); M2S 739 (S)	11	27	40	GENIUS OF PUCCINI Various Artists, Angel BL 3683 (M); SBL 3683 (S)	2
6	12	12	PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB# 6000 (No Stereo)	5	28	23	FALLA: LA VIDA BREVE (2-12" LP's) De los Angeles & Various Artists/Orch. Nac. De Espana (DeBurgos), Angel BL 3672 (M); SBL 3672 (S)	6
7	5	9	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	12	29	30	DVORAK: SYMPHONY NO. 9 (New World) N. Y. Phil. (Bernstein), Col. ML 5793 (M); MS 6393 (S)	9
8	9	7	CHOPIN WALTZES Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	32	30	29	RODGERS: VICTORY AT SEA, VOL. II RCA Victor Symp. Orch. (Bennett), RCA Victor LM 2226 (M); LSC 2226 (S)	7
9	7	11	VERDI: NABUCCO (3-12" LP's) Sullotit, Gobbi & Various Artists/Vienna Op. Orch. (Gardelli), Lon. A 4382 (M); OSA 1382 (S)	11	31	31	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP's) Col. M2L 328 (M); M2S 728 (S)	32
10	11	13	BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S)	25	32	—	BRUCKNER: SYMPHONY NO. 3 Cleveland Orch. (Szell), Col. ML 6297 (M); MS 6897 (S)	1
11	13	8	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell/Phila. Orch. (Ormandy), Col. ML 5498 (M); MS 6193 (S)	8	33	28	MONTSERRAT CABELLE SINGS SONGS OF ENRIQUE GRANADOS RCA Victor LM 2910 (M); LSC 2910 (S)	5
12	8	18	RODGERS: VICTORY AT SEA, VOL. 1 RCA Victor Symp. Orch. (Bennett), RCA LM 2335 (M); LSC 2335 (S)	15	34	32	TCHAIKOVSKY: OVERTURE 1812 Minn. Symp. Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	18
13	18	10	ARTUR RUBINSTEIN/CHOPIN RCA Victor LM 2889 (M); LSC 2889 (S)	19	35	35	PROKOFIEV: PETER AND THE WOLF Royal Phil. Orch. (Dorati)/Sean Connery, Lon. PM 55005 (M); SPC 21007 (S)	4
14	10	17	RACHMANINOFF: PIANO CONCERTO NO. 2 Entremont/N. Y. Phil. (Bernstein), Col. ML 5481 (M); MS 6148 (S)	12	36	34	BACH ORGAN FAVORITES Biggs, Columbia ML 6148 (M); MS 6748 (S)	8
15	16	14	WAGNER: LOHENGRIN (5-12" LP's) Various Artists/Boston Symp. Orch. (Leinsdorf), RCA Victor LM 6710 (M); LSC 6710 (S)	6	37	33	REVERIE Phila. Orch. (Ormandy), Col. ML 5975 (M); MS 6575 (S)	10
16	17	21	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	31	38	36	E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN Columbia ML 6256 (M); MS 6856 (S)	19
17	14	19	BACH: LUTE SUITES NO. 1 & 2 Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	10	39	—	PRESENTING MONTSERRAT CABALLE RCA LM/LSC 2862	22
18	21	20	BEETHOVEN: SYMPHONY NO. 5/ HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Phil. (Bernstein), Col. ML 5868 (M); MS 6468 (S)	3	40	—	BAROQUE GUITAR Bream, RCA LM/LSC 2878	26
19	20	15	MAHLER: SYMPHONY NO. 10 (2-12" LP's) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)	32				
20	22	19	BEST OF THE BOSTON POPS Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S)	3				
21	15	22	MAHLER: SYMPHONY NO. 6 (2-12" LP's) Boston Symp. Orch. (Leinsdorf), RCA Victor LM 7044 (M); LSC 7044 (S)	21				
22	19	11	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Phil. Orch. (Von Karajan), DGG (No Mono); SKL 101/108 (S)	11				

NEW ACTION LP's
No New Action
Classical LP's This Week

BEST SELLING SEMI-CLASSICAL LP's

This Week	Title, Artist, Label & No.	This Week	Title, Artist, Label & No.
1.	GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS—London Festival Orch. (Black), London (No Mono); SPC 21009 (S)	6.	RODGERS: VICTORY AT SEA, VOL. II—RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2226 (M); LSC 2226 (S)
2.	RODGERS: VICTORY AT SEA, VOL. I—RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)	7.	REVERIE—Philadelphia Orchestra (Ormandy), Columbia ML 5975 (M); MS 6575 (S)
3.	CONCERT IN THE PARK—Boston Pops (Fiedler), RCA Victor LM 2677 (M); LSC 2677 (S)	8.	THE BEST OF MARIO LANZA—RCA Victor LM 2748 (M); LSC 2748 (S)
4.	BEST OF THE BOSTON POPS—Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S)	9.	RITUAL FIRE DANCE—Philadelphia Orchestra (Ormandy), Columbia ML 6223 (M); MS 6823 (S)
5.	GERSHWIN: RHAPSODY IN BLUE—N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); CS 6091 (S)	10.	FESTIVAL OF MARCHES—Philadelphia Orchestra (Ormandy), Columbia ML 5874 (M); MS 6474 (S)

Classical Notes

Violinist Arthur Grumiaux appeared in the first of four performances with the New York Philharmonic under Lorin Maazel on Thursday (3). The last repeat of the same program is on Monday (7). The violinist also will appear at Hunter College on Saturday (12). . . . Jay S. Harrison, Co-

lumbia Records' director of editorial services, is teaching a course in 20th-century music at New York University. . . . Violinist Michael Rabin gave a recital at Philharmonic Hall on Friday (4). . . . Beverly Wolf substituted for Regina Safaty last Wednesday (2), when the Pittsburgh Symphony under William Steinberg gave the first of two recitals at Carnegie Hall. Pianist Hilde Somer will be soloist next Monday (4), at the orchestra's second Carnegie appearance.

Eugene Ormandy, music director of the strikebound Philadelphia Orchestra, flew to London last

Thursday (3) to begin a 17-day European visit, which will include guest conducting assignments with the London Symphony, the Vienna Philharmonic and the French National Orchestra. . . . Pianist Malcolm Frager was soloist with the Detroit Symphony under Sixten Ehrling at Carnegie Hall last Tuesday. . . . Judith Raskin will sing lieder of Mozart, Schubert, Brahms, Wolf and Strauss at a Town Hall recital on Dec. 4. . . . Alan Watrous has been named acting manager of the Seattle Symphony.

Jonel Perlea conducted the Manhattan Orchestra in Mahler's

"Symphony No. 10" on Thursday (3). At the performance, the Manhattan School of Music was cited by the Bruckner Society for furthering interest in Mahler's works.

Music from Marlboro opened its second series of Town Hall concerts on Sunday (6) with Lillian Kallir, Sylvia Rosenberg, Samuel Rhodes, Ko Iwasaki and Paula Sylvester as soloists under Rudolf Serkin. . . . New Orleans will be the setting of a Bell Telephone Hour special early next year, which will show the many sides of the city's cultural life.

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LM/LSC-2576

BEST SELLING CLASSICAL LP's

Rank	LP Title, Artist, Label & No.	Weeks on Chart	Rank	LP Title, Artist, Label & No.	Weeks on Chart
1	MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S)	26	23	21 SPYGLASS De Los Angeles, Angel 36251 (M); S 36251 (S)	10
2	VERDI: RIGOLETTO (3-12" LP) Sinfonia, Gatti & Various Artists/Venice Op. Orch. (Carnegie), Lan # 4382 (M), DSA 1382 (S)	3	24	19 HINAWITI AT CARNEGIE HALL—AN HISTORIC RETURN (3-12" LP) Cliburn, RCA LM 2931 (M); LSC 2931 (S)	26
3	1 MAHLER: SYMPHONY NO. 7 (3-12" LP) R. T. Phil. (Berkeley), Cal. MTS 229 (M); MTS 229 (S)	5	25	20 BOSTON: CHOPIN (3-12" LP) Cliburn, Gatti & Various Artists RCA (S)	10
4	2 MAHLER: SYMPHONY NO. 8 (3-12" LP) Boston Symph. Orch. (Berkeley), RCA LM 7044 (M); LSC 7044 (S)	28			
5	6 DEBY: DANWYN BURGESS New Phil. Orch. (Delburg), Angel 36252 (M); S 36252 (S)	4			
6	7 GERSHWIN: RAPHAEL IN BLUE R. T. Phil. (Berkeley), Cal. MTS 229 (M); MTS 229 (S)	10			

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Moves on to Make Italy Think LP's

MILAN — Major moves are under way to promote the sales of albums in Italy. RCA-Italiana has inaugurated "Nuove Frontiere per La Musica Riprodotta" (New Frontiers for Recorded Music), a nationwide operation to increase LP sales. La Voce del Padrone (EMI) is starting a new singles series "Invito Alla Musica," featuring extracts from its album series of the same name to draw more attention to the parent LP's.

Giuseppe Ornato, RCA-Italiana's managing director and general manager, gave details of the company's album boost

to members of its sales force in a Viareggio meeting. Dynagroove Records and the budget K and "Special" series are to be the vehicles for attracting more public taste for LP's.

A demonstration Dynagroove album is being retailed at 900 lire a copy (\$1.44). Recordings by RCA's top local artists like Rita Pavone and Gianni Morandi are being marketed in the "Special" series at 1,800 lire each (\$2.88). The "special" repertoire covers pop music, and the K series, selling at the same price, is drawn from classical, jazz, folk and mod music. Both lines use RCA group material

as well as repertoire from RCA-Italiana's licensors.

Shop displays, cinema publicity, illuminated signs and an intensive press campaign are lined up for Nuove Frontiere with the Christmas market in mind.

La Voce del Padrone's Invito Alla Musica singles will retail at 750 lire (\$1.20), the same price as for pop singles. The 20 initial singles include pianists Artur Schnabel and Walter Gieseking and conductors Herbert Von Karajan, George Weldon and Carmen Dragon. The total of Invito Alla Musica albums now available is 194.

Electrola 'Students' Pile Up A's Action

COLOGNE — The German record industry conducts a unique trade school in the Fantasia Castle at Bayreuth—a school which trains retail disk personnel in continuous courses.

This "college of musical knowledge" draws its curriculum from precept and example, rather than theory and philosophy, and the big example at the moment concerns the blockbuster tour of West Germany by a collection of top pop favorites—the Beach Boys, Peter & Gordon, Graham Bonney and the Lords.

Electrola gets top marks at Bayreuth for a textbook classic in disk sales promotion. Aside from playing everywhere to sold-out and SRO halls, the tour has logged these concrete results:

1)—Rocketed disk sales for Electrola's beat repertoire in general and for these specific artists in particular; 2)—launched Graham Bonney in Germany as a new top beat personality; 3)—lifted immensely the prestige of German beat talent by pairing them off with international talent.

Electrola counts it as a plus that the current tour follows on the heels of the spectacularly successful tour by the Beatles,

who criss-crossed this country in the special train used by Queen Elizabeth on her state visit here last year.

The current tour employs more modest locomotion, but it is similarly extensive—Ludwigshafen, Hamburg, Essen, Munster, Vienna and Munich.

Head Start Push

Everywhere the artists go their disks have preceded them long enough in advance to be best-sellers by the time the talent arrives in the flesh. Their entire repertoire is given a super-charged sales push, and new disks are released to keep excitement high. For example, Electrola has utilized the present tour to release Graham Bonney's first disk in Germany—"Das Girl mit dem La La La" and "Tausendmal."

The current tour uses the Beach Boys (promoted as "America's best-known and most beloved beat group") to promote Graham Bonney and a home-grown beat group, the Lords (from Berlin). Not only does the tour (thanks to heavy and sustained advance promotion) sell records in anticipation

(Continued on page 62)

Strike Dents French Disk Output

By MIKE HENNESSEY

PARIS — The strike of Paris studio musicians, now two months' old, is having growing repercussions on the French record industry. Talks to achieve a settlement were still deadlocked this week and record companies were trying to find ways of recording their French artists.

Although the musicians are nominally claiming an increase in scale from 70 francs for a three-hour session to 100 francs, the fundamental causes of their dissatisfaction go deeper.

The payment of recording musicians is a complex business. Instrumentalists playing instruments which are not easily portable get extra money for transport; instrumentalists who double get extra payment and so do soloists. This means that violinists for example who play no other instrument—and these seem to be the main agitators in the strike—get only the basic rate.

Furthermore, there is great concern that one single track is used over and over again by the record companies for recordings in various languages and also for TV programs. Many musicians feel they should get extra payments for each additional use of a backing.

French Product Cut

The result of the strike is that, despite efforts to record their French artists in other countries—like Belgium and Britain—the flow of French

product on to the market has been reduced to a trickle.

The principal record companies are taking advantage of this to put out French reissues and to step up the release of foreign material. If this situation continues, however, it will cause great concern to French composers who will be finding their royalties seriously diminished.

Although the musicians' unions of Belgium and Britain have declared their solidarity with the French union, there seems to be no objection to French artists recording in these countries provided a local conductor and arranger are used.

Lack of Space

The problem, however, is the lack of studio space. At one point the recording studios in Brussels were so heavily booked that Belgium artists and musicians were being sent to French studios to record. French publishers with extensive foreign catalogs are suddenly finding that whereas there was some resistance by French record

companies to the release of foreign product, they are now releasing as much as they can.

Some French singers have been recorded backed by groups of musicians who are not in the union and Philips, overwhelmed by the tremendous demand, released an LP of new George Brassens songs taken from a practice tape which he recorded in his own home with bassist Pierre Nicolas.

Even if a settlement is reached, it can only be temporary because the problems of musicians in France are very deep and of very long standing. Paris had 7,000 professional musicians in 1930; today there are only 2,000 and half of those are without regular work.

Because recording work is almost the only field left, it is thought that sooner or later provision will have to be made for musicians to draw royalties in the same way as publishers and composers. Meanwhile, the effect of the strike can be judged from a comparison of the output of French EP's and singles by three main companies in September-October 1965 and September-October this year.

PHILIPS: Sept.-Oct. 1965, EP's 28—Singles 37; Sept.-Oct. 1966, EP's 17—Singles 18.

PATHE-MARCONI: Sept.-Oct. 1965, EP's 33—Singles 30; Sept.-Oct. 1966, EP's 18—Singles 6.

BARCLAY: Sept.-Oct. 1965, EP's 17—Singles 11; Sept.-Oct. 1966, EP's 17—Singles 14.

Kay's Starry Nights

TOKYO—Kay Starr, Capitol artist, completed three nights of sell-out performances at Tokyo's top club, The Latin Quarter, on Wednesday, Oct. 26. Miss Starr also appeared at a number of American military clubs while in the Tokyo area. Miss Starr's records are released in Japan by Toshiba Records.

Pye, Roulette Licensee Pact

LONDON—Pye will be the new British licensee for Roulette. The deal initially covers a three-year period.

It was set by Pye managing director Louis Benjamin in talks with Roulette's Morris Levy and Norman Kurtz during his New York visit earlier last month.

Pye will only be releasing future Roulette product. The deal covers release on low-price and budget-price albums lines—as well as full-price LP's and singles.

Roulette was with EMI until earlier in the year. Subsequently its material has been released on independent British labels, particularly King.



GEORGE C. ALEXANDER, former general manager of Gramophone Odeon, has been appointed general manager of La Voce del Padrone (Italian EMI), succeeding Francois Minchin who switched to Pathe-Marconi.

British Manufacturers Escalating Budget-Line War

By GRAEME ANDREWS

LONDON—The trend to increasing emphasis on good quality, low-price and budget albums is rapidly gaining momentum in Britain with the major manufacturers making very strong releases in these price brackets in time to catch the Christmas trade upswing.

The budget sector of the market has been transformed radically in the last year into a vital segment of the industry taking a proper place along standard-price product.

The new emphasis on quality low-price material is spotlighted by British Decca's totally revamped Ace of Clubs label which retails for 65 per cent of standard-album price. With Pye's Golden Guinea series, Ace of Clubs was a pioneer in the U.K. low-price market. It is not a club—being started to counter the then growing inroads being made by the clubs.

The label has hitherto drawn its entire catalog, from deletions from the full-price Decca label range. Previous Ace of Clubs albums have only been available in monaural form and have been packaged in dull monochrome sleeves.

But from this month, all future releases on the

label are being completely upgraded. Albums will usually be offered in stereo as well as mono, will feature previously unreleased material and will be issued in full color sleeves, with a new more modern logo.

Position to Compete

The move should put Decca in a stronger position to compete against similar-priced lines such as Pye's Golden Guinea series, EMI's Concert Classics and CBS' Realm. The improvement of the Ace of Clubs presentation follows a similar move earlier this year by Philips which repackaged its Wing budget line (it retails for \$1.40). Wing albums culled the entire Philips-Mercury group catalog now has full-color sleeves—"Vital for attracting impulse purchasing," says Philips marketing manager Darcy Glover.

These Decca and Philips lines are having to fight fierce competition for sales from the two leading budget lines—Music for Pleasure, owned jointly by EMI and the Giant International Publishing Corp. and Pye's budget label Marble Arch. Both retail at \$1.75 only 40 per cent of the standard album price here.

MFP is releasing a Frank Sinatra album at the end

of this month in another repackaging of his Capitol material. Sinatra is accompanied by Nelson Riddle on nine of the dozen tracks.

Meanwhile, the label is doing boom turnover with an album by hit paraders Cliff Bennett and the Rebel Rousers. This album broke new ground in that it featured nine tracks that had never been issued before—a new departure for the budget field which is normally reserved for deletions from the standard-price catalogs.

Meanwhile, Marble Arch has reported heavy turnover for its autumn Marble Arch release, highlighted by an album from the Kinks with total sales including exports to the Continent over 100,000 units. Pye managing director Louis Benjamin reports that the 22 budget LP's in the major September release have collected almost one million total sales. Now Pye has followed it with a major November release featuring top artists including the Searchers and Lonnie Donegan.

Several other contenders meanwhile are fighting for the remaining low-price sales. Pickwick, Saga and Ember all offer strong independent budget or low-price lines. Saga having launched two new series Pan and Eros which feature jazz and classical works in high-quality packaging.



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Nature of Business

Italy Is Hit Source For British: Shane

ROME—Italy is a potentially huge source of hits for the British disk market. This is the theory of Cyril Shane, general manager of Shapiro-Bernstein Music in London.

Shane, a frequent Italian visitor, is due again later this month to seek more local material for placing with British artists.

From songs which were not hits in Italy, he found "Ti Vedo Uscire" and "Dimmelo, Parlami" which became "Don't Answer Me" and "A Fool Am I" re-

spectively, for Cilla Black; "Uno Dei Tanti" recorded by Shirley Bassey as "I Who Have Nothing"; and "Un Giorno o L'Altro," which became "You're Not So Good For Me" for Tom Jones.

From Italian hits Shane picked "L'Ultima Occasione" for Tom Jones as "Once There Was a Time"; "Se La Vita E' Così" for the Bachelors as "For the Rest of My Life"; and "L'Uomo D'Oro" for Toni Daly, a new British girl singer, as "Like the Big Man Said."

(Continued on page 62)



MILLER INTERNATIONAL SCHALLPLATTEN'S cornerstone laying ceremony as traditional "time capsule" is sealed and put in foundation of new plant facility in Quickborn, Germany. The new plant will have a minimum capacity of 5 million LP's annually and is designed for expansion to 10 million LP's when required. The operation, first of its kind in Europe, will be completely integrated in all phases of manufacture, including tape correction, mastering, plating, dry blend compounding, pressing and printing. Shown left to right are: H. Neuman, national sales manager; H. Lenahan of Lenahan Associates; C. Stegner, Burgermeister of Quickborn; Dave Miller, American director; H. Kirsten, general manager, and F. Reidenbach, architect of the new buildings. The operation will be running in March 1967.

CBS Will Bow Bernstein Pkg. Of 'Falstaff'

LONDON — CBS launches Leonard Bernstein's first recorded opera performance of Verdi's "Falstaff," here early next year following this month's release.

The opera was recorded in Vienna last March. The cast is identical to that in the stage version Bernstein conducted in Austria, with baritone Dietrich Fischer-Dieskau in the title role.

As Fischer-Dieskau will appear in London early next year at Covent Garden in the opera, British CBS is releasing the set to coincide with his visit.

Bernstein is enjoying huge success in Britain, especially for his CBS recordings of Mahler symphonies. His recording of the massive 8th (Symphony of a Thousand) has been brought forward from December release to this month while Bernstein is in Europe for concert and TV work. CBS is giving the recording big promotional exposure in consumer magazines. Bernstein will record the whole cycle of Mahler's symphonies for CBS. No. 6 has just been completed—this leaves Nos. 1, 4, 9 and 10 to complete the venture.

UK Cleffers Vs. Ad Radio

LONDON—The British musicians' union sent a delegation to the Postmaster General last week to emphasize its firm opposition to the introduction of licensed commercial radio.

But the Government seems to be unwavering in its determination to introduce a pop service competing with the BBC and replacing the pirates in the first half of next year.

A new state broadcasting authority would be set up gaining its revenue from advertising and relying on records.

It would have to make its own contract with record companies under British copyright. They will want to restrict play in addition to financial compensation.

The union has threatened strike action against the record companies as well as broadcasters as weapons in its stand against more airplay use of records.



BOBBY GOLDSBORO, left, shakes hands with Gianni Ravera, who organized the "Caravella d'Oro (Golden Caravelle) Show" after reaching an agreement for Goldsboro's appearance. Goldsboro is in Italy to record "Mi Fa Male," Italian version of "It Hurts Me."

3 Red Countries Snub Fest; Czechs Play It Independent

NUREMBERG — The Soviet Union, Poland and East Germany boycotted the 1966 East-West jazz festival in this former Nazi shrine.

Invited as representatives of Communist countries were Alex Batashev, Moscow; Roman Waschko, Warsaw; Karlheinz

Drechsel, East Berlin, and Lubomir Doruzka, Prague.

Only Doruzka appeared, however. The Soviets declined the invitation; the Polish delegate simply failed to show, and the East German excused himself on grounds of "pressing business" in East Berlin.

Doruzka took part with such zest as to suggest that Czechoslovakia and the rest of the Soviet bloc have split over not only the question of "Jazz—Ost und West 66" (as the festival is called) but the entire issue of just how far a circum-spect Communist country should go in letting its hair down for Western pop.

There has been abundant evidence that the barrier has all but fallen for Western pop in Eastern Europe. Western beat groups (the Lords are the latest) have been receiving an enthusiastic welcome behind the Iron Curtain.

There was speculation the three Communist countries objected to the choice of Nuremberg as the site.

The Czech delegate, by contrast, was outspoken in rejecting official censorship of Western music in his country. Lubomir Doruzka said that Czechs had no difficulties now with listening to what music they wished. He added that there is no longer an "official opinion" regarding acceptable music, and he noted that in Czechoslovakia beat enthusiasts have taken over the "protest against the older generation."

West Germany was represented by Joachim Ernst Berendt, Siegfried Schmidt-Joos and Werner Goetze.

Market Dates Set

CANNES, France—The third Marche International des Programmes de Television (International TV Program Market) will be held in the Palais des Festivals here April 7-13. A total of 1,012 participants from 53 countries attended last year's event. The market gives a chance to view new TV shows and buy them, as well as compare productions from all over the world.

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BRITAIN'S TOP 50

record retailer
and music industry news

THIS WEEK	LAST 3 WEEKS' POSITIONS	WEEKS ON CHART	TITLE	Artist	Label	Number	Publisher	(Producer)
1	(1) (1) (2)	8	DISTANT DRUMS	Jim Reeves	RCA Victor	RCA 1537	Acuff-Rose	(Chet Atkins)
2	(8) (13) (37)	4	BEND IT!	Dave Dee, Dozy, Beaky, Mick and Tich	Fontana	TF 746	Lava	(D)
3	(2) (4) (14)	6	I'M A BOY	The Who	Reaction	591-004	Falstina	
4	(3) (7) (13)	5	YOU CAN'T HURRY LOVE	Supremes	Tamla-Motown	TMG 575	Belinda	
5	(4) (6) (12)	5	LITTLE MAN	Sonny and Cher	Atlantic	584-040	Belinda	
6	(7) (18) (26)	5	WINCHESTER CATHEDRAL	New Vandeville Band	Fontana	TF 746	Lava	
(17)	(—) (—) (—)	2	HAVE YOU SEEN MY OTHER...					

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From The Music Capitals of the World

AMSTERDAM

Pianist **Van Cliburn** won plaudits for his performance of Tchaikovsky's "First Piano Concerto" with Amsterdam's Concertgebouw Orchestra under **Bernard Haitink** at the Classical Grand Gala. Concert also featured two works specially commissioned by the Collective Commission for Gramophone Campaign (CCGC). Edison awards were presented to **Maurice Gendron**, **Istvan Kertesz**, **Hona Andor**, **August Wensinger**, **Yi-Kwei-Sze**, **Wolfgang Gonnemann** and **Charles De Wolff**. **Antal Dorati's** daughter received one on behalf of her father, and **Mrs. David Zinman** did likewise for her husband.

Japanese beat group, the **Spiders**, here for a part of a three-week European promotion trip set up

Hansa Looks to U.K. for Records

LONDON—Hansa, the German publishing firm, is setting up a London office to get a supply of records for its record label following its split from the main body of German manufacturers in the dispute of broadcasting royalties.

Irmtrud Sennert of Hansa said here that the firm was taking a London office and that two British producers, **Steve Rowland** and **Allan Caddy**, would be in charge.

After setting up the deal, **Miss Sennert** left London to spend last week in New York and this week in Los Angeles to seek out U. S. masters for German release before returning to Hansa's Berlin headquarters.

Schrade to Head DGG in Mexico

HAMBURG—In a top level executive switch, **Hans Schrade**, former chief of Philips-Germany, has moved to Deutsche Grammophon Gesellschaft and has been appointed head of its Mexican branch.

New Philipston head is **Hans Nitschke**, previously chief of DGG's German department. He has been succeeded by **Richard Busch**.

C. T. Metaxas, former DGG chief in Mexico, has returned to Hamburg where he is now responsible for Philips' German marketing.

by Philips in Holland and Japan in co-operation with KLM Airlines. The **Spiders** have hit with "Sad Sunset" and "Furi Furi," based on the Japanese **Elekki** sound, and have starred in several films. . . . Britain's **Troggs** are in the top 10 with "I Can't Control Myself" out here on Fontana. . . . **Basart** has secured publishing rights to the score of leading Dutch producer, **Jan Urisman's** film "Het Gangstermeisje" (The Gangster Girl). **Robert Happener** wrote the music. The theme song has been recorded by **Liesbeth List** for Philips. . . . **Negram** has acquired the **Hitton** label, German Vogue subsidiary, for Holland. First single will be "Daddy Long Legs" by the **Unfamed**. . . . Both the **Kinks** and **Clinton Ford's** versions of "Dandy" are doing well. . . . **Dakota Staton**, released here on Capitol and Columbia, will star in this year's **Scheveningen Jazz festival**. . . . **Bovema** (Capitol here) rush-released the **Beach Boys' "Good Vibrations"**. The group is due here after a November stint in England.

BAS HAGEMAN

COLOGNE

Ariola has scored a new "first" on the German pop market: disks by the label's **Troggs** (for **Troglydites**) were played in the underground bunker which served as nuclear warfare emergency headquarters for the Bonn government during the recent NATO war games, **Fallex 66**. This was in keeping with the Trogg's slogan "from the stone age to the atom age." . . . CBS Schallplatten's **Bernd Spier** and his younger brother **Uwe** appear for the first time as a duo in the single "Mir geht's wunderbar." . . . **Bob Dylan** is still hospitalized with serious injuries from an accident. . . . In terms of sales, **Electrola's Peanuts** are anything but that. The singing twins from Japan have recorded for EMI's German company **Heinz Liesling's** composition "Ein Weisses Schiff," and it is climbing the best seller lists.

Comes now a new version of **Lili Marlene**, this time by French singer **Jean-Claude Pascal** (on **Electrola**), the first male voice to record the famous last-war song, and the first French singer. . . . **Donovan's "Sunshine Superman"** is mounting the German hit lists in step with this country's worst weather of the year. . . . With the release a star-studded \$2.50 LP, **Polydor** is testing the theory that the way to promote records is with a record—in this case a disk dishing up excerpts from 12 top **Polydor** recording artists, including **Freddy, Wencke Myhre, Roy Black, Connie Francis, Thomas Fritsch, Willy Millowitsch, Willy Schneider** and **Peter Alexander**; and the bands and musical organi-

W. BERLIN FILM TESTS MAKE BRIGHT SALES PIC

BERLIN — West Germany abounds with film festivals this autumn, and all of them are accenting records as never before.

The two showcase festivals have just closed—at Berlin and at Mannheim. But the music lingers on as disk sales react to the festival stimulus.

The most spectacular example is provided by the West Berlin festival, which featured the recognition to outstanding records of 1966 by German record critics. In all, 30 awards were handed out before a blue-ribbon audience which included **Georg Solti, Lorin Maazel** and **Thomas E. Binkley**.

Of the 30 awards at Berlin, 12 went to **Teldec**, and the record company is now proceeding to convert the awards into glossy disk sales promotion.

Among the **Teldec** entries to receive awards, and which are now under intensive sales promotion, are **Richard Wagner's "Gotterdammerung"** (the complete opera) with the **Vienna Philharmonic** under **Georg Solti**; **Bela Bartok's "Concert for Orchestra"** (the **London Symphony Orchestra** under **Georg Solti**); **Tchaikovsky's "Six Symphonies"** (the **Vienna Philharmonic, Lorin Maazel**); **"Marilyn Horne Sings Arias From Italian and French Operas"** (**Orchestra of the Covent Garden Royal Opera House, Henry Lewis**); **Richard Strauss: "Excerpts From Salome and Helena of Egypt"** (**Boston Symphony Orchestra, Erich Leinsdorf**); and **Frederic Chopin: "Polonaises, Andante Spianato and Grande Polonaise, Impromptus"** (**Artur Schnabel**).

zations of **James Last, Fritz Schulz-Reichel** and the **Bristol Bar Sextett, Max Greger** and **Bert Kaempfert**.
OMER ANDERSON

HAMBURG

Gunther Schuller's new opera "The Visitation" had its world premiere at the **Hamburg Staatsoper**. Singer **Felicia Weather** was a great success as **Tenna**. **Teldec** will release an LP with her. On Dec. 3 she will sing "Renata" in "Der Feurige Engel," by **Prokofieff** with **Chicago's Lyric Opera**. . . . **Nancy Sinatra** returns to Germany Nov. 18 for two weeks. She will cut her first German-language single for **Teldec**. . . . **Renata Tebaldi** visits Germany next May for a concert tour. . . . **Teldec's Olimovina** was presented with a bronze horse trophy by Mexican radio stations. . . . **Polydor's Tony Sheridan** returned from televising in Prague. . . . "Left, Right, Left-March Music in Stereo" is a new **Polydor LP** by the **New Comrades**, the **NDR March Band** is under conductor **Karl Heinz Loges**.

Polydor's "Star Magazine," low-priced LP, features 12 recent hits at \$2.57. It has tracks by **Freddy Quinn, Wencke Myhre, Roy Black, Connie Francis, Thomas Fritsch, Willy Millowitsch, Willy Schneider** and **Peter Alexander**. . . . **Achin Recchel**, leader of the top German beat group the **Rattles**, has his first solo single, "Trag es wie ein Mann" (**Philips**). . . . **Adamo**, comes to Germany for a radio show Nov. 26. . . . **Philips' top star Gerhard Wendland** is in the hospital after a car accident. . . . On Nov. 4 **Has Ernst Dews**, chief of production, development and administration of **Teldec**, celebrated 40 years with the firm. **WOLFGANG SPHAR**

LAS VEGAS

London Records has recorded **Maynard Ferguson's** jazz trumpet live at the **Tropicana Hotel** Nov. 4. . . . **RCA Records** executives were at **Eddie Fisher's** opening at the **Riviera Hotel** Nov. 2. **Fisher** may do a live session here for **RCA**. . . . The **Salmas Brothers**, who entertain in the lounge at the **Desert Inn**, have just made a recording on the **Elliott** label titled "28 Shoes." . . . **Warner Bros. Records** plan a big celebration for the **Trini Lopez** opening at the **Flamingo Hotel** Nov. 10. . . . The **Arbors** closed at the **Sahara Hotel** last week and immediately traveled to New York to record an album for **Columbia's Date Records**. The record, "A Symphony for Susan," will be released about Christmas. **DON DIGILIO**

LONDON

It seems "unlikely" that there will be a new **Beatles** single, let alone an LP ready for the Christmas market, according to **Brian Ep-**

Polydor Offers Wide Variety Of Yule Items

HAMBURG — **Polydor** has packaged two special Christmas offerings of pop music—in the widest sense of the word.

Each **Polydor Yule** package consists of 25 LP's spanning the pop spectrum—from beat to evergreens to operetta. It has **Bert Kaempfert, Roy Black, Willy Millowitsch, Gus Backus, Peter Alexander, Willy Schneider, Connie Francis, and Louis Armstrong**.

There are bar music LP's with **Fritz Schulz-Reichel's Bristol Bar Sextet** ("In einer Bar in Paris" and "In einer Bar in Berlin"); a "chanson party" with 18 famous actresses; a trumpet LP; and a musical tribute to "Our Young Men in the Bundeswehr." Orchestras include **Alfred Hause, Robert Delgado, James Last, and Johannes Fehring**.

The second **Polydor** package stresses international production, including **Folklore Festival** (Vol. 6 Spain and Vol. 7 Greece); "America's All-Time Favorite Songs"; **Famous Film Themes of 1966**; **Mahalia Jackson; Duke Ellington Classics; Oscar Peterson; and Count Basie**.

It has "The **George Gershwin Song Book**" with **Oscar Peterson** and **Buddy De Franco** and two **Blues LP's**.

The two packages illustrate the aggressive new marketing approach being pressed by **Polydor**, which aims at pinpointing and then exploiting new market trends with high-velocity promotion. In this instance, the dominant trend here at the moment is international production.

Difficulty in getting the group together with **John Lennon** filming solo in Spain. . . . **Larry Page** acquired the first American masters for **Dick James' Page One** label during his recent New York trip. First release will be the **Aches and Pains' "They're No Other Like Your Mother"** licensed from **Hugo and Luigi**. **Page** placed three singles with **U. S. Fontana**. The **Larry Page Orchestra** will be released on the
(Continued on page 54)

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From The Music Capitals of the World

• Continued from page 53

Calla label. Last week, Page recorded several numbers with the Troggs for an album and the group's next single. At the end of November he records major Italian star Bobby Solo. Page has release rights on Solo in all English-speaking countries.

Command, previously licensed to Pye, has switched to EMI. First release under the deal is Doc Severinsen's film theme single "Is Paris Burning," which has been issued on the Stateside label. Future Command material is expected under its own logo.

Bobby Darin flew into London for filmwork and to promote his Top 20 hit "If I Were a Carpenter," his biggest British success for some years. He appeared on Rediffusion TV's teen-angled "Ready Steady Go" series. Little Richard arrives Nov. 20 for personal appearances. First releases have been set for major Australian star

Normie Rowe, following his recent London recording sessions. They are "Ain't Nobody Home," put out in Australia this week, and "It's Not Easy," which will be Rowe's first British single on Polydor, issued Nov. 25. Decca raced out the Turtles' new Hot 100 entry "Can I Get to Know You Better," under the deal for White Whale product to appear on the London label here.

CBS secured the original cast album from the musical "Man of Magic" about Houdini, starring Stubby Kaye which opens in London Nov. 15 Brian Epstein's London concert Nov. 13 featuring the Four Tops was an instant sellout.

Radio London sponsored a big outdoor fireworks party Nov. 5, taking over Wimbledon Stadium and hiring beat groups for support. Jimmy Phillips, head of the Keith-Prowse-Peter Maurice Publishing group, has been named president of the Union International Des Editeurs Musical Leger, Paris. Vice-President of the Music Publishers Association, London, he currently heads its pop committee.

Arthur Crisford, copyright manager, and Derek Knibb, accountant, are also directors of Carlin Music, the Hill and Range London publishing group now owned by Freddie Bienstock. Burt Bacharach's Blue Jac publishing firm has been licensed to United Artists for Britain. First record release will be "Another Night," by Dionne Warwick on Pye. UA Music is now also active with another recent acquisition, Kama Sutra.

Eugene Ormandy was to record Dvorak's "New World Symphony" with the London Symphony Orchestra Nov. 7. Then he will leave for Vienna and Paris concerts. Ormandy is already set for more British concerts in November of next year. With managing director John Wall on secondment to the Post Office, the EMI group has appointed J. G. Stanford (Overseas) and J. E. Read (U.K.) as deputy managing directors.

Jim Reeves now has four albums in Record Retailer's newspaper's Top 30 LP chart. EMI will release future Roy Castle material. Previously with Philips, Castle has also recorded for reprise. EMI will issue an album by Castle next month produced independently by Ken Barnes. Eddie Kassner brought in Ken McManus as copyright and royalty manager. Arnold Kosky has resigned as general sales manager of Music for Pleasure. EMI's part-owned budget line John Britten replaces Decca repacked 14 Rolling Stones hits with built-in color picture booklet to retail for \$5.32. For a second month, EMI is buying national newspaper space to boost its main classical releases. Phil Cowan is the new president of the

Association of Musical Instrument Industries. Billboard's European office is now at 7 Welbeck Street, London W.1.

Chris Peers of Island Records flew to America Saturday (5) to complete a deal for major British artist Spencer Davis to switch to United Artists for the U. S. market. Davis' records are put out at present in America by Fontana, his British label. Philips' managing director Leslie Gould flew to New York last week for nine days of meetings with industry executives. He was scheduled to talk with Irving Green, Irwin Steinberg and Charlie Fach of Mercury, and officials of Vanguard and Caedmon. He discussed Dusty Springfield's opening at Basin Street East, plans for the New Vaudeville Band following their "Winchester Cathedral" success, and future plans for Philips CARtridge, the Musicassette. He will return to London Nov. 11.

GRAEME ANDREWS

MEXICO CITY

Carlos Campos will travel to California, Texas and Florida Nov. 3, back Dec. 3. A new composer, Acapulco Gonzales, had his first songs recorded by Musart's Alberto Vazquez: "Rumbo al Sol" and "En La Playa" which Vazquez will sing in his latest film. Discos Tizoc will soon release "Sergio Mendez and Brazil 66." "Guantanamo," with the Sandpipers, is out here. Duke Ellington and Sarah Vaughan will perform in Mexico City according to reports. Peerless announced "Fuiste a Acapulco" with Los Apson is their best current single seller. Mike Laure, his group and vocalist Chelo released "Que No Te Quenten Cuentos" on the Musart label. Manolo Munoz's latest recording came out this week. He sings "Yo Soy Aquel" backed by "Solo." Alvaro Zermeno's "Llevame Contigo" on the Polydor label getting lots of radio petitions. Linda Vera and Magda Franco appeared at the Thursday live show presented at Mercado de Discos record shop. Both record for CBS. Word from Bogota, Columbia that CBS' Los Cuatro Crikets are enjoying club success there. Manuel Michel reveals he's working on an LP for Peerless. The "Michoacan Music and Dance Contest," drew 78 groups with more than 700 persons participating. Sponsored by the Michoacan state government, Tourism Department, National Institute of Fine Arts and the Society of Authors and Composers and other institutions, it drew more than 35 different dances and 40 different musical groups. Los Panchos recorded "Un Loco de Tantos." Los Hermanos Zaizar recorded an LP for Peerless with "Tierra Mala," "Carcia y Herida," "Dos Hojas Sin Rumbo," "Corazon" and other folklore. Benito Hernandez's "Adios Mi Casita" and "La Del Arriero" (RCA Victor) getting attention. Peru's Jimmy Santy (CBS) in Mexico to do a movie, may record. He's been singing four years, has earned gold records, three gold mikes and other trophies. He won a contest in Lima two years ago with "Oh Mi Senor." MIKE KELLEGHAN

MILAN

RCA-Italiana has strengthened its licensed repertoire operation with the acquisition of distributing rights for the Gordy, Motown, Soul, Tamla and VIP labels. First releases under the deal are expected within a month. RCA-Italiana already represents the Pye (England) and Barclay (France) Ducretet-Thomson and Discophiles Francais labels in Italy. Bob Lombroso, Alfieri-Esdra Publishing (Philips) general manager, is visiting Paris and London to talk with artists and place copyrights with the 1967 San Remo Festival. RCA-Italiana's subsidiary label, Arc, has started a new Piper Club series featuring beat music talent and named the Roman Club. First release is "Ragazzo Triste" (Sad Boy) by Patty Pravo. Anna Rita Spinaci and Roberta



ONE OF FRENCH POLYDOR'S biggest success stories of the year has been that of "Lara's Theme," sung by 44-year-old John William, who comes from the Ivory Coast. The record has sold 70,000 copies in two months and is one of the singer's biggest hits since he began his career 18 years ago. Here, William is with Polydor President Director General Jacques Kerner.

Amadei, recent winners at the Castrocaro New Voices Contest, San Remo Festival, have been signed by Interrecord and RiFi, respectively. Bluebell is inviting girl-buyers of "Una Lettera" (A Letter) by Claudio Lippi to reply to the "Letter" in question. The three entrants selected as best by Bluebell will be the label's guests at San Remo. Fabrizio Ferretti has moved from RiFi to Phonogram. Armando Savini will record the Italian version of Johnny Hallyday's "Generation Perdue" hit for Phonogram. Ricordi has issued the first single by Mino Reitano, joint winner of last August's "Ribalta per San Remo." EMI's Adamo tours Italy until Dec. 4. Nick Demei of CBS International, Paris, met Giuseppe Giannini of CBS-Italiana. Giannini is now in Paris in connection with the San Remo Song Festival. Sacha Distel will star in Milan TV show on Nov. 24.

GERMANO RUSCITTO

NEW YORK

Jerry Vale will record an album and a single for Columbia Records during his two-week Copacabana engagement starting next Thursday (17). Vale headlines at the Fremont in Las Vegas Dec. 22 to Jan. 18. Mamie Van Doren joins Lou Walters' "Ooh La La Parée" revue at the Latin Quarter for four weeks beginning Tuesday (8). Johnny Tillotson, who finished his Japanese tour on Sunday (6), will star at El Presidente Hotel in Mexico City from Friday (11) to Nov. 26. Jill Sinclair signed for another one-week stint at the Emporium in Barcelona beginning Feb. 20. Phil Harris will host ABC-TV's "Hollywood Palace" on Saturday (12) and will guest on the Feb. 11 stanza, which will be hosted by Bing Crosby, Abbe Lane and the Lovin' Spoonful will be among this week's guests.

TALENT SCOUT FOR U. K. DECCA

LONDON—As part of a new "pipeline" system to locate and develop new record talent, British Decca has created the post of assistant to the record producers, and named Peter Shelley for the job. His function will be to find, coach and groom new artists before passing them on to Decca a&r men. Shelley, 23, assumed his new responsibilities last week, following a 17-month stint as assistant to Norman Newell at EMI. He will also seek promising new songwriters and songs, and will travel extensively.

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Judy Collins and Tom Paxton are on a concert tour of England, Scotland and Ireland, including a sold-out appearance at London's Royal Albert Hall. They also will tape several TV shows. The Four Tops will return to the Ed Sullivan Show on Feb. 19. The Doors have been held over for two more weeks at Oneine's. Theodore Bikel sold out his Oct. 29 Carnegie Hall concert. Bikel also is listed for concerts on Sunday (13) in Philadelphia; Monday (14), Red Bank, N. J.; next Friday (18), Dickinson College in Carlisle, Pa., and Saturday (19) in Camden Center, Cherry Hill, N. J. The Lovin' Spoonful will compose the score for Seven Arts' "You're a Big Boy Now," starring Julie Harris, Geraldine Page and Rip Torn. Page Morton's new TV coffee commercial were produced by Bert Lahr. Anthony & the Imperials open a three-week stand at the Driftwood Lounge at the Flamingo Hotel in Las Vegas. Don Kirschner, president of Columbia Pictures Music Division and Colgems Records, is in Los Angeles to supervise the waxing of two new albums and a single by the Monkees. Pete Seeger will give a concert on Thursday (11) at London's Royal Festival Hall. Enzo Stuarti canceled a five-day engagement at the Palladium in New Jersey, appearances on Hollywood Palace and the Pat Boone Show. Stuarti is appearing at the Shoreham in Washington through next Saturday (19). Erroll Garner is writing a new commercial jingle for "88" coffee manufactured by Chock Full O' Nuts. Paul Anka received a bronze plaque on behalf of his fans, who collected more than \$500. Neil Diamond set for a 10-day college tour beginning Thanksgiving in Wilkes-Barre, Pa. Diamond has signed with Fredana Management.

The Gurus were introduced by United Artists Records at a party at the residence of Jim Moran. George Gates and Jack Pleis have penned the theme for Alan Grant's new WABC-FM weekly show "Jazz Time U.S.A." Eddie Shu has replaced saxophonist Carmen Leggio with the Gene Krupa Quartet, which opens at the Metropole next Friday (18). Ted Black, educational head of Peer Southern Music Co., leaves for colleges in Winston-Salem, N. C. on Tuesday (8) and Wednesday (9) Richmond, Thursday (10), and Washington, Friday (11). Victor Borge resumes his "Comedy in Music" tour on Wednesday (9) in St. Paul, Minn. Other stops are in Saginaw, Mich.; Lansing, Mich.; Cincinnati, and Miami. He also filmed a dramatic shot with "The Man From Uncle."

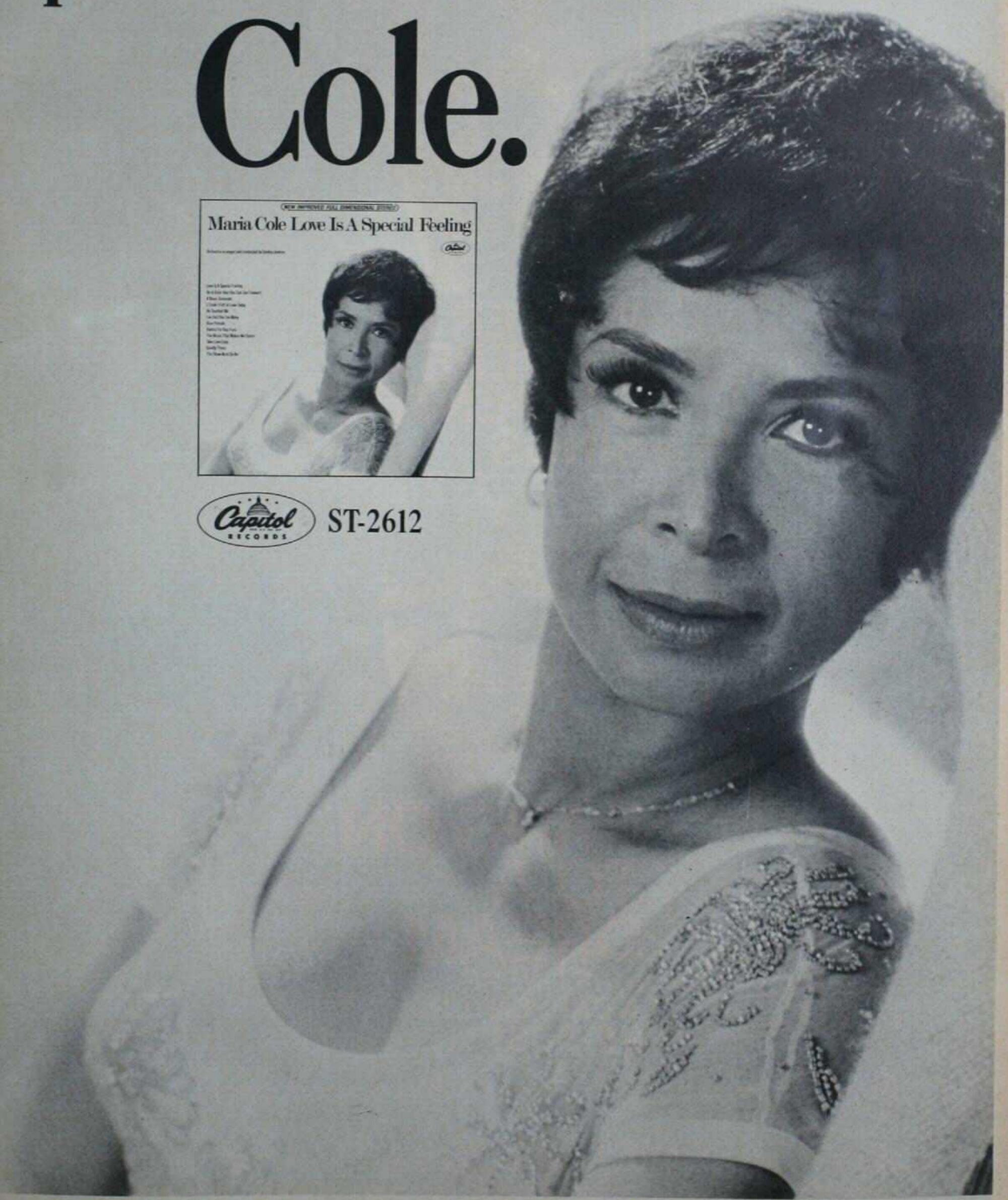
Gary Lewis, currently headlining the Dick Clark Caravan of Stars, makes his last civilian appearance on the Ed Sullivan Show on Dec. 4. He leaves for Fort Ord the next day for U. S. Army tour. The Bitter End Singers

(Continued on page 57)

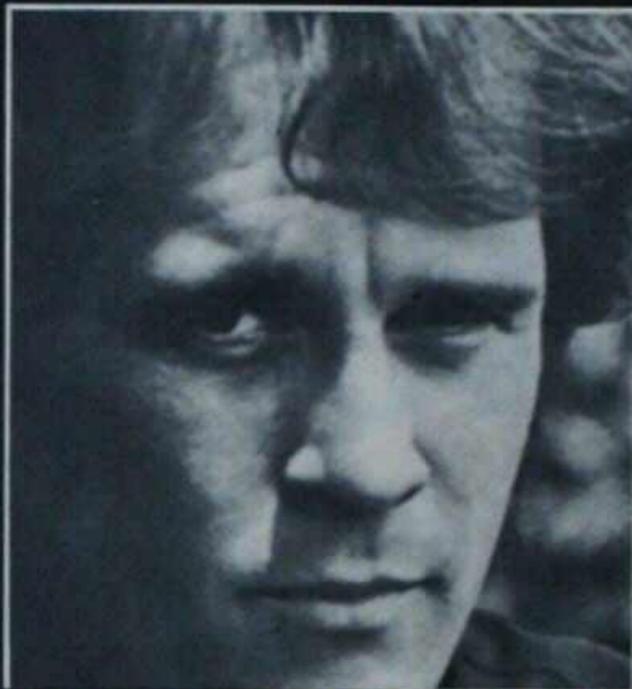
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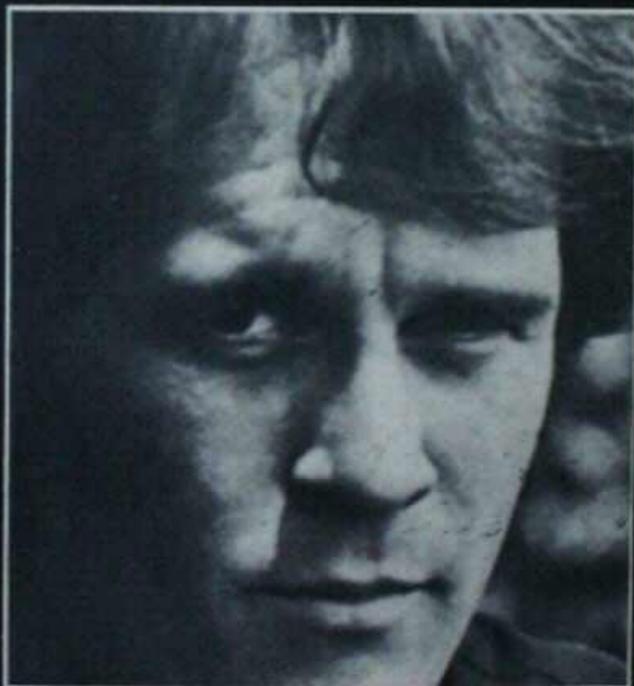
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ARGENTINA

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	LARA'S THEME FROM DR. ZHIVAGO—Al Korvin (Tonodisc); Ray Conniff (CBS); Roger Williams (Music Hall); Brass Ring (RCA); Cuerdas Cantantes (MGM); Michel Monot (Disc Jockey); Neumann	Al Korvin	Tonodisc
2	2	YELLOW SUBMARINE—The Beatles (Odeon); *The Vip's (Ala Nicky); *Los Knacks (Philips); *Los Bull Dogs (RCA)—Fermata	The Beatles	Odeon
3	3	STRANGERS IN THE NIGHT—Frank Sinatra (Music Hall); Bert Kaempfert (Polydor); Hugo Santana (Ariel); *Sergio Mas (CBS); Living Brass (RCA); Dalida (Disc Jockey)—Fermata	Frank Sinatra	Music Hall
4	5	LA VI DE NUEVO—The Mama's and the Papa's (RCA); *Barbara & Dick (RCA)—Relay	The Mama's and the Papa's	RCA
5	4	EL EQUIPO DE JOSE—Carlos Argentino (Ala Nicky)—Korn	Carlos Argentino	Ala Nicky
6	—	LA SECRETARIA—Cuarteto Imperial (CBS)—Melograf	Cuarteto Imperial	CBS
7	7	MAMITA... MAMA—*Palito Ortega (RCA)—Korn	Palito Ortega	RCA
8	9	BANG BANG—Dalida (Disc Jockey); Sheila (Philips); Equipe 84 (CBS); Nancy Sinatra (Music Hall); Chet Baker (LP) (Trova)—Korn	Dalida	Disc Jockey
9	6	MERCI, CHERI—Udo Jurgens (Opus); Franck Pourcel (Odeon); Caravelli (CBS); *Violeta Rivas (RCA)	Udo Jurgens	Opus
10	12	LAGRIMAS DE UN RECUERDO—*Yacco Monty (Odeon)—Korn	Yacco Monty	Odeon

BRITAIN

(Courtesy Record Retailer)

This Week	Last Week	Title	Artist	Label
1	1	REACH OUT I'LL BE THERE—Four Tops (Tamlamotown)—Belinda	Four Tops	Tamlamotown
2	4	STOP, STOP, STOP—Hollies (Parlophone)—Grallo	Hollies	Parlophone
3	2	I CAN'T CONTROL MYSELF—Trogs (Page One)—Dick James	Trogs	Page One
4	3	DISTANT DRUMS—Jim Reeves (RCA Victor)—Acuff-Rose	Jim Reeves	RCA Victor
5	5	WINCHESTER CATHEDRAL—New Vaudeville Band (Fontana)—Meteor	New Vaudeville Band	Fontana
6	15	HIGH TIME—Paul Jones (HMV)—Dean Street	Paul Jones	HMV
7	9	NO MILK TODAY—Herman's Hermits (Columbia)—Hournew	Herman's Hermits	Columbia
8	7	GUANTANAMERA—Sandpipers (Pye)—Harmony	Sandpipers	Pye
9	6	BEND IT—Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Lynn	Dave Dee, Dozy, Beaky, Mick and Tich	Fontana
10	12	TIME DRAGS BY—Cliff Richard (Columbia)—Shadam	Cliff Richard	Columbia
11	32	SEMI-DETACHED SUBURBAN MR. JAMES—Manfred Mann (Fontana)—Meteor	Manfred Mann	Fontana
12	14	I'VE GOT YOU UNDER MY SKIN—Four Seasons (Philips)—Chappell	Four Seasons	Philips
13	18	IF I WERE A CARPENTER—Bobby Darin (Atlantic)—Robbins	Bobby Darin	Atlantic
14	23	A FOOL AM I—Cilla Black (Parlophone)—Shapiro-Bernstein	Cilla Black	Parlophone
15	—	GOOD VIBRATIONS—Beach Boys (Capitol)—Immediate	Beach Boys	Capitol
16	8	I'M A BOY—Who (Reaction)—Fabulous	Who	Reaction
17	11	ALL I SEE IS YOU—Dusty Springfield (Philips)—Belinda	Dusty Springfield	Philips
18	22	ALL THAT I AM—Elvis Presley (RCA Victor)—Belinda	Elvis Presley	RCA Victor
19	10	HAVE YOU SEEN YOUR MOTHER—Rolling Stones (Decca)—Mirage	Rolling Stones	Decca
20	12	YOU CAN'T HURRY LOVE—Supremes (Tamlamotown)—Belinda	Supremes	Tamlamotown
21	20	TOO SOON TO KNOW—Roy Orbison (London)—Acuff-Rose	Roy Orbison	London
22	21	BEAUTY IS ONLY SKIN DEEP—Temptations (Tamlamotown)—Jobete	Temptations	Tamlamotown
23	17	LADY GODIVA—Peter and Gordon (Columbia)—Dean Street	Peter and Gordon	Columbia
24	16	WALK WITH ME—Seekers (Columbia)—Springfield	Seekers	Columbia
25	42	HOLY COW—Lee Dorsey (Stateside)—Marsaint	Lee Dorsey	Stateside
26	—	GIMME SOME LOVING—Spencer Davis Group (Fontana)—Island	Spencer Davis Group	Fontana
27	36	HELP ME GIRL—Eric Burdon and the Animals (Decca)—Anim	Eric Burdon and the Animals	Decca
28	29	I LOVE MY DOG—Cat Stevens (Deram)—Dick James	Cat Stevens	Deram
29	30	SOMEWHERE MY LOVE—Mike Sammes Singers (HMV)—Robbins	Mike Sammes Singers	HMV

This Week	Last Week	Title	Artist	Label
30	19	SUNNY—Georgie Fame (Columbia)—Campbell-Connelly	Georgie Fame	Columbia
31	25	BORN A WOMAN—Sandy Posey (MGM)—Shapiro-Bernstein	Sandy Posey	MGM
32	38	A LOVE LIKE YOURS—Ike and Tina Turner (London)—Belinda	Ike and Tina Turner	London
33	24	LITTLE MAN—Sonny and Cher (Atlantic)—Belinda	Sonny and Cher	Atlantic
34	37	RIDE ON BABY—Chris Farlowe (Immediate)—A Mirage	Chris Farlowe	Immediate
35	34	WRAPPING PAPER—The Cream (Reaction)—Dratleas	The Cream	Reaction
36	28	DEAR MRS. APPLEBEE—David Garrick (Piccadilly)—Dick James	David Garrick	Piccadilly
37	26	ANOTHER TEAR FALLS—Walker Brothers (Philips)—West One	Walker Brothers	Philips
38	—	PAINTER MAN—Creation (Planet)—Orbit	Creation	Planet
39	48	FRIDAY ON MY MIND—Easybeats (United Artists)—United Artists	Easybeats	United Artists
40	27	I DON'T CARE—Los Bravos (Decca)—Palace	Los Bravos	Decca
41	45	IT'S LOVE—Ken Dodd (Columbia)—Maurice	Ken Dodd	Columbia
42	33	YELLOW SUBMARINE/ELEANOR RIGBY—Beatles (Parlophone)—Northern Songs	Beatles	Parlophone
43	50	WHAT BECOMES OF THE BROKEN HEARTED—Jimmy Ruffin (Tamlamotown)—Belinda	Jimmy Ruffin	Tamlamotown
44	35	IN THE ARMS OF LOVE—Andy Williams (CBS)—Vompass	Andy Williams	CBS
45	47	HAPPENINGS TEN YEARS TIME AGO—Yardbirds (Columbia)—Yardbirds	Yardbirds	Columbia
46	31	SUNNY—Bobby Hebb (Philips)—Campbell-Connelly	Bobby Hebb	Philips
47	—	WHAT WOULD I BE—Val Doonican (Decca)—Marvel	Val Doonican	Decca
48	44	I CAN'T MAKE IT ALONE—P. J. Proby (Liberty)—Screen Gems	P. J. Proby	Liberty
49	—	THE DREAMS I DREAM—Shadows (Columbia)—Shado Music	Shadows	Columbia
50	—	MERRY PLOUGHBOY—Dermot O'Brien (Envoy)—Essex	Dermot O'Brien	Envoy

CANADA

This Week	Last Week	Title	Artist	Label
1	8	PSYCHOTIC REACTION—Count Five (Apex)	Count Five	Apex
2	2	96 TEARS—? (Question Mark) and the Mysterians (Cameo)	Question Mark and the Mysterians	Cameo
3	4	POOR SIDE OF TOWN—Johnny Rivers (Imperial)	Johnny Rivers	Imperial
4	1	LAST TRAIN TO CLARKSVILLE—Monkees (RCA Victor)	Monkees	RCA Victor
5	5	IF I WERE A CARPENTER—Bobby Darin (Atlantic)	Bobby Darin	Atlantic
6	7	HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW?—Rolling Stones (London)	Rolling Stones	London
7	9	DANDY—Herman's Hermits (MGM)	Herman's Hermits	MGM
8	10	WALK AWAY RENEE—Left Banke (Smash)	Left Banke	Smash
9	6	HOORAY FOR HAZEL—Tommy Roe (Spartan)	Tommy Roe	Spartan
10	—	LITTLE MAN—Sonny and Cher (Atco)	Sonny and Cher	Atco

DENMARK

(Courtesy DGGIF)

This Week	Last Week	Title	Artist	Label
1	1	VED LANDSBYENS GADEGAER—Keld and the Donkeys (HMV)—Warny	Keld and the Donkeys	HMV
2	2	YELLOW SUBMARINE—Beatles (Parlophone)—Multitone	Beatles	Parlophone
3	17	WITH A GIRL LIKE YOU—Trogs (Fontana)—Sonora	Trogs	Fontana
4	4	BEAUTIFUL BROWN EYES—Sir Henry and His Butlers (Columbia)—Imudico	Sir Henry and His Butlers	Columbia
5	3	SHERRY—Red Squares (Columbia)—Imudico	Red Squares	Columbia
6	8	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Leeds	Frank Sinatra	Reprise
7	10	OTTE DAGE—Bjorn Tidmand (Odeon)—Imudico	Bjorn Tidmand	Odeon
8	11	KAPITALISMEN—Per Dich (Sonet)—Winckler	Per Dich	Sonet
9	—	SUMMER IN THE CITY—Lovin' Spoonful (Kama Sutra)—Mork	Lovin' Spoonful	Kama Sutra
10	13	JUANITA BANANA—The Peels (Stateside)—Imudico	The Peels	Stateside

FRANCE

This Week	Last Week	Title	Artist	Label
1	1	NOIR C'EST NOIR—Johnny Halliday (Philips)—Nouvelles Editions Barclay	Johnny Halliday	Philips
2	2	L'AMOUR AVEC TOI—Michel Polnareff (A.Z.)—Meridian	Michel Polnareff	A.Z.
3	4	LES JOLIES COLONIES DE VACANCES—Pierre Perret (Vogue)—Nouvelles Editions Barclay	Pierre Perret	Vogue
4	6	LE CHANSON DE LARA—John Williams (Polydor)—France Melodie	John Williams	Polydor

This Week	Last Week	Title	Artist	Label
5	7	LE CHANSON DE LARA—Compagnons de la Chanson (CBS)—France Melodie	Compagnons de la Chanson	CBS
6	10	CELINE—Hugues Aufray (Barclay)	Hugues Aufray	Barclay
7	—	LE SOUS MARIN VERT—Les Compagnons de la Chanson (CBS)—Northern Song France	Les Compagnons de la Chanson	CBS
8	5	QU'ELLE EST BELLE—Mireille Mathieu (Barclay)—Legrand	Mireille Mathieu	Barclay
9	13	MON Credo—Mireille Mathieu (Barclay)—Prosadis	Mireille Mathieu	Barclay
10	3	QUAND FAUT Y ALLER FAUT Y ALLER—Henri Salvador (Rigolo)—Editions Salvador	Henri Salvador	Rigolo

GERMANY

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	26	BEND IT—Dave Dee, Dozy, Beaky, Mick and Tich—(Star Club Records)—Lynn Music	Dave Dee, Dozy, Beaky, Mick and Tich	Star Club Records
2	27	LITTLE MAN—Sonny and Cher (Atlantic)—Edition Intro	Sonny and Cher	Atlantic
3	17	SAG MIR WIE—Udo Jurgens (Vogue)—Montana	Udo Jurgens	Vogue
4	21	DUNJA DU—Ronny (Telefunken)—Idee Musik	Ronny	Telefunken
5	4	WITH A GIRL LIKE YOU—The Trogs (Hansa)—Budde	The Trogs	Hansa
6	3	LEG DEIN HERZ IN MEINE HANDE IRGENDJEMAND LIEBT AUCH DICH—Roy Black (Polydor)—Seith	Roy Black	Polydor
7	5	HANKY PANKY—Tommy James (Vogue)—T-M Music	Tommy James	Vogue
8	6	EARLY BIRD—Andre Brasseur (Vogue)—Sogedi	Andre Brasseur	Vogue
9	—	I CAN'T CONTROL MYSELF—The Trogs (Hansa)—Budde	The Trogs	Hansa
10	16	ALLE MEINE TRAUME—Peter Beil (CBS)—Gerig	Peter Beil	CBS

GREECE

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	3	TROPOS (The Way)—*The Olympians (Philips)	The Olympians	Philips
2	1	PAINT IT, BLACK—The Rolling Stones (Decca)	Rolling Stones	Decca
3	2	PAPERBACK WRITER—The Beatles (Parlophone)	Beatles	Parlophone
4	—	DON'T BRING ME DOWN—The Animals (Decca)	The Animals	Decca
5	5	LADY JANE—The Rolling Stones (Decca)	Rolling Stones	Decca
6	7	JUANITA BANANA—Marcello Minerbi (Durium)	Marcello Minerbi	Durium
7	6	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)	Frank Sinatra	Reprise
8	—	LA DEM DAM DA—Equipe 84 (Vedette)	Equipe 84	Vedette
9	8	SUNNY AFTERNOON—The Kinks (Pye)	The Kinks	Pye
10	9	WILD THING—The Trogs (Fontana)	The Trogs	Fontana

ISRAEL

This Week	Last Week	Title	Artist	Label
1	2	VISIONS—Cliff Richard (Columbia/IME)	Cliff Richard	Columbia/IME
2	1	MOTHER'S LITTLE HELPER—The Rolling Stones (Decca/Pax)	Rolling Stones	Decca/Pax
3	5	ELEANOR RIGBY—The Beatles (Parlophone/IME)	Beatles	Parlophone/IME
4	6	BLACK IS BLACK—Los Bravos (Decca/Pax)	Los Bravos	Decca/Pax
5	3	YELLOW SUBMARINE—The Beatles (Parlophone/IME)	Beatles	Parlophone/IME
6	4	LANA—Roy Orbison (London/Pax)	Roy Orbison	London/Pax
7	8	I WANT YOU—Bob Dylan (CBS)	Bob Dylan	CBS
8	12	THE MANY FACES OF LOVE—Andy Williams (CBS)	Andy Williams	CBS
9	10	TOO SOON TO KNOW—Roy Orbison (London/Pax)	Roy Orbison	London/Pax
10	—	YOU CAN'T HURRY LOVE—The Supremes (Tamlamotown/IME)	The Supremes	Tamlamotown/IME

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)	Frank Sinatra	Reprise
2	2	BANG BANG—*Equipe 84 (Ricordi)	Equipe 84	Ricordi
3	6	THEME FROM DR. ZHIVAGO—Bob Mitchell (Variety)	Bob Mitchell	Variety
4	5	YELLOW SUBMARINE—Beatles (Parlophon)	Beatles	Parlophon
5	—	IL MONDO IN MI 7a—*Adriano Celentano (Clan)	Adriano Celentano	Clan
6	4	SONO COME TU MI VUOI—*Mina (Ri Fi)	Mina	Ri Fi
7	—	E' LA PIOGGIA CHE VA—*Rokes (Arc)	Rokes	Arc
8	7	SOGNANDO LA CALIFORNIA—*Dik Dik (Ricordi)	Dik Dik	Ricordi
9	8	RIDEA—Little Tony (Durium)	Little Tony	Durium
10	5	UN RAGAZZO DI STRADA—*Coevi (Ariston)	Coevi	Ariston

This Week	Last Week	Title	Artist	Label
11	15	WITH A GIRL LIKE YOU—Trogs (Ricordi Intl.)	Trogs	Ricordi Intl.
12	—	SUNNY AFTERNOON—Kinks (Pye)	Kinks	Pye
13	14	BLUE SPANISH EYES—*Milva (Cetra)	Milva	Cetra
14	15	BLACK IS BLACK—Los Bravos (Tiffany)	Los Bravos	Tiffany
15	—	LOVE ME PLEASE LOVE ME—Michel Polnareff (Vogue)	Michel Polnareff	Vogue

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	YUME WA YORU HIRAKU—*Sono Mari (Polydor); Midorikawa Ako (Crown)—JASRAC	Sono Mari	Polydor
2	2	KOHKOTSU NO BLUES—*Aoe Mina (Victor)—JASRAC	Aoe Mina	Victor
3	5	YOGIRI NO BOJO—*Ishihara Yuujiro (Teichiku)—JASRAC	Ishihara Yuujiro	Teichiku
4	3	ONNA NO TAMEIKI—*Mori Shinichi (Victor)—JASRAC	Mori Shinichi	Victor
5	4	YANAGASE BLUES—*Mikawa Kenichi (Crown)—JASRAC	Mikawa Kenichi	Crown
6	6	AOI NAGISA—*J. Yoshikawa and Blue Comets (Columbia)—Seven Seas	J. Yoshikawa and Blue Comets	Columbia

This Week	Last Week	Title	Artist	Label
7	8	AOI HITOMI—*J. Yoshikawa and Blue Comets (Columbia)—Seven Seas	J. Yoshikawa and Blue Comets	Columbia
8	—	ITSUMADEMO—*The Savages (Philips)—Top	The Savages	Philips
9	—	HONKI KASHIRA—*Shimamura Chiyoko (Columbia)—JASRAC	Shimamura Chiyoko	Columbia
10	7	KOI TO NAMIDA NO TAIYOH—*Hashi Yukio (Victor)—JASRAC	Hashi Yukio	Victor

NEW ZEALAND

This Week	Last Week	Title	Artist	Label
1	1	WITH A GIRL LIKE YOU—The Trogs	The Trogs	
2	2	ELEANOR RIGBY—The Beatles	The Beatles	
3	17	SWEET PEA—Tommy Roe	Tommy Roe	
4	4	SUNSHINE SUPERMAN—Donovan	Donovan	
5	7	SUMMER IN THE CITY—The Lovin' Spoonful	The Lovin' Spoonful	
6	3	YELLOW SUBMARINE—The Beatles	The Beatles	
7	5	THE COMING GENERATION—The Gremlins	The Gremlins	
8	6	I SAW HER AGAIN—The Mama's & The Papa's	The Mama's & The Papa's	
9	11	JUST LIKE A WOMAN—Manfred Mann	Manfred Mann	
10	8	LOVE LETTERS—Elvis Presley	Elvis Presley	

From The Music Capitals of the World

• Continued from page 54

PARIS

set for a State Department tour of Europe Dec. 20 to Jan. 3. . . . Billy Fields of Fredana Management is staging new comedy sequences for the 4 Seasons. . . . Lou Alexander debuts at the Copacabana next Thursday (17). . . . Piero Piccioni will write the music for "Happily Ever After," an MGM film starring Sophia Loren, Omar Sharif and Dolores Del Rio. . . . Phyllis McGuire appeared at Caesar's Monticello in Framingham, Mass., and the Shoreham in Washington. . . . Stan Getz is on a European tour that includes Germany, Spain, Holland, Finland, Sweden, France and England. . . . Wilson Pickett, Sam & Dave, and Johnnie Taylor are on a one-month cross-country tour. . . . Arthur Prysock headlines at the Living Room beginning on Monday (7). . . . Frank Hubbell & the Stompers start two weeks at the Sahara Hotel in Las Vegas on Tuesday (8). . . . Herb Bernstein will arrange Laura Nyro's first LP for Verve Folkways, "Wedding Bell Blues." . . . Roulette and Jay-Gee Records have formed All One-Stop Distribution Corp., which will operate at 315 W. 47 Street. The one-stop, which replaces Consolidated One-Stop, formerly operated by Jubilee Industries, parent company of Jay-Gee, will carry all Roulette and Jay-Gee labels as well as other Latin lines. . . . Stan Getz and his quartet are on a tour of Viet Nam entertaining the troops. . . . Cannonball Adderley was recorded "live" at Capitol's Hollywood studios. . . . Benny Goodman and his

Nashville Scene

By HERB WOOD

Producer Jack Clement has a new Ben Colder album due for release this week. The LP, titled "Big Ben Strikes Again," features Colder's hot single, "Almost Persuaded No. 2." . . . Canada's gift to country music, Stu Phillips, back on the tour trail, filling concert dates in the Northeast. Phillips was surprised by the tremendous appeal of the Nashville sound in the area, giving credit to stations WJRZ, Newark, N. J., WTHE, Long Island, N. Y., and WYNN, Rochester, N. Y., for building its popularity. . . . Harry Aliff, better known as "Big Slim, the Lone Cowboy," died Oct. 13 in Waterloo, N. Y. The popular performer was a regular on the WWVA Jamboree from 1937 until his last appearance in 1965. Big Slim is credited with bringing Hank Snow from Canada to the U. S. in 1944. . . . "An Old Christmas Card," first recorded in 1949 by Ray Smith on Columbia, was recorded in 1964 by the late Jim Reeves on RCA Victor and enjoyed healthy sales. With Reeves

popularity at an all-time high here and abroad, the record is being released again and after 16 years it may become a yuletide "standard." . . . Windy Hill, country music deejay at KJNO, Juneau, Alaska, asks that artists and agents remember "the only exclusively c&w deejay within many hundreds of miles of this point," and put him on their mailing lists. . . . Capitol's Merle Travis returns to California, his long-time home, to tape segments of Dick Clark's "Swingin' Country" on NBC-TV. The December date follows his European tour of military installations. . . . "Little" Jimmy Dickens will start the New Year off right with a week's engagement at the Flame in Minneapolis (Jan. 2-7), followed by a week at Toronto's Horseshoe Tavern (Jan. 9-14). Gino King, lead guitarist for Dickens' Country Boys, recently recorded an album tribute to Carl Smith aptly called, "Twelve Reasons Why I Like Carl Smith" on Canada's Arc label. . . . Items for Nashville Scene should be addressed to Herb Wood, Billboard, 226 Capitol Blvd., Nashville, Tenn.

Holiff-Moeller Set Cash Dates

NASHVILLE — Saul Holiff, personal manager for Johnny Cash, has named Moeller Talent as the exclusive representative for "The Johnny Cash Show" for fair and rodeo bookings during July, Aug. and September 1967. Holiff also announced that separate booking engagements, arranged by the Moeller Agency, would give Cash "the largest single monetary guarantee in the history of country music for a one-day engagement."

Holiff, based in London; Ontario, Canada, selected the Moeller organization to represent the Cash show for the summer of 1967 because of the company's "outstanding record, both with normal personal appearances and during the fair and rodeo season."

Moeller also has set eight dates in April and May for the Cash show, including the record guarantee date. Although the exact figure was not disclosed by Holiff or Moeller, Holiff identified the amount by saying, "not only the largest sum of money to ever be received for an individual c&w performance, but twice as large as any figure previously recorded." The engagement is booked for May 7.



PERRY COMO, second right, receives congratulations from Gov. Frank Clement of Tennessee after winning the 1966 Music City U.S.A. Pro-Celebrity Golf Tournament. At the far left is PGA star Mason Rudolph, and Amon Evans, second left, publisher of The Nashville Tennessean. Rudolph, Evans and Como comprised the winning team in the 36-hole, low-team ball event.

More \$ in '67 for Music City Tourney

NASHVILLE — Don Pierce and Hal Neely, executives of Starday Records and co-chairmen of the Music City USA Pro-Celebrity Golf Tournament, have announced plans to increase the budget of the 1967 tourney. The '66 tournament, which drew over 10,000 music and golf fans, had a budget of \$20,000 for purse and expense money, doubled that of the 1965 event. The 1967 tourney, according to Pierce, should have a budget of \$30,000.

The 1967 tournament will precede WSM's Grand Ole Opry Celebration.

Perry Como, winner of this year's tourney on the team with pro Mason Rudolph and publisher Amon Evans of the Nashville Tennessean, has already made plans to return to defend the team championship in 1967. Other recording stars who took part in this year's tourney, Lawrence Welk, Paul Stookey (Peter, Paul & Mary), Boots Randolph, Chet Atkins and Eddy Arnold have also said they

would be playing next year.

RCA Victor recording artist Archie Campbell will return to defend his Low Amateur Gross title, as will PGA star Rudolph, who won the Low Pro title and top money.

Pierce and Neely are meeting with the tournament committee and with representatives of the Professional Golf Association to cement plans for next year's event. Pierce predicted that "this tournament will continue to grow and grow, putting country music and Nashville all over the sports pages of the nation."

Following is a list of the top finishers in the 1966 36-hole, low team ball event:

- 118—Pro Mason Rudolph, Perry Como, Amon Evans
- 121—Pro Herbert Adams, Boyce Hawkins, Grady Martin
- 123—Pro Bob Hamilton, Dick Sisler, Ben Willingham
- 125—Pro J. C. Goosie, Charlie Walker, Lester Wilburn, Pro Johnny Pott, Chet Atkins, Sam Fleming

Cobo Package \$37,775 Gross

NASHVILLE—Country music promoter Dick Blake, president of Sponsored Events, brought an all-star package into Detroit's Cobo Hall and grossed a whopping \$37,775 for the two-performance program Sunday (30).

The show, booked by Hubert Long Talent Agency, starred Marty Robbins, Sonny James, Ernest Tubb, Webb Pierce, Tex Ritter, Warner Mack, Jan Howard, David Houston and George Hamilton IV. The all-star bill drew a total crowd of 15,200 to the two performances.

Three Detroit area radio stations and CKLW-TV joined forces to promote the shows. Stations WXL, WYSI and WJCO, all country music-oriented outlets, supported the promotion by Blake.

The first performance, at 2 p.m., drew about 7,000 fans, with the evening performance pulling more than 8,000 of Michigan's country music faithful. Seats were scaled at \$2 and \$3.50, with the best seats selling first.



RAY PRICE AND BUCK OWENS, right, headlined a country music show presented recently by A. V. Bamford, center, president of KBER, the country music outlet in San Antonio.

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Capitol Tops C&W Sales And Chart Marks in Oct.

NASHVILLE—For the first time in more than three years a record manufacturer has held the top three positions on Billboard's Hot Country Singles Chart. Capitol Records turned the trick in the Oct. 29 issue, climaxing the biggest country music sales month in the label's 24-year history.

The three positions were held by Capitol's top male vocalists, Buck Owens, Sonny James and Merle Haggard. Owens' "Open Up Your Heart" was in first place, followed by James' "Room in Your Heart" and Haggard's "The Bottle Let Me Down" single.

Capitol also held a solid share of the album listings, with nine country LP's in the 40-position chart. Buck Owens again led the way with his "Carnegie Hall

Concert" album topping the chart and his "Dust on Mother's Bible" still on the list after six months. Other Capitol artists with albums on the chart were Sonny James, Charlie Louvin, Merle Haggard, Jean Shepard, Wanda Jackson and Red Simpson.

The label is striving to improve their sales record set in October with a nationwide advertising and merchandising campaign to boost its "Sonny James Month." (Billboard, Nov. 5.) James' "My Christmas Dream" LP is already in the stores and a "Best of Sonny James" album is being released Monday (7).

To add to the sales potential of November, the label is releasing the new Jean Shepard-Ray Pillow album, "I'll Take the Dog."



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Billboard SPECIAL SURVEY for Week Ending 11/12/66

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
Billboard Award	1	OPEN UP YOUR HEART Buck Owens, Capitol 5705 (Bluebook, BMI)	11
	2	I GET THE FEVER Bill Anderson, Decca 31999 (Stallion, BMI)	12
	3	ROOM IN YOUR HEART Sonny James, Capitol 5690 (Manson, BMI)	14
	4	IT TAKES A LOT OF MONEY Warner Mack, Decca 32004 (4 Star, BMI)	11
	5	THE BOTTLE LET ME DOWN Merle Haggard, Capitol 5704 (Bluebook, BMI)	12
	6	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor 8902 (Glad, BMI)	14
	7	ALMOST PERSUADED NO. 2 Ben Colder, MGM 13590 (Gallico, BMI)	8
	8	SWEET THING Naf Stuckey, Paula 240 (So-Ma/Stuckey, BMI)	10
	9	EARLY MORNING RAIN George Hamilton IV, RCA Victor 8924 (Wilmark, ASCAP)	11
	10	BAD SEEDS Jan Howard, Decca 32016 (Stallion, BMI)	6
	11	TOUCH MY HEART Ray Price, Columbia 43795 (Mayhew, BMI)	5
	12	THE COMPANY YOU KEEP Bill Phillips, Decca 31996 (Combina, BMI)	14
	13	(That's What You Get) FOR LOVIN' ME Waylon Jennings, RCA Victor 8917 (Wilmark, ASCAP)	11
	14	SOMEBODY LIKE ME Eddy Arnold, RCA Victor 8965 (Barton, BMI)	5
	15	ALMOST PERSUADED David Houston, Epic 10025 (Gallico, BMI)	21
	16	LONG TIME GONE Dave Dudley, Mercury 72618 (Newkeys, BMI)	6
	17	THE HURTIN'S ALL OVER Connie Smith, RCA Victor 8964 (Wilderness, BMI)	5
	18	IT'S ONLY LOVE Jeannie Seely, Monument 965 (Pamper, BMI)	10
	19	WALKING ON NEW GRASS Kenny Price, Bama 1042 (Pamper, BMI)	13
	20	COMING BACK TO YOU Browns, RCA Victor 8942 (Tree, BMI)	6
	21	APARTMENT #9 Patsy Austin, Talli 500 (Dwan, BMI)	6
	22	ONE IN A ROW Willie Nelson, RCA Victor 8933 (Pamper, BMI)	7
	23	THE GAME OF TRIANGLES Bobby Bare, Norma Jean, Liz Anderson, RCA Victor 8963 (Delmore, ASCAP)	5
	24	FIVE LITTLE JOHNSON GIRLS Stoneman, MGM 13557 (Jack, BMI)	6
	25	THE TALLEST TREE Bonnie Guitar, Dot 16919 (Hearthstone-Acclaim, BMI)	5
26	32	THERE GOES MY EVERYTHING Jack Greene, Decca 32023 (Blue Crest-Husky, BMI)	4
27	33	UNMITIGATED GALL Faron Young, Mercury 72617 (Cedarwood, BMI)	5
	28	STATESIDE Mel Tillis, Kapp 772 (Cedarwood, BMI)	5
	29	VOLKSWAGEN Ray Pillow, Capitol 5735 (Raleigh, BMI)	6
	30	LITTLE PINK MACK Kaye Adams, Tower 269 (Central, BMI)	5
	31	4033 George Jones, Musicor 1181 (Blue Crest-Husky, BMI)	16
	32	BRING YOUR HEART HOME Jimmy Newman, Decca 31994 (Newkeys, BMI)	6
33	42	PRISBY Chet Atkins, RCA Victor 8927 (Vector, BMI)	5
	34	ROSES FROM A STRANGER Leroy Van Dyke, Warner Bros. 5841 (Acuff-Rose, BMI)	5
35	40	STAND BESIDE ME Jimmy Dean, RCA Victor 8971 (Gleason, BMI)	4
36	52	MISTY BLUE Wilma Burgess, Decca 32027 (Talmont, BMI)	3
37	43	HOW LONG HAS IT BEEN Bobby Lewis, United Artists 50067 (Southtown, BMI)	5
	38	GOIN' DOWN THE ROAD Skateer Davis, RCA Victor 8932 (Crestmoor, BMI)	5

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
38	50	ANOTHER STORY Ernest Tubbs, Decca 32022 (Manson, BMI)	5
39	49	WHERE IS THE CIRCUS Hank Thompson, Warner Bros. 5858 (Bronze Valley, BMI)	4
	41	A MILLION AND ONE Billy Walker, Monument 943 (Silver Star, BMI)	21
40	63	CALL HER YOUR SWEETHEART Frank Ifield, Hickory 1411 (Acuff-Rose, BMI)	4
	43	IF TEARDROPS WERE SILVER Jean Shepard, Capitol 5681 (Tree, BMI)	18
	44	SHOW ME THE WAY TO THE CIRCUS Homesickers, Little Darlin' 0010 (Mimosa, BMI)	5
	45	NOT THAT I CARE Jerry Wallace, Mercury 72619 (Sure Fire, BMI)	5
	46	COME ON AND SING Bob Luman, Hickory 1410 (Cedarwood, BMI)	8
	47	TEARDROP LANE Ned Miller, Capitol 5742 (Central, BMI)	5
	48	MY UNCLE USED TO LOVE ME BUT SHE DIED Roger Miller, Smash 2055 (Tree, BMI)	8
49	61	THIS MUST BE THE BOTTOM Del Reeves, United Artists 50081 (Mass-Rose, BMI)	3
	50	ONLY ME AND MY HAIRDRESSER Kitty Wells, Decca 32024 (Vinn-Rose, BMI)	3
	51	I JUST COULDN'T SEE THE FOREST Luffy Frizzell, Columbia 43747 (Golden Eye, BMI)	5
50	62	WHERE'D YA STAY LAST NIGHT Webb Pierce, Decca 32033 (Pamper, BMI)	3
51	66	Don Gibson, RCA Victor 8978 (Acuff-Rose, BMI)	2
	54	LOOK INTO MY TEARDROPS Conway Twitty, Decca 31983 (Wilderness, BMI)	9
	55	HE WAS ALMOST PERSUADED Donna Harris, ABC 10829 (Gallico, BMI)	7
52	71	OLE SLEW-FOOT Porter Wagoner, RCA Victor 8977 (Jason, BMI)	2
53	67	SEVEN DAYS OF CRYING Harden Trio, Columbia 42844 (Southtown, BMI)	2
	58	THIS GUN DON'T CARE Wanda Jackson, Capitol 5712 (Barmour, BMI)	10
	59	I'M DOING THIS FOR DADDY Johnny Wright, Decca 32002 (Southtown, BMI)	5
54	70	MOTEL TIME AGAIN Johnny Paycheck, Little Darlin' 0016 (Central Song, BMI)	2
55	74	WHO'S BEEN MOWING THE LAWN Ray Pennington, Capitol 5751 (Pamper, BMI)	2
56	72	HOMESICK Bobby Bare, RCA Victor 8988 (Central Song, BMI)	2
	63	THE PROOF IS IN THE KISSING Charlie Louvin, Capitol 5729 (Barmour, BMI)	5
	64	THE GOODIE WAGON Billy Large, Columbia 43741 (Tuckahoe, BMI)	5
	65	I'M GONNA HANG UP MY GLOVES Charlie Walker, Epic 10063 (Bluebook, BMI)	3
	66	RIDE, RIDE, RIDE Lynn Anderson, Chart 1375 (Yanah, BMI)	3
57	—	CLASS OF '49 Red Sovine, Starday (Cedarwood, BMI)	1
	68	BLUES PLUS BOOZE (Means I Lose) Stonewall Jackson, Columbia 43718 (Sure Fire, BMI)	15
	69	YOU CAN'T STOP ME Billy Mize & the Jordanaires, Columbia 43770 (Seashell, BMI)	5
58	—	SEND ME A BOX OF KLEENEX Lamar Morris, MGM 13586 (LyRann, BMI)	1
59	—	HURT HER ONCE FOR ME Wilburn Brothers, Decca 32038 (Sure Fire, BMI)	1
	72	A NEW PLACE TO HANG MY HAT Ruby Wright, Epic 10055 (Tree, BMI)	2
60	—	BEAR WITH ME A LITTLE LONGER Billy Walker, Monument 990 (Mill & Range, BMI)	1
61	—	DON'T COME HOME A'DRINKIN' Loretta Lynn, Decca 32045 (Sure Fire, BMI)	1
62	—	SHE'S MIGHTY GONE Johnny Darnell, United Artists 50047 (Southwind-Copper Creek, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 11/12/66

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	2	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	6
	1	ANOTHER BRIDGE TO BURN Ray Price, Columbia CL 2528 (M); CS 9328 (S)	10
	3	I LOVE YOU DROPS Bill Anderson, Decca DL 4771 (M); DL 74771 (S)	14
	4	ALMOST PERSUADED David Houston, Epic LN 24213 (M); BN 24213 (S)	14
	5	CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS Capitol T 2556 (M); ST 2556 (S)	16
	6	CONFESSIONS OF A BROKEN MAN Porter Wagoner, RCA Victor LPM 3692 (M); LSP 3593 (S)	6
	7	THE STREETS OF BALTIMORE Bobby Bare, RCA Victor LPM 3618 (M); LSP 3618 (S)	8
	8	THE DRIFTER Marty Robbins, Columbia CL 2527 (M); CS 9327 (S)	11
9	11	SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	3
	10	GEORGE JONES GOLDEN HITS United Artists, UAL 3372 (M); UAS 6532 (S)	8
	11	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	16
	12	THE COUNTRY TOUCH Warner Mack, Decca DL 4766 (M); DL 74766 (S)	18
13	20	THE SEELY STYLE Jeannie Seely, Monument MLP 8057 (M); MLP 18057 (S)	5
	14	LET'S GO COUNTRY Wilburn Brothers, Decca DL 4764 (M); DL 74764 (S)	15
	15	SINGIN' STU PHILLIPS RCA Victor LPM 3619 (M); LSP 3619 (S)	8
	16	TILL THE LAST LEAF SHALL FALL Sonny James, Capitol T 2561 (M); ST 2561 (S)	8
	17	SUFFER TIME Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S)	16
	18	BORN TO SING Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S)	3
	19	STEEL RAIL BLUES George Hamilton IV, RCA Victor LPM 3601 (M); LSP 3601 (S)	11
20	28	WANDA JACKSON SALUTES THE COUNTRY MUSIC HALL OF FAME Capitol T 2606 (M); ST 2606 (S)	3
	21	MISS BONNIE GUITAR Dot DLP 3737 (M); DLP 25737 (S)	8
	22	DISTANT DRUMS Jim Reeves, RCA Victor LPM 3524 (M); LSP 3524 (S)	25
	23	BREAKIN' THE RULES Hank Thompson, Cap. T 2575 (M); ST 2575 (S)	5
21	29	EVIL ON YOUR MIND Jan Howard, Decca DL 4793 (M); DL 74793 (S)	14
	25	A MILLION AND ONE Billy Walker, Monument MLP 8047 (M); MLP 18047 (S)	5
	26	NAT STUCKEY SINGS Naf Stuckey, Paula LP 2192 (M); LPS 2192 (S)	4
22	27	LEAVIN' TOWN Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	2
	28	PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca DL 4792 (M); DL 74792 (S)	16
	29	CONNIE SMITH SINGS GREAT SACRED SONGS RCA Victor LPM 3589 (M); LSP 3589 (S)	10
	30	LONESOME IS ME Charlie Louvin, Capitol T 2482 (M); ST 2482 (S)	15
	31	DON'T TOUCH ME Wilma Burgess, Decca DL 4788 (M); DL 74788 (S)	19
23	—	FROM NASHVILLE WITH LOVE Chet Atkins, RCA Victor LPM 3647 (M); LSP 3647 (S)	1
24	—	CAN YOU BELIEVE Gezinslaw Brothers, Capitol T 2570 (M); ST 2570 (S)	1
	34	THE MAN BEHIND THE BADGE Red Simpson, Capitol T 2569 (M); ST 2569 (S)	4
25	—	ALL'S FAIR IN LOVE 'N' WAR Stonewall Jackson, Columbia 2509 (M); CS 9309 (S)	1
	36	ERNEST TUBBS SINGS COUNTRY HITS OLD AND NEW Decca DL 4772 (M); DL 74772 (S)	3
26	—	WE FOUND HEAVEN RIGHT HERE ON EARTH AT "4033" George Jones, Musicor MM 2106 (M); MS 3106 (S)	1
	38	THE BEST OF TEX RITTER Capitol T 2595 (M); DT 2595 (S)	2
	39	COUNTRY CHARLEY PRIDE RCA Victor LPM 3645 (M); LSP 3645 (S)	2
27	—	HAPPINESS IS YOU Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	1

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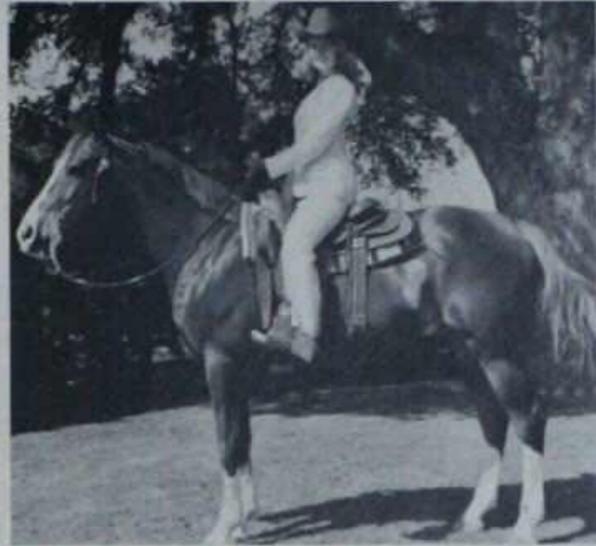
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Top records of the week

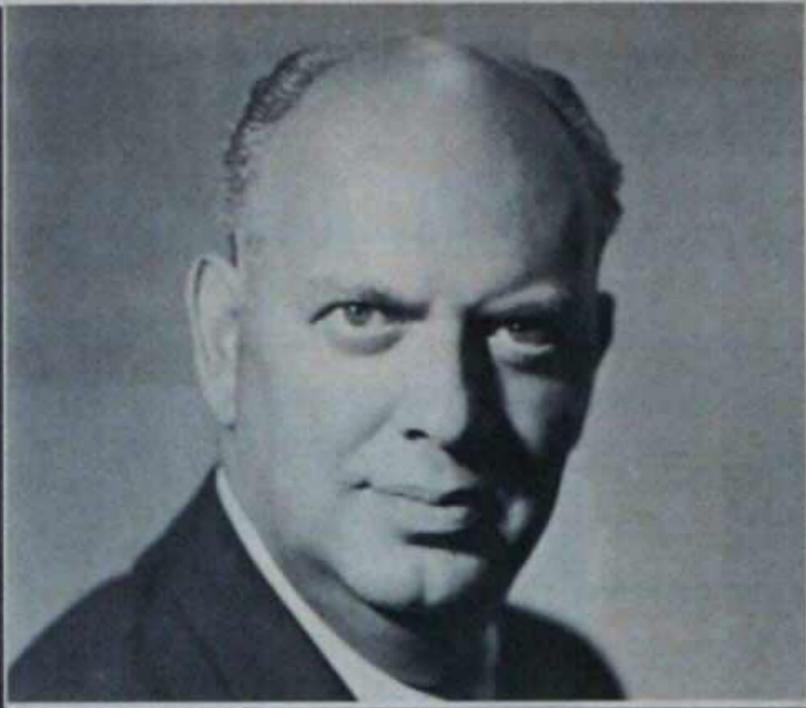
Compiled by Billboard

This Week	Last Week	Song and Recording Artist
1	7	Summer in the City—Lovin' Spoonful
2	1	Sunny—Bobby Hebb
3	2	Lil' Red Riding Hood—Sam the Sham and Pharaohs
4	4	Wild Thing—Troggs
5	3	They're Coming to Take Me Away, Ha-Haaa!—Napoleon XIV
6	14	See You in September—Happenings
7	5	The Pied Piper—Crispian St. Peters
8	8	Mother's Little Helper—Rolling Stones
9	11	I Couldn't Live Without Your Love—Petula Clark
10	20	Sunshine Superman—Donovan
11	18	Blowin' in the Wind—Stevie Wonder
12	10	My Heart's Symphony—Tommy McLain
13	13	Sweet Dreams—Tommy Stewart
14	19	Summertime—Billy Stewart
15	16	Working in the Coal Mine—Lee Dorsey
16	21	This Door Swings Both Ways—Herman's Hermits
17	12	Somewhere My Love—Ray Conniff and Singers
18	9	Land of 1,000 Dances—Wilson Pickett
19		
20	25	

EVERY SUNDAY

SOME 980,000 FAMILIES SEE BILLBOARD'S TOP RECORDS OF THE WEEK
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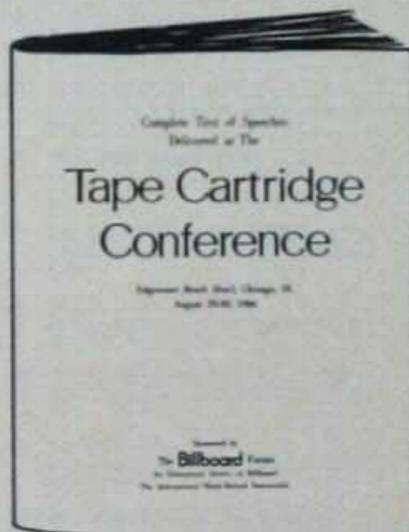
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- SELLING TO KEY MARKETS
- OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE AUTOMOBILE FIELD: Harold K. Sperrlich
- OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE HOME: John A. O'Hara

SELLING THROUGH DEALERS

- AN INSTALLER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES: Jack Frankford
- A RECORD DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES: Arthur C. Grotbart
- AN AUTO ACCESSORY DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES: Arnold F. West
- A DEPARTMENT STORE'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES: Darse Crandall

SELLING THROUGH WHOLESALERS

- EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES THROUGH A RACK JOBBER: Cecil Steen
- EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES AND EQUIPMENT THROUGH A DISTRIBUTOR: James Shipley
- EVALUATION OF EXPERIENCE IN SELLING TAPE THROUGH A ONE-STOP: Michael J. Daniel

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From The Music Capitals of the World

• Continued from page 57

by newcomer Eric St. Laurent, is having considerable success. St. Laurent's disk also includes a French version of the Beatles' hit "Eleanor Rigby." . . . Francoise Hardy will go to New York this month for the premiere of her film "Grand Prix." The Vogue star will guest on a number of TV shows. . . . Featured on the first CBS EP by newcomer songwriter-singer Jacques Pepino is "Si Tous les Fous." . . . Decca has released the new Rolling Stones single "Have You Seen Your Mother, Baby, Standing in the Shadow?"

Tony and Neilly, young stars of the Italian Durium label visited Paris to record four titles in French for Vogue and to appear on a number of TV shows. . . . Charles Aznavour will appear in a special Musicorama show at the Olympia and in the "Palmares de la Chanson" TV show. . . . CBS has released the soundtrack LP and EP of the film "Paris Brule-t-il?" ("Is Paris Burning?") which has just had its premiere here. The music is by Maurice Jarre. Barclay is putting out a single version of the theme music by Herbie Mann. . . . Francoise Hardy and Jacques Dutronc are to record some of their French hits in Italian for Vogue. . . . The Billy Stewart follow up to "Summertime"—"Secret Love"—released here by Barclay is getting extensive air play on France Inter, Europe No. 1 and Radio Luxembourg. . . .

TORONTO

Executive changes at London Records see Jean Pierre Beaulieu named national sales and promotion manager of all French repertoire, succeeding Guy Bertrand, who resigned without announcing future plans; new Quebec branch sales manager is Fred Reffca, replacing Beaulieu; new national sales and promotion manager of the London-London Group labels, replacing Reffca, is Dave Doucette, who joined London several months

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ago after experience with its parent company, Decca in England. . . . London Records general manager Fraser Jamieson is just back from a week-long trip to London for meetings with Decca. . . . Allied Records has added Frank McManaman to its Toronto HQ sales staff, to handle the special productions division as well as regular product. New man on Allied's Montreal sales force is Bill Ott, a member of the Fi-Sound label's group, the Sceptres. . . . New production chief at Arc Sound is Richard Dinsmore, newcomer to the record industry from the advertising field.

It's the Allied label here for "But It's Alright" by J. J. Jackson, climbing the U. S. charts on Calla. . . . Terry Black is topping off a Los Angeles to New York promotion tour for his new single, "Baby's Gone," on Dunhill in the U. S. and Arc here, with at least three weeks in Canada. . . . The Travellers, one of Canada's oldest established folk groups, have moved to the Arc label from Columbia, with a new album of Canada-oriented material due the first of the year in Arc's Centennial series. The group is booked for special Centennial celebration tours. . . . "Sing Song Saloon," an LP from busy Montreal producer Norman Spunt, featuring Betty Graham, the Marksmen, and Norman Spunt

and the Anacrusis Sing Song Society, just added to London's budget EB series. . . . First disk from the popular Toronto group, the Stitch in Tyme, is "Got to Get You Out of My Life," on Arc. The group tours the Maritimes the last week of the month. . . . London Records, through Jupiter, is distributing the new single by French-Canadian idolo Pierre Lalonde on the Prestige label, the French version of "With a Girl Like You."

CBC-TV bowed a new half-hour weekly color series, "Chansons," this month, featuring authentic folk music by top Canadian artists filmed in colorful locales from coast to coast. Arc Records' Catherine McKinnon and Gamma Records' French-Canadian chansonnier Pierre Calve starred in the opener. . . . London Records nets what amounts to a 90-minute commercial for its sets comprising Wagner's Ring Cycle, as CBS-TV's prestige "Festival" series presents the BBC-TV documentary "The Golden Ring" (16), which was taped during the actual rehearsals and recording sessions of "Gottterdammerung" in Vienna for English Decca. . . . The 90-minute Miss Canada Pageant on the CTV network (7) was hosted by RCA Victor's Doug Crossley with guest stars the Bitter End Singers.

KIT MORGAN

U.K. Decca Has Peak Royalty Yr.

• Continued from page 3

pensation, I feel that we treated them fairly."

The cost had been substantial and would be reflected in the 1966-1967 accounts. This year's trading would also be affected by the new selective employment tax. This was complicated and depended on "accident of location," it was arbitrary, but he felt that Decca might get a slight benefit.

Sir Edward presented his report to the annual stockholders meeting. He announced that James Gray, a Decca director for 22 years—he was earlier with EMI—was not seeking reelection to the board of the German (Teldec) and Italian companies.

Electrola Students'

• Continued from page 50

of the artists' live appearance; but it keeps sales humming for weeks afterward.

Electrola reports that well-promoted tours also help to boost the artists' disk sales in other countries as well through the publicity generated in Germany, mainly through TV films and recordings of their performances. All of which Electrola defines as "the impact of total merchandising," and which provides how-to grist for the classes at Bayreuth.

Italy Hit Source

• Continued from page 52

For Shapiro-Bernstein, Shane obtained publishing rights for English-speaking territories of "L'Amore Se Ne Va." Peter Callander is writing the English version.

Shane's Italian trip this month is part of a long European swing taking in also Paris, Rome, Munich, Berlin, Cologne, Frankfurt, Hamburg, Stockholm, Copenhagen, Amsterdam and Brussels. He left London Sunday (6).

Did Drove of Disk Talent on Fair Circuit Dent Inventory?

CHICAGO — More disk talent than ever before made the fair and rodeo circuit in 1966, but the retailer reportedly did not move product commensurate with this exposure.

According to *Amusement Business Magazine*, the disk talent trek to the fair broke the all-time booking mark this year. But a *Billboard* spot check of record distributors in key fair cities revealed, with some exceptions, a disparity between exposure and sales.

"We are mostly to blame," admitted one distributor spokesman who didn't want to be quoted. "But dealers and fair publicity people are also partly at fault." He said record companies do not give extensive enough notice to distributors and dealers of artist appearances. Much of the reason for this, he said, is poor liaison between personal managers and record company publicity departments, "a pressing problem in the business."

Negligent

Dealers, he said, are loathe to take fair exhibit space and are even negligent in setting up tie-in window displays. Fair publicity, he concluded, lays emphasis on building attendance, "naturally."

Examples of the paradox:
• Woody Herman appeared two days at Michigan State Fair. The crowds broke all records and he has been invited back next year for the fair's full 10-day run. Cross-counter movement of albums by Woody and his Herd was static.

• While local record stores reported virtually no action, sound effects artist Wes Harrison, appearing at the Illinois State Fair, worked a 15 per cent deal with under-the-stand concessionaires and sold an average of 200 singles and LP's per night.

• Perry Como appeared at the Wisconsin State, Allentown, Central Canada, Du Quoin and Ohio State fairs, and in all cases but the latter, Como catalog remained sluggish.

Example

The Ohio State Fair, 1966, stands as an example of what can be accomplished through artist fair-date-dealer tie-ins. *Billboard* correspondent Ray Howard reported that during the Aug. 25-Sept. 5 Ohio State Fair, Columbus and central Ohio music stores and all department store record departments capitalized on the appearance of the "greatest array of recording, TV, stage and theatrical stars ever

assembled in this State during a single week.

"Ohio State Fair editions of Columbus newspapers are carrying special ads and window and departmental displays are attuned to the musical theme of the 1966 Ohio State Fair.

"The impetus given to the popularity of these stars by their appearance at the State Fair, where gate admission only is being charged—with a free grandstand and a free Coliseum admission—is certain to carry on through the fall right into our Christmas record sales," said the manager of one of the large downtown music store departments.

"Top-name entertainers booked for the fair include Bob Hope, Jody Miller, Art Linkletter, Lovin' Spoonful, Perry Como, Jimmy Dean, The King Family and many others."

\$300,000

According to fair manager Jeff Keirns, Ohio State spent \$300,000 for talent, and record dealers say the array of acts meant many thousands of dollars in plus business because they worked at it.

Some record companies have taken upon themselves the chore of notifying distributors well in advance of artist appearances. But the information does not always filter on to dealers. RCA Victor distributors, for example, knew several weeks ahead of the fact that Eddy Arnold would be at the Indianapolis State Fair grounds Sept. 10, the Utah State Fair Sept. 13-17, etc. But dealer awareness was contingent upon distributor action.

Balk

And dealer awareness, distributors say, is not enough. Neither are hastily erected window displays—though they are better than nothing. It has been suggested that the ideal way for retailers to profit from fair appearances is to catch the crowds with an exhibit at the fair grounds. But many dealers balk at spreading their retail efforts over two places at the same time.

Perhaps the solution is a plan adopted by several dealers in concert at a fair this year. They set up a co-operative under-grandstand booth and sold only product by artists booked at the fair. They split a good net.



OHIO GOV. JAMES RHODES backstage at the Ohio State Fair, Columbus, with Jimmy Dean, who appeared with a stellar line-up of free grandstand acts, with which dealers tied in for profit (see story).

Philips Names 24 New Radio Distributors

NEW YORK — To meet "a sharply rising demand for the complete line of Norelco radios," North American Philips Co., Inc., over the past six months has appointed 24 new distributors.

According to William B. Keepin, manager of the Norelco Radio Department, "Dealer and consumer interest in quality radio receivers is at the highest level ever and will continue an upward trend."

He said that the geographical dispersion of the new distributors gives the Norelco radio division broader dealer coverage and will improve service.

"The retail base for sale of quality radios is growing horizontally as well as vertically," Keepin said. "We are finding growing interest in our products on the part of department stores, mass merchandisers, jewelry, drug and photo outlets, audio and electrical dealers and appliance stores."

Keepin said the new Norelco model L962 portable AM-FM-shortwave radio with built-in cassette recorder "is the hottest

product my department has ever had."

The new Norelco distributors are R. D. Burnett Co., Birmingham, Ala.; Rothenberg & Schloss Co., Phoenix, Ariz.; Photo Import Distributors, Los Angeles; Dunlap Electronics, Sacramento and Vallejo, Calif.; Rothenberg & Schloss Co., Denver; Wholesale Electronics, Wilmington, Del.; Kayson's International, Miami; Photo Import Distributors, Chicago; Pelican Electric Supply, New Orleans.

Also, Chaffee & Co., Inc., Detroit; Leo Frank & Sons, Detroit; Michigan Tape Recorder Supply, Detroit; Slifka Sales, Albert Lea, Minn.; American Electrical Co., Inc., St. Joseph, Mo.; Eisenstadt Mfg. Co., St. Louis; Frank Millman Co., Newark; Photo Import Distributors, Long Island City, N. Y.; The Vinton Co., Portland, Ore.; A. A. Peters Co., Allentown, Pa.; J. K. Desmond Co., Philadelphia; Pittsburgh Dial, Pittsburgh; Solinger Distributing, Providence, R. I.; Carter Supply, Ogden, Utah, and Western Appliance Distributors, Seattle.

Six New Open-Reel Tapes From Capitol

HOLLYWOOD — Capitol Records has released six new 7½ ips reel-to-reel tapes, including product by the Beach Boys and the Beatles.

The full release:

"Pet Sounds," the Beach Boys (ZT 2458); "Revolver," the Beatles (ZT 2576); "How Sweet It Is! For Lovers," Jackie Gleason (ZT 2582); "The Southern California Mormon Choir Sings the Songs of Christmas," (ZT 2590); "This Is Love," Al Martino (AT 2592); "Mahler: The Youth's Magic Horn," the London Philharmonic Orch., Wyn Morris, cond. (ZS 36380).

NAMM SERVICES

Insignias, Decals, Etc.

(A continuing series of articles describing National Association of Music Merchants (NAMM) services to the dealer. The series is presented by popular request.)

CHICAGO — Three forms of the National Association of Music Merchants emblem is available to members for advertising or promotional use.

One form is the decal, which is sent to all members for use on glass areas of store doors, prominent display windows, delivery truck windows, etc. Additional decals are available if desired. A new decal is sent each year at no charge. Size: 4¾ by six inches.

Another form is the ad mat, identifying member merchants for newspaper advertisements and promotional mailings. There is no charge for these mats, which measure ¾ inch by 1 inch.

Third form is an electro cut of the NAMM seal for use where any printing is required. It will last for thousands of impressions. It may be used, for example, on invoices, statements, shipping labels, letterheads, envelopes, programs and miscellaneous advertising. The size of the electro cut is ¾ inch by 1 inch. It costs \$2. Black and white glossy reproductions of the same seal are available without cost to members requiring special sizes which may be reproduced locally.

Code of Ethics

NAMM also makes available

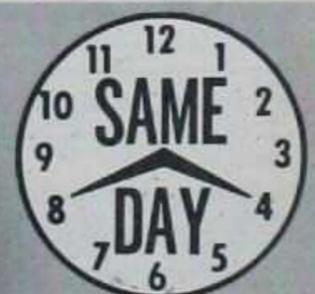
Scanning The News

Admiral Corp. has announced expansion and realignment of regional managers. New regional managers named by Clarence B. Flinn, vice-president, independent distributors, are as follows: John Mitchell, Phoenix, Ariz.; Donald Ross, Charlotte, N. C.; Orville Harris, Dallas; William Compton, (Continued on page 64)

the association Code of Ethics printed on heavy coated paper with the association seal in the background, surrounded by a red border. This is good for display in the store or department. There is no charge.

The NAMM Code of Ethics reads: "To deal only in genuine merchandise of guaranteed quality. . . . To give honest counsel on subjects of musical merchandise. . . . To refrain from unjust criticism and unfair competition. . . . To adhere, faithfully, to all undertakings and warranties. . . . To co-operate towards the aim of a closer alliance among all devoted to music in all its branches."

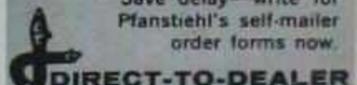
For more information on NAMM services to record retailers, contact National Association of Music Merchants; 222 West Adams Street, Chicago.



SHIPMENT

OUR GUARANTEE . . . orders for diamond and sapphire needles, Power Points®, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct to-you low prices.

Save delay—write for Pfanstiehl's self-mailer order forms now.



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104 LAKEVIEW AVE. • WAUKEGAN, ILLINOIS
Originators of the \$9.95 Diamond Needle



THE 4 SEASONS accept a gold pass from Glen Wade, left, manager of W. G. Wade Shows, during their appearance at the 1966 Michigan State Fair. At right is Wade's partner, Ron Link.

BULK VENDING news

NVA Board Okays Bylaws, Pension Plan

CHICAGO—A new constitution and pension plan were approved by the National Vendors Association board of directors at their semi-annual board meeting, Oct. 30. In addition, the more than 35 board members heard Rolfe Lobell, chairman of convention plan committee, list the tentative schedule of meetings through October 1968.

Due to the ill-planned room arrangements for the director conclave, members eyed the proposed schedule of upcoming meetings with particular care. Bulk vendors arriving at the Conrad Hilton found themselves isolated from other members of their industry. Operators seeking to visit the numerous manufacturers on hand for the meeting found that they had to search for rooms throughout the big hotel. Jane

Mason, NVA executive secretary, finally was able to gather a complete list of names and room numbers. Bulk manufacturers, however, were prohibited from exhibiting at the hotel because they were sharing the building with NAMA.

The new constitution, which was the first order of business, spells out for the first time a full definition of a manufacturer. Furthermore, it precisely stipulates that manufacturers are prohibited from holding office. As approved by the directors, it reads: "MANUFACTURERS: Any individual, firm or corporation who offers for sale to the bulk vending trade any item for which he is the prime or sole source, or who imports, manufactures or causes to be manufactured such an item."

Under the article regarding eligibility for office, "All regular members shall be eligible to hold office in the Association unless they are manufacturers."

The clear indication of the manufacturers position regarding office eligibility in Chicago. Harry Bell, then vice-president of NVA, was next in line for the presidency. However, health reasons forced Bell to decline the position. Harold Folz, secretary, would have then been the nominee. But Folz, who with his brother Roger, owns the largest bulk vending operation in the nation, Folz Vending Co. in Oceanside, N. Y., was de-

clared ineligible because the company had formed a manufacturing division, Lawson Novelty.

Proposals to waive the regulations were defeated by both the board and the general membership despite the claim that 95 per cent of the Folz company is geared to vending. After the election, the new officers set up a bylaw revision committee to clarify the language of the old constitution.

The new constitution, as presented, did not include any stipulation that the board be composed of 50 per cent or more operators. The omission was removed when several operators voiced their objections to the committee statement which said that the 50 per cent regulation had always been used as an unwritten guideline.

Also approved at the board

meeting was a variable pension plan. The program is the same as that presented and approved this year by the Music Operators of America. Offered by Lubin Associates of Chicago, the plan includes a life insurance package coupled with an investment program. The NVA approval of the plan does not mean that members are required to join. The plan is on an individual basis, that is, no minimum number of applicants is needed, but NBA's endorsement was required before any member could sign up. The plan is not available to the public at large.

The insurance section comprises three parts — pre-retirement death protection, guaranteed cash value for emergency of opportunity and guaranteed cash value at age 65. The investment phase, which may be

purchased separately involves mutual fund common stock. Also, an annuity option is available in which moneys accumulated may be converted to annuity at age 65 at the rate attained at entry into the plan.

In other business, Rolfe Lobell announced the proposed schedule of meetings and conventions through 1968. Most concern was placed upon the October semi-annual board meetings. In an attempt to avoid this year's confusion and disarray, the director's meeting slated for fall, 1967 will be held on the outskirts of Chicago or neighboring suburb. "Since many of our members' activities are intertwined with MOA and NAMA, we should hold our meetings nearby to theirs," Lobell said. Because of this diversity by operators, MOA timed its convention with NAMA's this year.

The general consensus for the meeting to be held on the outskirts of town or in one of the Chicago suburbs stems from the convenience of the set-up. While being near enough to attend the other conventions, NVA board members can still run their own meeting without any interference from the other groups. NAMA policy, which is followed by the hotels, prohibits any competing organization from exhibiting in the same hotel. Because of the large convention crowd in town, bulk vendors found themselves with rooms only at the Conrad Hilton. But since NAMA was also at the hotel, bulk manufacturers who did not belong to NAMA were prohibited from

(Continued on page 66)

Jack Nelson Elected NVMDA Interim Pres.

CHICAGO—Elections and a discussion of problems facing distributors keyed the semi-annual meeting of the National Vending Machine Distributors Association here, Oct. 30 at the Conrad Hilton Hotel.

Jack Nelson of Logan Vending was elected to fill in the presidency of the association through April 1967. Until that time he will serve as both president and vice-president. The vacancy in the highest office was

caused by Irwin Nable, former NVMDA president resigning his position to assume the top spot in the National Vendors Association last April.

The 23 members attending the meeting also voted to retain Bernard Bitterman of Bitterman & Son to the office of secretary-treasurer.

Distributor Problems

High on the agenda of the

(Continued on page 66)

\$1,500 NVA Grant to NYBVA

CHICAGO—Board members of the National Vendors Association have approved a \$1,500 grant to the New York Bulk Vendors Association. The contribution supplements the moneys collected by the local association from its members for its continued efforts to free New York operators from excessive financial tax burdens and other industry problems. NYBVA has already paid the substantial part of its expenses.

However, before the board's unanimous approval, Roger Folz, president of NYBVA, had to amend his request for aid to stipulate that the grant would be contingent upon all members of his organization joining the national association.

Folz, in his statement to the board, noted the industry advances that have been achieved through the working of NYBVA. Top on the list was the recent sales tax battle which exempted bulk vending operators from the 5 per cent fee they would have been required to pay on all vended merchandise. Through the numerous meetings taking place between the association and tax officials, an agreement was reached in which no sales tax would be levied on merchandise vended at 10 cents or less. Said Folz, "this battle alone has saved our members thousands of dollars."

NYBVA has also spearheaded the drive against slugs. The problem, which is prevalent, but not exclusive to regions where bingo

is permitted "costs the operator \$5 to \$20 per week," Folz said. Roger Folz, representing the NYBVA, has worked closely with Secret Service officials in New York and Washington, trying to have the government branch enforce sections of the U.S. penal code making the manufacturing of items similar in size and shape to American currency illegal. Folz has also met with many of the bingo chip manufacturers, prevailing on them to change their chip molds.

Harold Folz, speaking from the floor, said that since NVA

has reached the point where it can afford to aid responsible organizations in their local difficulties, it should take a greater and more active part in spurring local groups to seek solutions to their problems. "I only wish that similar paths of action were taken in other areas on which heavy vending taxes are inflicted," Harold Folz said. Another board member added after the meeting, "if one area was tapped each year, most of the industry problems would be solved within five or 10 years."

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c	\$14.50
N.W. Deluxe, 1c or 5c Comb.	12.00
N.W. 10-Col. 1c Tab Gum Mach.	18.00
Atlas 1c & 5c 100 Ct. Ball Gum.	12.00
Acorn 5 lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	.92
Pistachio Nuts, Jumbo Queen, White	.87
Afegan Crown Red Lip Pistachio Nuts	.40
Afegan Prince Red Lip Pistachio Nuts	.53
Indian Nuts, 5 lb. bag, per lb.	1.25
Cashew, Whole	.91
Cashew, Butts	.79
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.60
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Munchies, 16-lb. carton, per lb.	.39
Hershey-ets	.47

Rain-Blo Gum, 72 ct. .32
Malt-ette, 100 ct., per 100 .35
Rain-Blo Ball Gum, 140 ct., 170 ct., 310 ct. .32
Rain-Blo Ball Gum, 100 ct. .34
300 lb. minimum prepaid on all Rain-Blo Ball Gum.

Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct. .45
Hershey's Chocolate, 200 ct. 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-third Deposit, Balance C.O.D.

MODEL 60 BULK-PAK



The popular Model 60 . . . now adapted to vend wrapped confections. Write for circular and prices.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES AND SERVICE CO.
MOE MANDELL
446 W. 36th St., New York 18, N. Y.
LOngacre 4-8467

EVERY LOCATION a "PROFIT-LAND" with NORTHWESTERN 60 BULK-PAK

New 60 Bulk Pak builds profits in supermarkets, drugstores, gas stations, shopping centers—any location! Operators all agree BULK PAK delivers greater profits because it vends nationally advertised merchandise—suitable for all locations. Service costs are held to a bare minimum. Just pour merchandise in machine—and take out the coins. Location tests prove Bulk Pak is a #1 Money Maker. Wire, write or phone for complete details.

Northwestern

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Morris, Ill.
Phone: WHitney 2-1300



YOU COUNT MORE WITH OAK

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.



oak MANUFACTURING CO., INC.
850 SOUTH AVENUE 21, LOS ANGELES, CALIFORNIA 90031

NVA BOARD OF DIRECTORS gather from all parts of the nation for the semi-annual board meeting at Chicago's Conrad Hilton Hotel. More than 35 directors were on hand to ratify NVA's new constitution and by-laws, approve a variable pension plan and hear the tentative calendar of events through 1968.



NORTHWESTERN
Model 60 Bulk-Pak
 Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped **FLEER'S DUBBLE BUBBLE TAB GUM**, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.
BIRMINGHAM VENDING COMPANY
 520 Second Ave., North Birmingham, Alabama
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SCHOENBACH CO.
 Manufacturers Representative
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MACHINES
GREAT MONEY MAKER
ACME ELECTRIC MACHINE
 Sample ... \$28.50
 4 and up ... 23.50
 Batteries \$1.00 addl. per mach.
HOT - HOT
10c VEND ITEMS
 (all 250 per bag)
 Marvel Mini-Books (3 Books Per Capsule) ... \$9.50
 Fancy Fingers & Fancy Toes 8.00
 Key Chain Assmt. ... 9.00
 Necklaces, Brooches, Bracelets (Penny King) ... 8.00
SUPER BALLS for 25c VEND ... 21.25
HOT 5c VEND ITEMS FROM \$4 TO \$5 PER BAG
1c VEND ITEMS
 (all price per M)
 Mini-Books ... \$10.00
 Yo-Yo ... 7.50
 1c Mixes from ... 3.50
 Parts, Supplies, Stands & Globes. Everything for the operator. One-third deposit with order, balance C.O.D.
SCHOENBACH CO.
 715 Lincoln Pl., Brooklyn 14, N.Y.
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VICTOR 77 GIFT BAR
 Beautiful fluorescent-lighted console capsule vending unit. Designed especially for the finest top money-earning locations. Beautiful lighted displays demand the greatest collections. Write for brochure and prices.
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 1852 W. Division St., Chicago, Ill. 60622
 Phone: (312) HU 6-4870

NVA Bd. Sets Bylaws, Pension

Continued from page 65
 formal exhibits in their rooms. (Northwestern, Vendor Manufacturers and Scribe exhibited at NAMA.)
 Upcoming in April 1967 will be the NVA convention in New Orleans. Scheduled for April 6-8 at the Monte Leone Hotel in French Quarter, the conven-

tion will feature a workshop and several guest speakers from some of the country's largest corporations. According to Lobell, U. S. Steel, General Motors and Shell Oil are among those contacted and "it looks as if several of them will attend."
 The proposed schedule of events is as follows: October

1967—Chicago; April 1968—Chicago; October 1968—Philadelphia.

Nelson New NVMDA Head

Continued from page 65
 closed meeting was a discussion of packaging and pricing of charm and capsule mixes. Recommendations will be made to bulk vending manufacturers suggesting ways they can enable distributors to sell products more efficiently to operators. Among the recommendations are requests to package charms and capsule mixes at 500 to a bag. Distributors also ask for price labels to be inserted in each package for display purposes on their counters.

specific contents to be disclosed. Distributors feel that they are being overpassed by manufacturers selling directly to operators. Manufacturer — operator transactions have become a significant sales factor in the past few years.
 The association's next meeting will be held in New Orleans in April 1967. The decision of time and place was geared to correspond to the NVA annual convention and trade show. The exact time and location has not been selected. Members will be notified by mail regarding specific information.

NEW VICTOR 77 GUM & CAPSULE VENDORS
A REAL SALES STIMULATOR IN ANY LOCATION
 Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.
 Vends 100 count gum, V, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c coin mechanism.
 Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.
PRICE \$39.00 each with chrome front
 WRITE, WIRE OR PHONE
GRAFF VENDING SUPPLY CO., INC.
 2956 Iron Ridge Road
 Dallas 47, Texas

The problem of direct selling was discussed at length, but officers refused to permit the

Pat and Lyn
SAY:
LICORICE GEMS!
 (3/4" BITS OF CANDY-COATED LICORICE)
 HIGH COUNT plus HIGH FLAVOR plus HIGH COLOR
 ADD UP TO
HIGH PROFITS!!
Pat and Lyn
 CANDIES
 DELIVERED TO YOU BY THE WORLD'S LARGEST BULK VENDING CANDY MANUFACTURER!
STANDARD SPECIALTY COMPANY
 1028 44th AVE. OAKLAND, CALIF. 94601
 DISTRIBUTOR INQUIRIES INVITED

New Products
PENNY KING
PENNY RING MIX #1. An assortment of five jewel rings for penny machines. Each bag of 250 comes with 25 extra rings in a foam display.
ROCKET RELUXE MIX #4. Shipped in bags of 500, the mix contains a new Rocket Skull (smaller version of the one for 10-cent vending), two new brooches, key rings and chains, jewel rings and 12 other items. Extra display cards for the Rocket series are available at an additional charge.

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.

Copyright Accord Achieved at MOA Convention

Tolisano Is Elected MOA President

CHICAGO—James F. Tolisano, Florida operator and leader in the revival of that State's trade association, was elected president of the Music Operators of America during the association's national convention here last week.

Tolisano, who held the post of MOA secretary last year, succeeds John A. Wallace of Oak Hill, W. Va., who becomes chairman of the board. A former New Englander, Tolisano now resides in Clearwater, Fla., and is owner of West Coast Music. Elected secretary was William B. Cannon, MOA treasurer last year. That post will be filled this year by Howard Ellis of Omaha; John Trucano, Dead-

(Continued on page 78)

Lou Casola Re-Elected Ill. Assn. President

CHICAGO — At a meeting during the national convention of the Music Operators of America here last week, the Illinois Coin Machine Operators Association re-elected Lou Casola president. Casola, of Rockford, Ill., is a past president and board chairman of the national association and has been active in the State group since its inception.

Other officers elected were Harry Shaffner, first vice-president; Wayne Hesch, second vice-president Orman Johnson, secretary-treasurer, and the following directors: Mary Gillette, Les Montooth, Moses Proffitt, Earl Kies, Bud Hashman, Charles Marik, Chick Henske and Ed Gilbert.

Coin machine technical educator Jack Moran addressed the group at the Pick-Congress Hotel and announced that he could have a school started in Chicago within 45 days. A number of Illinois operators expressed the

(Continued on page 78)



MOA PRESIDENT JAMES TOLISANO, right, elected during last week's Chicago convention, is handed symbol of office by John Wallace, outgoing president, who became chairman of the board.



THE LEGISLATIVE COMMITTEE of the Music Operators of America reporting on copyright activities over the past two years. Top, from left, James Tolisano, J. Harry Snodgrass, Nicholas Allen and John Wallace. Bottom, from left, Fred Granger, Henry Leyser, Clinton Pierce and William Cannon.



2,500 Attend Annual Event

• *Continued from page 3*

Anticipated MOA convention differences between the MOA and the jukebox manufacturers over means of combatting the new congressional jukebox royalty proposal (part of the temporarily stalled General Revision of the Copyright Law) did not materialize. After the MOA legislative committee on the opening afternoon of the convention reported on its activities over the past two years, it received a standing ovation from the large seminar crowd. Total industry unity was realized when it was announced that the MOA's copyright legislation activities had been formally endorsed by the phonograph manufacturers. In effect, the manufacturers'

(Continued on page 71)

MOA Member Drive Hits 307; Still Going

CHICAGO—The Music Operators of America far outdistanced its goal of 250 new members by trade show time.

In a campaign launched early in the year, headed by Jack Bess of Virginia, the MOA hit its goal before the annual convention here last week and went on to net 307 new member firms before the three-day event ended.

"It was the most successful membership drive I've ever seen a trade association put on," declared Fred Granger, MOA executive vice-president.

During the convention, special MOA merit awards were presented to Bess and seven of nine district chairmen in the national campaign, William Cannon, William Anderson, Bob Nims, C. C. Bishop, Ted Nichols, Les Montooth and J. Harry Snodgrass, all of whom achieved at least 50 per cent of the quotas. Nims, Snodgrass and Montooth went over their quotas.

Also receiving merit awards were Montooth's co-chairmen, Joe MacQuivey, Leonard Leonard, Lou Glass and Bob Vihon, who helped boost the district to the largest new member total in the drive.

Glass, a Madison, Wis., operator, was credited with bringing in the most new members of any of the chairmen or co-chairmen.



NEWLY INITIATED MOA MERIT AWARDS were presented to the above for their efforts in the highly successful 1966 association membership drive. Pictured, from left, are C. C. Bishop, Frank Fabiano, Lou Glass, Bob Vihon, Bill Cannon, Bill Anderson, national chairman Jack Bess, Bob Nims, Les Montooth, Ted Nichols and J. Harry Snodgrass.

Denver School Solid; Plans More

CHICAGO — "The Denver school is now on a solid footing," founder Jack Moran said at the Music Operators of America Convention here last week. A few weeks ago, the two-year-old school for beginning coin machine mechanics was suffering from lack of students, a paradox in the midst of the industry's acute labor shortage.

"After the articles which ran in Billboard," Moran said, "I began getting calls from all over the country from operators desiring to send out a man for

training." Moran added that he also found an "angel" to help over some of the financial rough spots that are inevitable when slow-coming federal funds are to be depended upon for school financing.

Moran, who sold out his Denver operation to pioneer in the technical training field, achieving for the first time the use of federal manpower training funds for the instruction of coin machine mechanics, said that he will now set up a school in Atlanta and another in Chicago. The Atlanta school is sched-

uled to open in November, and tentative opening date for the Chicago school is Jan 15, 1967.

"Associations in Florida, South Carolina, North Carolina and Alabama," Moran said, "are strongly behind the Atlanta school. The Chicago school is backed by the Illinois association, he said.

Operators may pick their own men to send to all three schools, Moran explained at his MOA booth, and may send them for training at federal expense. All that is required is an operator's letter of hiring intent.



EXECUTIVE COMMITTEE OF MOA poses following election at 16th annual convention. First row, from left, President James Tolisano, Clearwater, Fla.; Clinton Pierce, Brodhead, Wis., member of past president's council; Secretary William Cannon, Haddonfield, N. J.; Lou Casola, Rockford, Ill., member of PPC; J. Harry Snodgrass, Albuquerque, N. M., member of PPC; Vice-President James K. Hutzler, Martinsburg, W. Va., and Vice-President Ted Nichols, Fremont, Neb. Second row, from left, Board Chairman John Wallace, Oak Hill, W. Va.; Executive Vice-President Fred Granger, Chicago; Vice-President Les Montooth, Peoria, Ill.; Vice-President Al Denver, Brooklyn; Vice-President Frank Fabiano, Buchanan, Mich.; Vice-President Harlan Wingrave, Emporia, Kan.; Vice-President Henry Leyser, San Francisco; Vice-President A. L. Ptacek, Manhattan, Kan.; Treasurer Howard Ellis, Omaha; Vice-President Russell Mawdsley, Holyoke, Mass., and Sergeant-at-Arms John Trucano, Deadwood, S. D. Not in picture is Vice-President Tom Greco, Glasco, N. Y.

THE BLUEBOOK

Mean Valuation of Used & Reconditioned Coin Machines Oct. 15, 1966

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. For purposes of actual pricing, the following generalizations—except in rare, accidental instances—are unfit for application to any specific buyer-seller situation.

Model	Average	Model	Average
Rock-Ola		Rowe-AMI-JAL, 200 Sel., 33 & 45 RPM, 1963	330
1448, Hi Fi, 120 Sel., 45 RPM, 1955	80	Rowe-AMI-JEL, 200 Sel., 33 & 45 RPM, 1963	435
1452, 50 Sel., 45 RPM, 1955	80	Rowe-AMI Tropicana JBM, 100, 160, 200 Sel., 33 & 45 RPM, 1964	625
1454, 120 Sel., 45 RPM, 1956	100	Rowe-AMI Diplomat, 200, Sel., 33 & 45 RPM, 1965	760
1455, 200 Sel., 45 RPM, 1957	115	Bandstand, 200 Sel., 1965-66	No. Av.
1458, 120 Sel., 45 RPM, 1958	135	Music Merchants, 1966-67, 200/100/100 Sel.,	No. Av.
1462, 50 Sel., 45 RPM, 1958	145		
1465, 200 Sel., 45 RPM, 1958	180	Seeburg	
1468, Tempo I, 120 Sel., 45 RPM, 1959	200	V200, 200 Sel., 45 RPM, 1955	55
1475, Tempo I, 200 Sel., 45 RPM, 1959	270	100W, 100 Sel., 45 RPM, 1955	105
1478, Tempo II, 120 Sel., 45 RPM, 1960	270	VL200, 200 Sel., 45 RPM, 1956	140
1485, Tempo II, 200 Sel., 45 RPM, 1960	330	100J, 100 Sel., 45 RPM, 1956	175
1488, Regis, 120 Sel., 45 RPM, 1961	345	L100, 100 Sel., 45 RPM, 1957	195
1495, Regis, 200 Sel., 45 RPM, 1961	395	KD200, 200 Sel., 45 RPM, 1957	150
1493, Princess, 100 Sel., 45 RPM, 1962	375	201, 200 Sel., 45 RPM, 1958	300
1496, Empress, 120 Sel., 33 & 45 RPM, 1962	405	161, 160 Sel., 45 RPM, 1958	295
1497, Empress, 200 Sel., 33 & 45 RPM, 1962	435	101, 100 Sel., 45 RPM, 1958	235
414, Capri II, 100 Sel., 33 & 45 RPM, 1964	545	DH222, 160 Sel., 45 RPM, 1959	355
414S, Capri II, 100 Sel., 33 & 45 RPM, 1964	545	AQ100, 100 Sel., 45 RPM, 1960	375
408, Rhapsody, 160 Sel., 33 & 45 RPM, 1963	520	AQ 160, 160 Sel., 45 RPM, 1960	410
404, Capri, 100 Sel., 33 & 45 RPM, 1963	405	AY100, 100 Sel., 33 & 45 RPM, 1961	440
418S, Rhapsody, 160 Sel., 33 & 45 RPM, 1964	575	AY160, 160 Sel., 33 & 45 RPM, 1961	475
424, Princess Royal, 100 Sel., 33 & 45 RPM, 1964	595	DS100, 100 Sel., 33 & 45 RPM, 1962	500
425, Grand Prix, 160 Sel., 33 & 45 RPM, 1964	685	DS160, 160 Sel., 33 & 45 RPM, 1962	560
426, Grand Prix II, 160 Sel., 33 & 45 RPM, 1956-66	No. Av.	LPC-1, 160 Sel., 33 & 45 RPM, 1963-64	715
429, Starlet, 100 Sel., 33 & 45 RPM, 1965-66	No. Av.	LPC-480, 160 Sel., 33 & 45 RPM, 1965	825
431, Coronado, 100 Sel., 1966-67	No. Av.	Electra, 160 Sel., 1965-66	No. Av.
432, GP/160, 160 Sel., 1966-67	No. Av.	SS 160, Stereo Showcase, 1966-67	No. Av.
433, G/P Imperial 160 Sel., 1966-67	No. Av.		
		Wurlitzer	
Rowe Mfg.		1800, 104 Sel., 44 RPM, 1955	75
G-80, 80 Sel., 45 RPM, 1955	70	1900, 104 Sel., 45 RPM, 1956	85
G-120, 120 Sel., 45 RPM, 1955	80	2000, 200 Sel., 45 RPM, 1956	95
G-200, 200 Sel., 45 RPM, 1956	110	2100, 200 Sel., 45 RPM, 1957	120
H-120, 120 Sel., 45 RPM, 1957	145	2104, 104 Sel., 45 RPM, 1957	115
H-200, 200 Sel., 45 RPM, 1957	175	2150, 200 Sel., 45 RPM, 1957	130
I-100M, 100 Sel., 45 RPM, 1958	185	2200, 200 Sel., 45 RPM, 1958	170
I-120X, 120 Sel., 45 RPM, 1958	185	2204, 104 Sel., 45 RPM, 1958	165
I-200M, 200 Sel., 45 RPM, 1958	185	2250, 200 Sel., 45 RPM, 1958	165
I-200E, 200 Sel., 45 RPM, 1958	185	2300, 200 Sel., 45 RPM, 1959	225
J-200E, 200 Sel., 45 RPM, 1959	190	2304, 104 Sel., 45 RPM, 1959	225
J-200K, 200 Sel., 45 RPM, 1959	225	2310, 100 Sel., 45 RPM, 1959	225
J-120, 120 Sel., 45 RPM, 1959	215	2400, 200 Sel., 45 RPM, 1960	285
J-200K, 200 Sel., 45 RPM, 1959	235	2404, 104 Sel., 45 RPM, 1960	250
J-200M, 200 Sel., 45 RPM, 1959	235	2410, 100 Sel., 45 RPM, 1960	250
K-120, 120 Sel., 45 RPM, 1960	245	2500, 200 Sel., 45 RPM, 1961	345
K-200, 200 Sel., 45 RPM, 1960	275	2504, 104 Sel., 45 RPM, 1961	320
K-100, 100 Sel., 45 RPM, 1960	225	2510, 100 Sel., 45 RPM, 1961	320
Continental I, 200 Sel., 45 RPM, 1961	255	2000, 200 Sel., 33 & 45 RPM, 1962	425
Lyric, 100 Sel., 45 RPM, 1961	225	2610, 100 Sel., 33 & 45 RPM, 1962	405
Continental 2, 100 Sel., 33 & 45 RPM, 1962	325	2700, 200 Sel., 33 & 45 RPM, 1963	510
Continental 2, 200 Sel., 33 & 45 RPM, 1962	345	2710, 100 Sel., 33 & 45 RPM, 1963	490

How Does Bowling Alley Rate as Location Today?

By BRUCE WEBER

LOS ANGELES — Bowling manufacturers, just now beginning to recover from an economic pratfall suffered after the decline in bowling popularity several years ago, will undertake a three-point program to remedy an ailing and overexpanded bowling industry.

But coin machine operators, who "got rich quick" during the premiere years of bowling popularity, insist the recovery of bowling is still years away. To place both coin and vending equipment in bowling centers today is considered risky by many operators and distributors. Bowling industry leaders, meeting recently at the Bowling Proprietors Association convention in San Diego, Calif., insist the spiraling decline in bowling popularity has ended. Now, they feel, is the time to rebuild the bowling industry, but, this time, with a concrete foundation.

Proper promotions, new or improved products, and tighter policies relating to investments in bowling centers is the formula to be used by bowling manufacturers in an attempt to regain the teen-age, young adult market. "We must begin to indoctrinate the teens and young adults before they escape into other leisure-time activities," said Thomas A. Meade, bowling products group executive of American Machine & Foundry Co.

Bowling executives, however, admit the rebirth of bowling cannot be achieved without a certain amount of support from the coin machine industry. Spokesmen for the bowling industry feel that the coin ma-

chine industry can be wooed back if a careful program is worked out.

Coin distributors here, willing to sit back and watch the bowling industry rebirth, predict it will be many years before they are eager to pursue the bowling center revenue.

Meager

William Happel, president of Badger Sales & Vending Co., Los Angeles, said the bowling center operation for both coin machines and vending equipment is now nonexistent. "Because there is little supervision in bowling centers, and because the 'take' is so meager," Happel said, "it doesn't pay for an operator to risk expensive equipment in a location where the 'take' is so low and the vandalism rate so high."

Although Happel refuses to admit the bowling center is dead as a profitable location for operators, he does predict it will be a long while before the coin industry actively pursues the bowling center as a revenue-producing location.

"In the next 10 or 15 years," Meade said, "our ideal market—teen-agers between 15 and 19 and young adults between 20 and 34—is going to increase by nearly 20 million persons. Family income during the same span will average nearly \$9,000 a year. AMF is going after that market." Meade said the American Machine & Foundry Co. will spend about \$1.4 million in bowling promotion next fall.

Security Lack

But Happel, who admits a large profit was made by the coin industry during bowling's peak years, is wary of the teen market. "Bowling centers are teen locations," he said, "and

with teen-type locations come a large degree of theft and vandalism. There is no way to control equipment damage and theft in bowling centers under current management methods. Many operators are willing to forget the inconsequential bowling center take because of the complete lack of equipment security."

Paul A. Putziger, marketing manager for Bowl-Mor Co., supported the views expressed by Meade and expressed concern over the lack of excitement being generated in the coin industry over the reconstruction of the bowling center.

"It's time the bowling industry did something to recapture the leisure-time market. Now is the time to begin." He warns, however, the bowling industry will need active support from the coin operators and distributors.

"The coin machine interests worked closely with the bowling industry during the peak years, and we feel after distributors and operators see what we have planned they will be anxious to work with bowling houses again."

The Brunswick Corp., which had set up a bowling center operations division in 1965, is in the process of evaluating 450 bowling centers, taking over 160 as a "salvage operation."

Jack G. Thomas, vice-president-general sales manager, Brunswick Corp., said Brunswick will continue to support industry-wide promotions in an effort to regain sales, profits and prestige. Brunswick now spends \$2 million a year in support of industry functions and tournaments.

Operator Decries Label Neglect

By BRUCE WEBER

LOS ANGELES — Emphasis on record programming and increased interest by record companies, as evidenced at this year's Music Operators of America convention, promises to provide a forum for dissatisfied operators like Johnny Miller, of Johnny's Music Service in suburban Los Alamitos here.

Miller feels many record man-

ufacturers no longer consider operators essential to the industry, although jukebox revenues increase yearly. "The jukebox and the radio," he said, "obviously play a vital role in exposing artists and product to a wide segment of the market. But, too often, manufacturers give too much credit to radio stations and self-promotions, rather than the jukebox operator."

Operators' woes are increasing, but the major labels are looking to other avenues to merchandise product. The lack of enough good singles for jukebox exposure, Miller said, is evidence of record company displeasure with the coin machine segment of the industry.

Need Little LP's

"Lack of good music," he said, "is just one breakdown in the jukebox operator-record manufacturer relationship. We need Little LP's, but most record companies refuse to produce the product."

Failure to release "good music" for jukebox use also nettles Miller. "Too often," he said, "record companies will release product by 'nameless' artists for jukebox exposure. Instead, operators are searching for material and artists that will lure people to the jukebox. Rather than release current popular attractions," Miller said, "companies wait too long before making popular product available to jukebox operators."

Miller, who has a string of locations from Los Alamitos to San Fernando Valley, a distance

of about 60 miles, is convinced inroads made by background music operators can be indirectly blamed on the record manufacturers.

Lost Locations

"Background music firms have advanced into jukebox territory," Miller said, "only after location owners witness the lack of good music available to operators." Miller has lost several spots he says he can directly blame on "unavailability of respectable product."

The record manufacturer, Miller feels, has lost touch with jukebox listeners, "and they don't seem to care. Good instrumentals, solid jazz and popular music by recognizable artists are needed to stimulate jukebox sales," said Miller. "To stress one vein of music, and disregard the over-all picture, is a fault which only can be corrected by executive awareness," Miller commented.

SHOW PHOTOS

Photo coverage of the big MOA and NAMA shows will appear in Billboard next week. Inclement weather in the Midwest prevented meeting publishing deadlines this week.

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Seattle One-Stopper Critical Of Little LP Planning, Promo

SEATTLE — This month marks eight years since Lew Choate left Decca's organization to help found the Seattle Record One-Stop. Today, as manager and co-owner, Choate has some definite views on jukebox operator needs and says, "The coin machine part of my business has become my first love."

To prove his point, Choate said that he prepares two weekly record "sheets." Besides the normal "Top-40" type listings for record dealers, he distributes a sheet call "Box Score," aimed solely at phonograph operators.

"With the vast number of new titles coming out all the time, not to mention a greater number of Little LP's," he said, "we felt it would be an aid to operator programming if we divided top records into various categories."

The categories contained in the "Box Score" include: "Tops for Teens," "New Country and Western," "Rhythm and Blues," "New Pop Releases," "Box Breakouts," "Top Five Country and Western," "Week's 15 Best Selling Jukebox Records," "Other Good Box Records," "New and Current C&W," and an "open" category which might list Little LP's one week, comedy singles the next, and so forth.

"We list about 150 selections

weekly," said Choate. "We mail them out all over the Northwest and the operators mark their orders right on the sheets and send them back—they are pre-paid return mail order forms."

Both Choate and Tosh Hori, his buyer and assistant manager, feel that of all products they offer the operator the one in need of most improvement is the Little LP.

"The timing of Little LP releases is very bad," said Hori. "The record manufacturers should use the same principle in releasing Little LP's as they do with big ones: Take immediate advantage of a hot single, put it on LP and release it along with other examples of the artists recent sound."

"The important factors," he said, "are immediacy of release and 'sound.' In the former case, if a little LP comes out in time to take advantage of the excitement created by a big single it will receive a better response. Also, if it comes out simultaneously with the big LP, it will help sales of the album by exposing the product. Conversely, the play of the Little LP will be helped by the advertising and promotion given the big one."

"The 'sound' factor is important because it is not the name that people pay to hear, but

the sound associated with that name. Having heard an artist's sound on a single, people will be induced to try a Little LP — but will not continue to play it if it does not have the artist's latest sound. Because of the quickly changing styles of music, with new arrangements and new fads coming up all the time, people are very much aware of what is current and what is dated," Hori said.

"The way it often seems," added Choate, "is that manufacturers are trying to push off some of their old stuff onto the coin people. After a few bad buys the operator naturally becomes wary and begins to stay away from little LP's."

"The record industry treats the Little LP like a stepchild," said Hori. "It does not think of it in any positive way. I feel, however, that the Little LP could be of great advantage to the manufacturer—it has definite promotional as well as sales value. This value would be evidenced if the record companies would only try to take advantage of it. They have nothing to lose for it would cost very little extra to release a Little LP with material taken from a new big one."

"The Little LP also has the potential of helping provide additional 'adult' product," Hori continued. "But it has to be the right kind of adult product. Too many old line operators are not up with the times musically. The present generation of young adults — that middle twenties group which is probably the greatest single user of coin operated phonographs — has grown up with Elvis Presley. Guy Lombardo will not suffice for them. They need upbeat material — recent Ramsey Lewis and Tijuana Brass sound is a good example. This is not teen music, but it has the definite beat that



SEATTLE ONE-STOP owner Lew Choate and Tosh Hori (right), his buyer and assistant.

is so familiar to this young adult group."

"And to make matters even worse," said Choate, "the manufacturers will probably be too impatient with the Little LP and will discontinue it. Remember the stereo 45's that came out when stereo phonographs were first produced? Well, after a few years the record companies gave up on these because there weren't enough of them being sold, and you couldn't buy a 45 stereo single today."

"What had happened," said Choate, "was that operators were not going to scrap all their old machines at once. They changed gradually — a few a year — and were incapable of using very many stereo 45's for quite a while. Now, practically every jukebox in the country can play a stereo 45 — but it's considered an experiment that

failed and no one would try it again."

"Similarly," Choate said, "there are many jukeboxes incapable of playing the Little LP today. Also, because Little LP product has not been thought out well, operators have been able to find only a limited use for it."

"It finally boils down to this," said Hori. "The jukebox industry is based on the idea of the customer being able to select the music he wants, when he wants it. So, whether it is stereo, or Little LP, the prime consideration has to be sound. The Little LP has to be treated with the same merchandising philosophy that record firms treat the rest of their product. Until the record industry adopts such a policy, the Little LP will not be a big success in the coin industry."

ROCK-OLA



ROCK-OLA'S two can cold drink venders were displayed at company's booth. Model 3304 (left) features five column 410 can capacity with five flavor post select. Model 3303 (right) is post select with four flavor 330 can capacity. Both feature flush-mounted spray-proof can openers and instant conversion from 10 to 12 ounce cans. Booth was manned by Hugh Gorman, vending division sales manager, Chuck Miller, Eastern regional manager, Robert MacKeown, Midwestern regional manager, William Kirk, field service representative, Edward Lorkowski, field service representative and Ray Anderson, service manager.

SEEBURG



SHOWCASE, Seeburg's new 160-selection stereo phonograph, incorporating many new features, was in limelight at this company's MOA exhibit. Showcase features dollar bill acceptor, rotating Little LP display panel (that will accommodate changing color scenes and regular LP covers, too), print-out income totalizer, wrap-around front color panel, walnut, cherry or Danish teakwood finishes.

THE COMERS

Bill Moran Has Been Fixing Machines Since Toddler Age

By BOB LATIMER

DENVER — About 20 years of coin machine repair work at age 21 sums up the experience of Bill Moran, who recently joined his father Jack in the management of the Institute of Coin Operations here.

Jack Moran has provided a much-appreciated service for the coin machine industry throughout the country with his Institute, currently training an average of 17 or 18 mechanics per session. All are immediately "snapped up" by operators and distributors, vending organizations, etc., before the ink is dry on their diplomas. Now in the second year, the Moran school has received full government certification, and as a result is pulling applicants from throughout the nation. For example, slated to start shortly are two students from upper Wisconsin, both certified for full, federally financed training.

Young Bill Moran has literally grown up with the coin machine industry, working with his father from toddler age. He handled tools and minor disassembly while in grade school and worked with his father during afternoons and evenings all the



BILL MORAN: Tool-handler since he was a toddler.

way through high school and a year of college. He intended to be a commercial artist, his major while attending the University of Colorado. But, as he put it himself, "I became disenchanted early in the program." He joined his father with coin machine mechanic training instead several months ago.

Bill can handle any aspect of the school's operation, but confines himself primarily to ad-

ministrative work and promotion of the school. "It's a field with a great future," he said, "and particularly gratifying because of the great need for trained men in the industry today."

Coinmen In The News

NEW ENGLAND

Municipal North Beach Park Supt. William Keogh reported that Canteen Company's vending machine and service operation will gross in excess of \$20,000 for the year according to Thomas V. Reid of Canteen Co. in South Burlington, Vt. Canteen's deal yields the city five per cent of the gross above \$20,000. New Hampshire's director of the Tobacco Tax Division, Paul Casci, reports that revenue increased \$150,000 over last year in the first quarter of fiscal 1966. Net revenue as of Sept. 20 was \$2,731,214.64 — as against \$2,580,837.17 last year at the same time. Over 250 Manchester (N. H.) Lions Club members feled John T. Lazar, owner of Lazar Music Co. at a testimonial dinner for the operator held at Aurore's Chateau Banquet Hall recently.

2,500 Attend Annual Event

• Continued from page 67

endorsement, drafted on the eve of the MOA convention, pledged a united manufacturer-MOA copyright front, a close working relationship, and urged passage of the MOA's 2-cent-per-side royalty proposal made in January, 1966.

Key parts of the MOA proposal were ignored in the section (116) of the Copyright Revision Bill recently ruled out of the House Judiciary committee only to go into limbo until Congress convenes next January.

Outgoing MOA President John Wallace appealed to MOA members to "assist the legislative committee. Study section 116 of the bill. Learn the bill. Then contact your congressman and senator personally. Tell them that the bill is ridiculous as it stands and that we want a hearing on the bill. Yes, we are asking you to contact your congressmen."

Start Over

MOA counsel Nicholas Allen, who called the association's copyright legislation efforts "one of the best conducted legislative campaigns I've seen in my 30 years' experience," said that the copyright bill will be introduced again next year on behalf of the copyright office, which is seeking total omnibus revision of the national copyright law. "We'll start all over with our proposal," declared legislative committee member J. Harry Snodgrass.

MOA Executive Vice-President Fred Granger made it clear that the association is not calling for a letter-writing campaign, but rather in-person chats with elected officials to acquaint them with the industry's position and the flaws in section 116 in the operator's view.

Another Wing

"If that section goes through," observed Allen, "they'll have to add another wing to the Library of Congress for all the book-keeping it requires."

The rousing ovation tendered the MOA legislative committee followed enthusiastic response to its report from Max Hurvich of Birmingham, Ala., and distributor Meyer Parkhoff of New York.

Unity on the copyright question was achieved in what was unquestionably one of the most successful MOA conventions in years. An unprecedented new wave of equipment titillated trade show visitors (see photo section) including second generation video machines that should assume their place at last in the coin machine industry.

Very Welcome

Sir:

Paul Zakaras' article on page 59 of the October 1 issue of Billboard was very, very welcome to the Veterans Administration. Please pass the word to all your people how much we all appreciate it.

L.C. Fitzgerald
Veterans Administration
Information Service
Los Angeles, Calif.

Mr. Fitzgerald is referring to an article in which Mr. Zakaras, Billboard's Seattle correspondent, reported how a veteran found a new and promising career in the coin machine business by enrolling in Jack Moran's Institute of Coin Operations, Denver.—Ed.



JAMES T. MCGUIRE, vice-president of Canteen Corp., Chicago, who was president of NAMA during Chicago convention.

Canteen's McGuire Elected President of the NAMA

By EARL PAIGE

CHICAGO — James T. McGuire was elected president of the National Automatic Merchandising Association at its 30th anniversary convention here last week. McGuire is vice-president of Canteen Corporation here, has served on the NAMA board since 1962.

McGuire has worked as a member of a number of association committees. Since 1963 he has been a member of NAMA's executive committee.

A graduate of Boston College, McGuire belongs to the Chicago Athletic Club, Merchants and Manufacturers Club and the Executive's Club of Chicago.

The association also named a new senior vice-president, vice-

president and treasurer during a convention and trade show that saw an estimated 12,000 registrations. The number included many members of the Music Operators of America whose convention coincided with the vending exhibit.

Gelfand

Elected as senior vice-president of NAMA was Meyer Gelfand, The Macke Co., Washington, D. C. William H. Martin of Automatic Candy Co., Columbus, Ga., was named new vice-president and Charles H. Brinkmann, Westinghouse Electric Corp., Springfield, Mass., was named treasurer.

Jack L. Burlington, Vendo, Kansas City, Mo., and Ted R. Nicolay, Servomation Western, Inc., San Bernardino, Calif. were re-elected to the board of directors.

The five new directors named
(Continued on page 78)



NAMA DIRECTORS, five of whom were elected at the annual convention of the National Automatic Merchandising Association's convention, are, from left, Jack L. Burlington, Vendo Co., Kansas City, re-elected; Fred W. Conrad, Rogue Valley Vending Service, Inc., Medford, Ore.; Alex Kramer, Interstate United Corp., Lincolnwood, Ill.; Robert D. Flickinger, Service Systems Corp., Buffalo, N. Y.; Ted R. Nicolay, Servomation Western, Inc., San Bernardino, Calif., re-elected; Albert F. Diederich, National Vendors, Inc., St. Louis; Charles H. Glueck, Charles Corp., Cleveland, Ohio.

Affluent Society Spawned Vending, Says Sociologist

By BENN OLLMAN

CHICAGO — "Only a society as affluent as the one we Americans enjoy could spawn and support an industry like yours," the annual meeting of the National Automatic Merchandising Assn. was told by Dr. Raymond Mack, head of the sociology department, Northwestern University.

"Where people spend all their time working just to obtain essential food and shelter, an industry like yours is meaningless."

As a sociologist, said Dr. Mack, he foresaw a bright future for the vending industry. He tied in the population explosion as a potent factor in

predicting further growth.

Dr. Mack's talk also spotlighted the declining percentage of unskilled workers in the American labor force. "Back in 1926," he said, "roughly 36 per cent of the American population was in the unskilled laborers class. By 1950, the percentage of workers without special skills had dropped to 19 per cent, and today the figure has fallen to barely 6 per cent."

The implications of these sta-
(Continued on page 78)

Mo. Association Fetes John Fling

CHILLICOTHE, Mo.—John Fling was guest of honor at a meeting of the Missouri Coin Machine Council held at Regers Dinner House here recently and was presented a set of pipes and a walnut smoking set. A gold plaque was affixed to the smoking piece commemorating Fling's 20 years with the association.

Members of the association welcomed Bill Taylor, Melody Music, St. Joseph, Red Howe, Howe Amusement Co., Kansas City, and Walter Cobb, Acme Music, St. Joseph as special guests at the confab. President John Masters, special World's Series guest in Baltimore through his long friendship with Oriole manager Hank Baur who hails from Kansas City, announced that he had signed John Balk, Wurlitzer distributor in Kansas City, to a MOA membership.

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Wall Box	35.00
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Seeburg E2 Cigaret Machine	95.00
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CELEBRITIES LIKE PRESS CLUB PHONO

NEW ORLEANS—Lawrence Lagarde, of TAC Amusement Co. here, has one definite location in mind as a spot for Seeburg's new SS-160-D Showcase—the Press Club at 201 Cartres. The club is a must for most celebrities appearing in various clubs here, and not a few like Frankie Randall who recently appeared here, spot their recordings on the well-programmed phonograph.

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OVERHEAD MODEL
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Heath and A.B.T. Coin Chutes.
Complete line. Write for new list.

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PS.: NAMA was hot for us, too. . . . Plenty of interest and orders in the Candy Shop-Snack Shop machine. If you weren't there get in touch pronto to find out what you're missing!

John Bilotta

BILOTTA ENTERPRISES, INC.

ALBANY & NEWARK, NEW YORK

75 Companies Sign for Vienna Show

VIENNA—At least 75 coin machine manufacturers and distributors will exhibit their wares at the second International Congress and Exhibition of Coin-Slot Machines for Industry and Trade (INCOMAT) here Nov. 12-15. But the Japanese, who were expected to show up in quantity with a variety of coin machines for the first time, will be conspicuous by their absence.

Billboard European Editor Don Wedge reported from London that as of Oct 28 no Japanese firms had taken space for the exhibition at the Kunsterhaus here, whereas reports emanating from the Austrian Coin Machine Trade, the show sponsors, last summer indicated that as many as 12 Japanese exhibitors were expected.

No explanation for the failure of Japanese firms to show up has been forthcoming. It is expected that Billboard correspondent Omer Anderson, who will be covering the INCOMAT event here, will learn why the Japanese have further delayed their expected entry into the European coin machine market.

Be that as it may, the exhibition, which will run simultaneously with business sessions (see program) is expected to be an unqualified success. Though officials had hoped for some 200 exhibitors, the 100 eventually expected to sign should draw an excellent buying crowd.

With the massive U. S. exhibits of the Music Operators of America and the National Automatic Merchandising Association just completed, some 10 U. S. firms will follow up with displays here. U. S. game, music and vending firms will be represented.

Theme for the congress is "One coin machine world with unlimited opportunity for all." The one-world aspect of the theme, however, will carry less significance because expected participation by several coin machine manufacturers from communist countries has also not materialized.

The first INCOMAT show was held here in 1964.

Badger Assn. Briefed On Copyright Bill

CHICAGO — An advance briefing of the status of pending federal performance fee legislation was given members of the Wisconsin Music Merchants Association at the group's pre-convention meeting, Friday morning.

C. S. Pierce, Brodhead, state president, and a leader in the MOA's lengthy legal struggle against jukebox royalties, said, "I wanted to present this preview of what will undoubtedly be said on the regular convention program in order to give you an insight to the years of hard, dedicated work of the MOA legislative committee. There is no longer much doubt that the jukebox industry will have to come up with some sort of performance fee. What still has to be hammered out, is: the amount we will have to pay, and how can it best be handled."

Died In Rush

"Although the bill died in the rush to end this last session of congress, it is certain to be revived under a new number and with equal vigor by its exponents," he added.

Pierce urged all the Wisconsin operators to contact their congressmen during the legislative recess. "Now is the time to talk to them and explain our position, while they are at home mending their political fences."

Louis Glass, Modern Specialties, Madison, association vice-president, told of a recent ruling by the Wisconsin tax department

(Continued on page 78)

FOREIGN JUKE IN MOA DEBUT

CHICAGO — The introduction of the "Jupiter" jukebox at the MOA show was the first foreign entry in several years.

Jupiter Corporation officials claim the new phonograph as the world's lowest priced jukebox. It carries a one year guarantee for all parts; features easy accessibility, Swiss precision components, a continental appearance, personalized front panel and requires little space.

Three models are available: the Jupiter 80 (with 80 selections), Jupiter 100 and Jupiter 120, a stereo unit.

VIENNA COIN MACHINE CONGRESS PROGRAM

VIENNA—Following is the program for the second International Congress of Coin Machines to be held at Wiener Kunsterhaus, 1010 Wien, Karlsplatz 5 starting Saturday, Nov. 12.

SATURDAY, NOV. 12

3:00 p.m. Work Group: International Co-operation and Problems. Chairman, Mr. Heinrich Meierhofer, president of the Schweizerischen Automatenbranche.

Report: "What is INCOMAT, and what is its purpose as International Co-operation of National Coin Federations?" Lecturer: Mr. Paul Damm, Augsburg, president of the Bayerischer Automatenverband.

Report: "Coin Machines In Light Of International Statistics." Lecturer: Mr. Dr. Rudolf Rampf, Vienna. Following this report various chairmen of the congress will speak about aspects of the international law and desirability of a more uniform basis.

MONDAY, NOV. 14

10 a.m. Work Group: Coin Machines For Selling Goods. Chairman: Mr. Karl A. Bergmann, president of the Verband des Osterreichischen Automaten-Gewerbes, Vienna.

Report: "The Present Stage of Development of Coin-Machine Engineering." Lecturer: Mr. Dir. Karl Heinz Schuler, Linz.

Report: "Coin Machine Manufacturing, Merchandising and Operating In Italy." Lecturer: Dott. Marco Taddei, Italy.

Reports by delegates of the individual countries on problems of the trade.

TUESDAY, NOV. 15

10 a.m. Work Group: Jukeboxes, Coin Machines for Games and Entertainment. Chairman: Mr. Paul Damm.

Report: "The Situation of the Trade of Operators in Switzerland." Lecturer: Mr. H. Keiser, vice-president of the Schweizerischen Automatenbranche.

Report: "Coin Machines In Africa." Lecturer: Mr. Heino Rossi, Vienna.

Report: "Taxation in Great Britain." Lecturer: John O. Deller, managing director of the Ainsworth Consolidated Industries, Ltd., London.

Vienna Trade Show Exhibiting Companies

VIENNA—The following firms have signed to exhibit at the Nov. 12-15 INCOMAT trade show at the Kunsterhaus here:

- | | |
|--|---|
| ABA—Rasstadt | Krafft—Alessandria, Italy |
| Ainsworth Consolidated Industries—London | Merrill, J. U. A.—Vienna |
| Apenzeller, Johann—Vienna | Miele, Automatenbau—Salzburg |
| Aurora, Brugnetti—Mailand | Modellautorennbahaan Uwe Zeidler—Cologne |
| Automaten-Sturm—Salzburg | Nova Apparatebau—Hamburg |
| Automaten und Warenhandels-gesellschaft—Vienna | Omfors Automatenfabrik—Malmo |
| Autonumis—England | Orth, Gunther—Vienna |
| Bally Mfg.—Chicago, Ill. | Prosenbauer & Co.—Vienna |
| Bellaplast, Heller—Wiesbaden | Ramax—St. Gallen, Switzerland |
| Bergmann—Vienna | G. Rehbock—Hamburg |
| Biermaier, Karl—Vienna | Rieder, Anton—St. Johann/Pongau, Austria |
| BIWA—Germany | Riflip—Turin, Italy |
| Blank, Ludwig—Salzburg | Ringhofer-Tatra—Vienna |
| Braun, Theodor—Vienna | Rock-Ola Mfg. Corp.—Chicago, Illinois |
| CTC—Gothenburg, Sweden | Rowe AMI—Chicago, Illinois |
| CITEX—Hamburg | Saffaa—Milan, Italy |
| Christoff, A & D—Vienna | Seeburg Corp.—Chicago, Illinois |
| Cornelius—Anoka, Minnesota | Seitzautomaten—Kreuznach, Germany |
| Deutsche Waggon und Maschinenfabriken—Berlin | Selmix Dispensers—Long Island City, New York |
| Dixie Marathon—Koblenz | Sielaff, Herrieden—Germany |
| Droste Fabriken—Koninklijke, Haarlem, Holland | Sordi Alessandria—Italy |
| Dvorak & Co.—Munzboy, Vienna | Supermatic Universal Towel—London |
| Electro-Kicker—Baume les Dames, France | Szechenyi, Franz—Vienna |
| ETMA Maschinenfabrik—Ettenheim/Baden-Baden | Technogel—Bergamo, Italy |
| Fisher Ludlow—England | Terza, Unterterzen—Switzerland |
| Gastro-Peintner—Linz | Ucolini—Bologna, Italy |
| Gebr. Godde—Vienna | Urwalek, Friedrich—Graz |
| D. Gottlieb—Chicago, Ill. | Verkaufsautomaten Handels-gesellschaft—Linz |
| W. Grommer—Vienna | Vendo—Dusseldorf |
| Harting, Wilhelm—Espelkamp, Mittwald | Viktor Products—U.S.A. |
| Harvard Industries—St. Niklaas, Belgium | Walla—Vocklabruck |
| Hellmut H. Hentz—Vienna | Welzheimer Metallverarbeitungs-Gesellschaft—Germany |
| Hess Richard—Maschinenbaugesellschaft, Stuttgart | Whirl-Pool—U.S.A. |
| Hilcosan, Becher und Dosenfabrik—Vienna | Williams Electronic Mfg.—Chicago, Illinois |
| Intermatic—Vienna | Wurlitzer Overseas—Zug, Switzerland |
| Interpack—Vienna | Wurzer, Josef—Schwaz, Austria |
| Kandergruns—Zundwaren-fabrik, Switzerland | Wendrinsky, Eugen—Vienna |
| | Zandomeneghi—Wels |

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What ATA Group Found in U. S.

By EARLE PAIGE

CHICAGO—Were England's music and game operators eyeing vending and other forms of diversification as were their American counterparts during the dovetailing trade shows here?

The answer from 82 members of Britain's Amusement Trades Association was "yes."

"The saturation point is pretty well reached on music machines in our part of the country," said Edward Woolhouse, of Nottingham, who along with his wife

were among the group that toured the Music Operators of America and National Automatic Merchandising Association trade shows here and made trips to other American cities. "We're over here looking for other types of machines," Woolhouse said.

He said the relatively high cost of new equipment in England, which after last January's repeal of the investment allowance, has forced British operators to buy more used machines. "Oh, you have a few sites that warrant newer equipment, but by and large furnishing music in pubs is merely a bloody convenience to them. "We've got to diversify, simply have to," he said.

The Nottingham operator and his wife and several others in the group explained that the investment allowance cutback was a severe blow to British expansion into vending. Operators, prior to Jan. 8, 1966, could obtain a 30 per cent initial allowance and another 20 per cent first year's depreciation.

Adding to the problem of English operators being less liable under the present conservative government is the fact that vending, generally, hasn't caught on well with the country's smaller operators. They are no less interested, however, and many, such as Ivor Osmond, Dennis Franklin, Brian Blackburn and Gerald Perego, belong to three trade associations.

Osmond said: "The Amuse-

ment Trades Association is composed of operators using fruit machines, pin tables and bingos. Then we have the Phonographic Operators Association (POA). Another is the Amusement Caterers Association for Arcade and Travelling Showmen."

Explaining the plight of vending in England, Osmond said that cigarettes are dispensed in packs of 10, and filter brands in packs of nine cigarettes. "They go for two and six," he said, meaning two shillings and six pence, or 35 cents in American money.

Commissions on cigarettes and even candy, the Englishmen said, are generally unheard of because locations want the convenience of machines. Many operators, such as Peter Wiseburgh, of Quick Maid, London, are quite optimistic.

"We just completed a top-whack installation," he said. "It's a factory where we're renting them the machines for three pounds a week. In addition, we're offering to buy the beverages for them but it's their responsibility to keep the machines filled. "We are," he said, "giving them one of our maintenance men but they're paying the chap's salary."

Ian Pearce, of Hertfordshire, a city of 12,000 30 miles from London and already in cigaret vending along with his music, was equally enthusiastic though cautious about other types of vending.

In fact, Pearce was formerly exclusively in vending as a Canteen Corp. distributor. "I sold out my interest and went into music," he said, "then my locations started wanting cigarettes because the bartenders were stealing too many. Now I'm back in vending."

PIC Appointment

CINCINNATI — Patterson International Corporation here, a manufacturer of coin operated devices and currently involved with Foosball Match, Flip Match and Drag Strip amusement games, has announced the appointment of Milne G. Denny as executive vice-president and director of the corporation. The announcement was made by L. T. Patterson, PIC president.

Denny, a native here where he attended the University of Cincinnati, will be primarily concerned with pilot programs to test market reaction to new PIC products. Patterson International, in addition to manufacturing leisure time products, now holds the national sales rights to an automated postcard vending machine and a coin operated 45 rpm phonograph record vender.

MORE SHOW COVERAGE NEXT WEEK

CHICAGO — Billboard's extensive coverage of the Music Operators of America and National Automatic Merchandising Association conventions and exhibits will continue next week, with more photos and reports on both events. Don't miss any of the significant happenings at the big shows. Read Billboard next week.

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2 Bronco	245.00
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4 Central Park	375.00
1 Double Action	95.00
1 Double Barrel	125.00
1 Eager Beaver	350.00
1 Egg Head	145.00
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1 Fire Cracker	225.00
1 Fiesta	95.00
1 Flying Turns	245.00
1 Fun Cruise	425.00
4 Gold Rush	365.00
6 Heat Wave	250.00
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1 Ice Revue	375.00
2 Kismet	225.00
1 Little Pro	250.00
5 Mystery Score	295.00
2 Merry Widow	295.00
1 Mustang	275.00
1 Moulon Rouge	345.00
1 Mad World	225.00
4 Oh Boy	245.00
2 Preview	195.00
8 Par Golf	225.00
3 Royal Flash	245.00
1 Raceway	175.00
3 Reserve	125.00
1 River Boat	265.00
2 Skyline	325.00
9 Soccer	225.00
4 San Francisco	275.00
1 Slick Chick	165.00
2 Sweetheart	215.00
2 Show Boat	135.00
1 Sunset	195.00
1 Swing Along	225.00
4 Stop & Go	315.00
3 Speedway	245.00
2 Star Jets	210.00
6 Trio	325.00
4 3-Coins	125.00
1 Tropic Isle	165.00
4 Ten Spots	125.00
3 Trade Winds	135.00
3 Time Trials	295.00
3 Wild Wheels	375.00
2 Whoopee	375.00

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4 CC Big League	325.00
10 Mid. Little League	395.00

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DAVID ROCKOLA addressing members of Amusement Trades Association while English coin machine operators were visiting Rock-Ola plant in Chicago.



STUDIED INTEREST is registered in the expressions of these English operators as they view production line at Bally plant during tour while ATA group was in Chicago.



ENGLISH MEMBERS of Amusement Trades Association about to embark for Bally plant tour. On left, Vivian Ruffler, daughter of William Ruffler, of Ruffler & Walker, English coin distributors; center, Tom Mick of Bally, and right, Herb Jones, director of public relations and service at Bally.

THE WURLITZER CO.



WURLITZER'S Americana, which debuted at MOA convention along with its companion music selector console, the Satellite. Phonograph incorporates many new features including optional dollar bill acceptor, changeable scenic panels, spot on top deck for location license and completely new styling. (See story.)

W. Williams



WILLIAMS Electronic Manufacturing Corp. displayed Big Strike (left), a new single-player add-a-ball with carry over feature and Casanova (right), a one or two player flipper game. Seen at exhibit were president Sam Stern, vice-president Jack Mittle, sales manager Bud Lurie, Herb Oettinger, Al Gregg, Frank Murphy, Norman Clark, Don Curnen, Pete Sagan and Steve Korliek. Also displayed, United Encore six-player shuffle alley and Aztec bowling alley, among vast array of Williams' products.

New ROWE AMI
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Extremely quiet and attractive, rejects all paper currency except dollar bills.

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A Rowe AMI "first"!... the super merchandising feature that really sells music in quantity.

The Rowe AMI Dollar Bill Acceptor is *the* most sensational "first" in the industry! It's the money-makin'est, money-takin'est feature ever... customers go wild over it!

Completely test proven, absolutely reliable mechanism. Easy on-location service — mechanism pulls out on sliding rack for simple servicing.

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Creates a tremendous double-overplay! • Does *not* make change — customer *must* play dollar's worth of music. • Moves *more* money through phonograph faster than ever before. • A *must* for every location — most talked-about feature in the industry! • It'll make your profits skyrocket!



CAROUSEL

CHANGE-A-SCENE

Another Rowe AMI "first"!...you update the phonograph right on location!

Change-A-Scene is the *exclusive* Rowe AMI feature that gives you a choice of *interchangeable* front panels. Just change the scene... and it's like a new phonograph! Update it anytime you want... helps the phonograph *stay* appealing to the location longer. New scenes are available from your Rowe AMI Distributor. They're easy to change... you can do it in minutes, right at the location.

They're in exciting, super dimension-vision color. Natural light, rather than black light, maintains the location's atmosphere. These bright, back-lit colors give the Music Merchant an eye-catching, money-drawing appeal that location owners simply can't resist.

Dough!

"PLAY-ME" RECORD

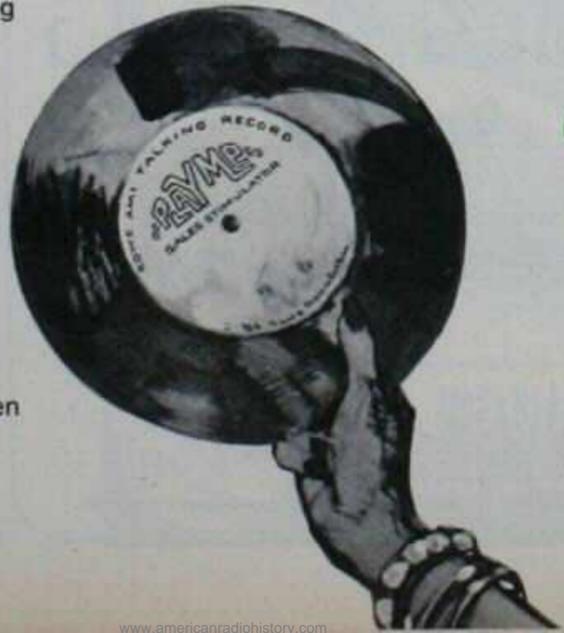
These sales-stimulating records are increasing location play by over 40%.

NOW... a phonograph that "talks" to your customers... invites 'em up to play. Another Rowe AMI exclusive... "Play-Me" talking records are original Rowe AMI Recordings... Rowe "Personalities" talking directly to the location's customers. Professional, first-class entertainment... featuring light, humorous invitations to "come up and play some music."

The Music Merchant's special timer lets you pre-set these records to play in sequence after a dead-time interval of anywhere from one minute to thirty minutes. Two "Play-Me" records are supplied with each phonograph.

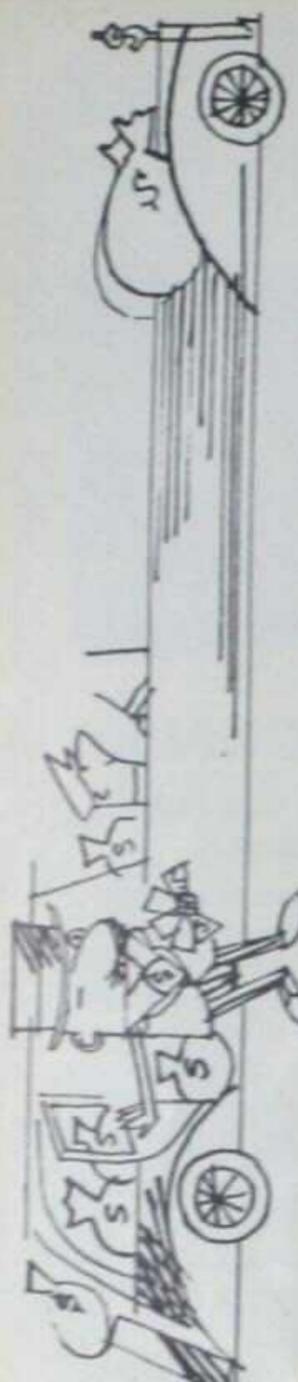
PLUS... you can have the country's top jukebox stars promoting more play at your locations... *exclusively* on the "Play-Me" Records. Don't wait, listen to them *now* at your Rowe AMI Distributor.

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Make Money with the music makers by Rock-Ola

North Carolina Official Praises State Association

By LAMAR GUNTER
 RALEIGH, N. C.—Secretary of State Thad Eure, one of North Carolina's top officials, complimented North Carolina coin operators here this weekend on "running clean and respectable businesses."

Eure, who has held his State office for more than 30 years, was the featured speaker at a luncheon meeting of the North Carolina Coin Operators' Association in the College Inn.

His talk was on the functions of his office, which among other things, issues corporation charters, oversees the sale of stocks and in other ways regulates business.

S. C. GOV. TO ADDRESS ASSN.

COLUMBIA, S. C. — Gov. Robert McNair of South Carolina will address the annual convention and exhibit of the South Carolina Coin Machine Operators Association here Nov. 19-20, association President H. C. Keels has announced. Keels said that some 22 firms have signed for the annual exhibit, with top company officials slated to be on hand. Bob Bear, Wurlitzer sales manager, has accepted the invitation to attend, Keels said. The convention will be held at the Wade Hampton Hotel here.

Eure told his listeners that his door "is always open" to those in the music industry who seek advice and counsel.

Jack Bess of Richmond, Va., who recently accepted a position to do public relations for both the vending industry and the coin operators of Virginia, was another speaker on the program.

Bess, membership, chairman for MOA, told the Tar Heel operators that the national organization reached its goal of 250 new members, but explained more members are needed.

He said the industry's national trade association needs as many members as possible to help prevent harassment by unreasonable taxes and laws.

The State association signed up five new members during the meeting presided over by David Smith of Fayetteville.

GRANGER TO ATTEND VA. CONVENTION

* RICHMOND, Va. — Music Operators of America Executive Vice-President Fred Granger has accepted an invitation to address the annual convention of the Music Operators of Virginia here Nov. 18-19. The invitation was extended by MOV President Dick Lumpkin. During his trip here Granger is expected to report on the recent national convention of the MOA and perhaps announce preliminary MOA plans for increased one-stop participation in the MOA.

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New Merchandise

Continued From Last Week

AVENCO



AVENCO'S new Executive 700 single cup fresh brew coffee unit was among products displayed at this Minneapolis company's exhibit at the 1966 NAMA. Important feature of the machine, a 700-cup capacity unit offering coffee and tea four ways as well as hot soup and whipped chocolate, is its "componentized" construction. All major components such as brewer, tea unit, soup unit, etc. are quickly removable.

This American division of Ditchburn, international British music and vending complex, introduced its Magicold soft drink vendor featuring "instant ice" in a unit measuring 56" high and 27" wide yielding a 600-cup capacity with 9-gallon syrup storage in reserve.

Vender's ice is formed instantly upon deposit of coin and drops simultaneously into cup along with the syrup, thus eliminating ice storage problems. Unit has five selections, carbonated and without carbonation.

Personnel at the exhibit where four other basic models and 16 models in all were shown, included executive vice-president Dick Cole, sales director Stan Gaines, Jerry Leisiker, chief engineer, U. S. operation, G. Norman Ditchburn, chairman of the board, parent company in London and Harold Foy, a company director.

ROCK-OLA



ROCK-OLA'S new deluxe single-cup Model 1404-S fresh-brew coffee and hot drink vender (left) has 450 cup capacity, new ventilating and water filter feature, extra creme-sugar button, kit available for extra strong coffee and is available with or without hot soup feature. Model 3402 compact coffee and hot drink vender (right) features 3/4-gallon hot water tank, motorized cup dispensing mechanism adjustable for 7, 8 and 9 ounce cups.

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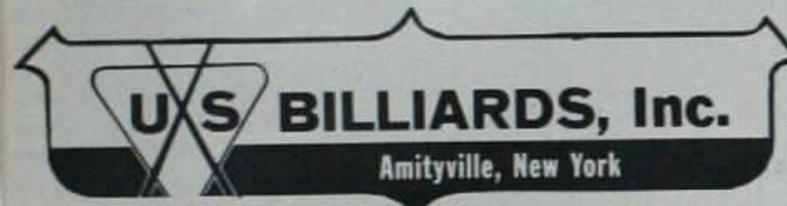
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At Trade Shows

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MAGIC BASEBALL, a game featuring a plastic baseball suspended by a column of air that can be adjusted to raise or lower the ball, offers players nine swings for 10 cents. Dimensions of the game, brought out by new MOA exhibitor Sheldon, Dickson & Steven Mfg. Co. of Omaha, is 72" high, 24" wide and 24" deep.



THE AMITYVILLE, N. Y., company highlighted its product array with the introduction of two new items—its Convertible Time Pool Table and a coin-operated copymaker. The new table, which permits all types of regulation pool using a regular size cue ball when set on time operation, instantly converts to lock-in-coin play. Among other tables displayed were the company's 67 "Pro" series in five sizes and its 55½-inch by 39½-inch U. S. Club Pool coin-operated table. Diversifying into another field, the company introduced its Coin-A-Copy machine incorporating a "traveling top" enabling the copying of books and three-dimensional items. Unit requires 2 by 4-foot floor area, produces dry copies and carries a one-million copy guarantee. Personnel at the show included president Al Simon; Len Schneller, sales manager; Harry Doyle, general manager, and Al D'Inziloo.



Where Are the One-Stops, Little LP's, Stereo Singles?

By HANK FOX

CHICAGO — Record company officials and jukebox operators met here during exhibit time at the MOA convention, but the bridge over the gap of understanding between the two was missing. Both operators and record people asked the question, "Where are the one-stops." With few exceptions, he was nowhere to be found.

Also, record company people said that owners of jukebox operations sent the wrong personnel to the convention. They suggested that operators, mainly owners, came to Chicago and left home their programmers and routemen who deal with records.

A barrage of allegations against the one-stop was loosed during the three-day convention and was strongly evident during the programming seminar on the first day. Record company executives felt that they were two steps away from the jukebox operator and in many cases, three steps from the proper person in charge of programming.

Operators, on the other hand, said that they can't obtain Little LP's and stereo singles. "The operator spends thousands of dollars each year on new equipment which is equipped with stereo amplifiers, a multitude of stereo speakers and special adapters for 33-r.p.m. stereo Little LP's" said one southern distributor. "When he buys a new phonograph, he receives several Little LP's, but when he goes to his one-stop he finds that he

can't get material to replace the LP's on his jukeboxes." Because operators cannot purchase Little LP's at their one-

stops, they come to believe the record companies are not producing them. "That's simply not" *(Continued on page 78)*

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Gott. Tropic Isle	125	Gott. Bonanza	225
Gott. Skyline	250	Gott. Sea Shore	250
Gott. Kings & Queens	275	Gott. Thorobred	300
Gott. Bank A Ball	300	Gott. Hi Dolly	350
Gott. Ice Revue	325	Gott. Sunset	125
Gott. Central Park	350	Gott. Flying Circus	125
Gott. Corral	100	Gott. Dodge City (4 Pl)	425
Gott. North Star	225	Wms. Oh Boy	200
Gott. Rack A Ball	125	Wms. Eager Beaver	355
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Where Are the One-Stops, Et Al.

• Continued from page 77

true," said Tom Noonan, Columbia Records director of national promotion. "There's more than an adequate supply of Little LP's available, not only from Columbia Records, but also from other companies as well." Some 1,000 Little LP's are currently available (see Billboard, Oct. 15 and 22).

"The whole problem lies in the one-stops not stocking Little LP's and standards," said Mort Hoffman, Epic marketing director, "there are certainly enough available." Epic Records, a leader in the Little LP field, had released eight more about three weeks before the convention. It released its Little LP's in groups of eight several times a year.

"Most one-stops don't stock Little LP's until they get an order," said Jack Kirby of Monument Records. A spokesman for Capitol Records said, "There aren't many operators here who control records. We see few programmers or routemen. There ought to be a convention for one-stops." And RCA's Bob Krueger echoed his thoughts, "MOA ought to put on a drive

to get one-stops in the organization besides, the guy who's buying records for the jukeboxes isn't here."

"Operators have had it with one-stops," said Johnny Rowell, an Alabama phonograph distributor and a staunch proponent of Little LP programming. "Operators have begun looking elsewhere for their programming needs." Much talk was circulating of the creation of a national one-stop to sell Little LP's. Also several operators were considering going directly to the record companies.

Bill Cannon, MOA secretary and chairman of the organization's standing committee on record manufacturer communications and programming, urged members "to support all new LP releases, as the companies cannot continue if sales are unprofitable."

Cannon also asked operators to bring their programmers and routemen to the convention, but apparently few responded to his request. All record companies exhibiting complained about the lack of operator interest as shown by the paucity of questions asked. Several company representatives openly lamented

Lou Casola Re-Elected III. Assn. President

• Continued from page 67

need for trained personnel. "It will not cost the operator a dime," Moran said.

World-Wide Distributor's Harold Schwartz offered to help provide machines and schematics needed to start the first class going through the school. The association voted to ask manufacturers to help with supplies for the school in Chicago, tentatively scheduled to open Jan. 15.

"Twenty-one weeks at a coin machine trade school is comparable to three years apprenticeship with a firm," Moran said. He will oversee the setting up of a school here.

The next ICMOA meeting will be in Springfield, Ill., early in 1967.

the "free-loading" of records by operators touring the booths.

Feeling among the companies was mixed about returning next year. Sol Handwerker, MGM Records national promotion manager, labeled the company's exhibit as strictly a gesture of good will. "No business is generated directly from the show, but indirectly by words of mouth, by good feeling toward the company as a result of the contest we ran in our booth and the new sampler package we are offering, we hope to increase sales of MGM records to jukebox operators."

Mort Hoffman, of Epic, said the company will return next year. However, Capitol Records is not sure. "We'd give away 20,000 records if it meant something," said a company representative, "but the operators don't seem to care."

Said Jack Kirby, of Monument: "It is very doubtful that we will be back next year. I don't see how we can justify the cost without gaining anything from the convention." He added that he doubts whether more than 10 per cent of all the records given away will be used for anything else beside home entertainment.

Affluent Society

• Continued from page 71

tistics, according to sociologist Mack, having a strong bearing on the vending industry's future.

"Back in 1926, if you were an unskilled worker, you were very much like most of the people you lived among. High paid, professionals and technicians were in the minority. Today, the low paid, unskilled fellow is the rare one. And, the vast majority of modern Americans have enough discretionary income to permit them to enjoy the conveniences and luxury of the type of goods and services you NAMA members make available."

McGuire Elected

• Continued from page 71

are: Alex Kramer, Interstate United Corp., Lincolnwood, Ill.; A. F. Diederich, National Vendors, St. Louis; Fred W. Conrad, Rouge Valley Vending Service, Inc., Medford, Ore.; Robert D. Flickinger, Automatic Equipment Corp., Buffalo, N. Y.; Charles H. Glueck, the Charles Corp., Warrensville Heights, Ohio.

DAVID ROSEN inc



BOOTH 32 was the scene of much busy activity as David Rosen, Inc. introduced the Italian built Cinejukebox with decorative assistance from Miss Cinejukebox, Lacy Jones. Several executives from Innocenti, the Italian makers of the 2-in-1 record and film machine were in attendance. Standing 6 feet with a width of 2.6 feet and depth of 3 feet, screen that swings in any direction, selector panel accommodating 120 title strips, capacity for 200 records and 40 films, the machine was heralded as a "250 Plus." The 250 figure reflecting the 40 films plus 200 records but additionally, nine color slides are available for commercial announcements and a special "color dance" selection is keyed to many dance record combinations. Machine is adaptable to any make jukebox and wallbox, has solid state amplifier, 1 to 9 credits for a single coin, has National Rejectors' mechanism accepting all coins and adaptability for a dollar bill acceptor.

Tolisano Is Elected MOA President

• Continued from page 67

wood, S. D., was elected sergeant at arms.

Vice-Presidents

Returned as vice-presidents were Albert S. Denver, Brooklyn; Frank R. Fabiano, Buchanan, Mich.; James K. Hutzler, Martinsburg, W. Va.; Henry Leywer, Oakland, Calif.; Les Montooth, Peoria, Ill.; A. L. Ptacek Jr., Manhattan, Kan., and Harlan Wingrave, Emporia, Kan. Newly elected vice-presidents are Thomas Greco, Glasco, N. Y.; Russell Mawdsley, Holyoke, Mass., and Ted Nichols, Fremont, Neb.

The following board members, whose terms expired with the convention, were returned to the board until 1969: William Blatt, Miami; Paul M. Brown, Ontario; K. A. Cormney, Lexington, Ky.; Maynard Hopkins, Galion, Ohio; Max Hurvich, Birmingham, Ala.; Carl Pavesi, White Plains, N. Y.; Ralph Ridgeway, Springfield, Mass.; C. G. Silla, Oakland, Calif.; Leon Taksen, Harrisburg, Pa., and Charles W. Tashima, Oahu, Hawaii.

Elected to the board, with terms expiring in 1969, were Robert Rooney, Baton Rouge, La.; Fred Collins, Greenville, S. C.; John Rowell, Birmingham, Ala.; Richard Lumpkin, Ashland, Va.; Arnold Jost, Milwaukee; Orma Johnson, Rock Island, Ill.; Joseph Levine, Philadelphia; A. M. Fleishman, Fayetteville, N. C.; William Hurlinger, Delphos, Ohio; Samuel R. Keys, Denver, and Robert O. Walker, Helena, Mont.

BALT. DISTRIB GIVES GAMES TO HOSPITAL

BALTIMORE — Arnold A. Kaminkow of General Vending Sales Corp. here suggests that more coin machine distributors might consider donating used equipment to veterans and children's hospitals.

"We have made it a practice to donate used unsalable equipment to veterans' and children's hospitals and," said Kaminkow, "we feel that the public image of our industry could be further enhanced if other distributors considered similar contributions."

Kaminkow recently received a letter from the Veterans Administration here which read in part, "On behalf of the director and the hospitalized veterans, please accept our sincere thanks for repairing the bowling shuffleboard. It is one of their favorite games."

Badger Assn.

• Continued from page 72

that purchases of amusement games parts are exempt from state sales taxes.

"Wisconsin's sales tax," Glass said, "is selective in nature. Unless an item is specifically covered in the law, it is exempt. I was informed by the state tax man that this is the case with music equipment replacement parts."

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BALLY		
SHEBA, 2-PL.	CLASSIC	UNITED BALL BOWLERS
BIG DAY, 4-PL.	FROLIC	2500
2-IN-1, 2-PL.	7 STAR	275
MAD WORLD, 3-PL.	HOLIDAY	275
	TROPICS	310
	ALAMO	325
WILLIAMS		
BIG INNING		225
DOUBLE PLAY		335
CHICAGO COIN BOWLERS		
ALL STAR BASEBALL	KING	185
BIG LEAGUE BASEBALL	QUEEN	195
CHAMPION RIFLE RANGE	PRINCESS	200
	CONTINENTAL	295
	ROYAL CROWN	325
	GRAND PRIZE	395

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ALBUM REVIEWS



Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.



POP SPOTLIGHT

JE M'APPELE BARBRA

Barbra Streisand, Columbia CL 2547 (M); CS 9347 (S)

Streisand casts her spell again in this superb collection of "chansons." Her current single "Free Again" opens the album and "Ma Premiere Chanson," written by the artist with Eddy Marnay is a warm and compelling addition. Lush arrangements by Michel Legrand complete the spell, as Streisand weaves her way through "Autumn Leaves" and "What Now, My Love."

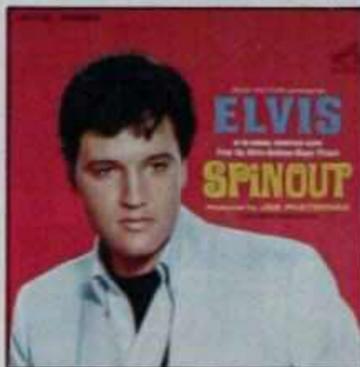


POP SPOTLIGHT

SPINOUT

Elvis Presley, RCA Victor LPM 3702 (M); LSP 3702 (S)

An Elvis Presley soundtrack album has guaranteed air play and sales, and this new one will follow the same path. The title song and "All That I Am" are currently riding the Hot 100 chart, and "Never Say Yes" and a 5-minute-plus version of "Tomorrow Is a Long Time" are standouts. Nine of the selections are from the film.

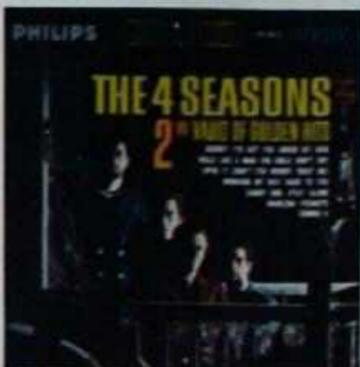


POP SPOTLIGHT

THE FOUR SEASONS 2ND VAULT OF GOLDEN HITS

Philips PHM 200-221 (M); PHS 600-221 (S)

With their first vault of golden hits still riding the LP charts, the boys have compiled a second volume which should have equal sales success. Many are their older hits including "Sherry," "Big Girls Don't Cry" and "Candy Girl." "Opus 17" and "I've Got You Under My Skin" complete outstanding package.

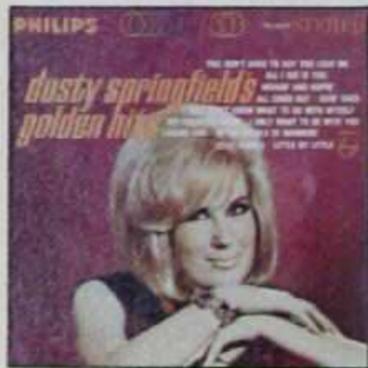
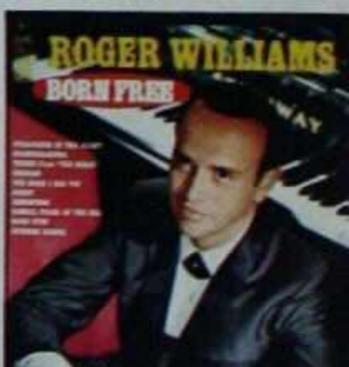


POP SPOTLIGHT

BORN FREE

Roger Williams, Kapp KL 15 (M); KS 3501 (S)

This top commercial package by the prolific pianist is a delightful adventure in listening. Williams' hit single "Born Free" is the main attraction and equal irresistible are fresh and exciting treatments of "Guantanamera," "Sunny" and "Cherish." The lush orchestral arrangements are beautifully complemented by an occasional vocal chorus.



POP SPOTLIGHT

DUSTY SPRINGFIELD'S GOLDEN HITS

Philips PHM 200-220 (M); PHS 600-220 (S)

With all of her singles under one cover, the British star has a sure-fire sales winner here. Spotlit are such greats as "Wishin' and Hopin'," "You Don't Have to Say You Love Me" and the recent "All I See is You." Well-planned sales blockbuster.

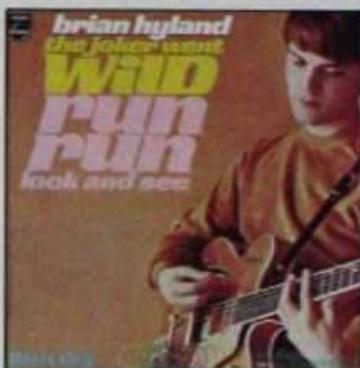


POP SPOTLIGHT

96 TEARS

? (Question Mark) & The Mysterians, Cameo C 2004 (M); CS 2004 (S)

The new group's smash hit single titles their debut album which should prove to be a blockbuster. The Mysterians penned all but one of the dozen selections, with "I Need Somebody" a good bet as their next single. "You're Telling Me Lies" and "Upside" also stand out. The solid, driving beat makes this a sure winner.

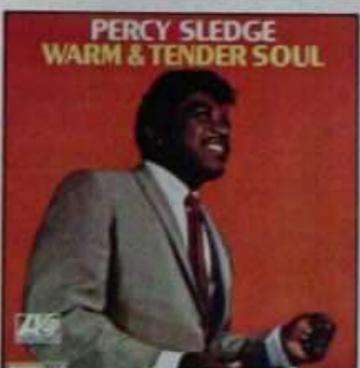


POP SPOTLIGHT

THE JOKER WENT WILD/RUN RUN/LOOK AND SEE

Brian Hyland, Philips 200-217 (M); PHS 600-217 (S)

With the spotlight on his two recent smash hit singles, "Joker Went Wild" and "Run, Run! Look and See," Hyland should have equal success with this top LP. Another success, "3,000 Miles," is included along with top versions of "Lavender Blue" and "Just Out of Reach."



POP SPOTLIGHT

WARM AND TENDER SOUL

Percy Sledge, Atlantic 8132 (M); 8132 SD (S)

An acknowledged master of soul, Sledge adds to his reputation with solid, emotion-filled readings in his second LP release, including his current chart single "It Tears Me Up" and his previous hit "Warm and Tender Love." This album should be a sales giant. His treatment of "Try a Little Tenderness" (including verse) is especially outstanding.



POP SPOTLIGHT

PSYCHOTIC REACTION

Count Five, Double Shot DS 1001 (M)

This hot package built around the quintet's big singles hit "Psychotic Reaction" loaded with sales potential. All the songs are new and many are outstanding. Including are "Peace of Mind," "Out the Street" and a clever "They're Gonna Get You." A winning album by a winning group.

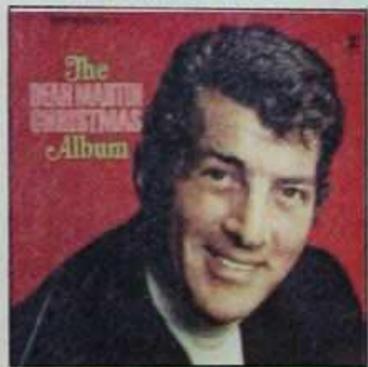


CHRISTMAS SPOTLIGHT

THE DEAN MARTIN CHRISTMAS ALBUM

Reprise R 6222 (M); RS 6222 (S)

Dean Martin retains his relaxed approach with such pop Christmas standards as "White Christmas," "I'll Be Home for Christmas" and "Winter Wonderland." It's a happy album, and Martin's enthusiasm for his material comes through.

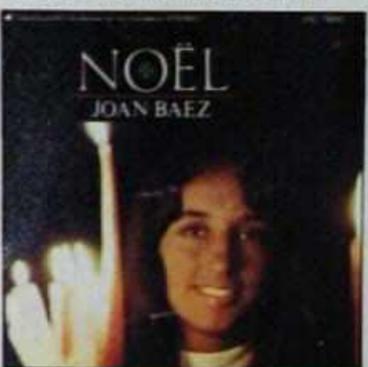


CHRISTMAS SPOTLIGHT

NOËL

Joan Baez, Vanguard VRS 9230 (M); VSD 79230 (S)

The exceptional folkster brings her own magic and charm to a dozen well-chosen pieces of Christmas music and the result should prove a sales giant. From the opening "O Come, O Come, Emanuel" to the closing "Silent Night," Miss Baez is at her best as she warmly performs with the reverence that the material demands.



CHRISTMAS SPOTLIGHT

MERRY FROM LENA

Lena Horne, United Artists UAL 3546 (M); UAS 6546 (S)

Christmas, Lena style, is a happy, swinging holiday mood loaded with programming and sales potential. Her version of "Jingle Bells" rings the bell, and she is equally at home with her tender rendition of "Little Drummer Boy" and "Silent Night." Should prove one of the top holiday sellers.

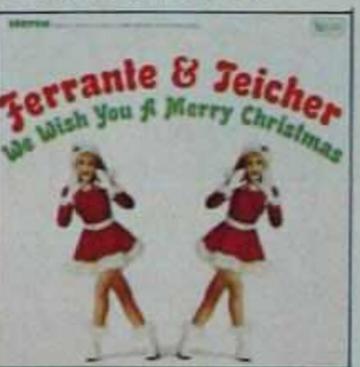


CHRISTMAS SPOTLIGHT

WE WISH YOU A MERRY CHRISTMAS

Ferrante & Teicher, United Artists UAL 3536 (M); UAS 6536 (S)

Ferrante & Teicher have a smash seller in this collection of Christmas music. They reach a peak performance stride in their delineation of the Yule melodies destined to be heard over and over again. The piano work is continually crisp.

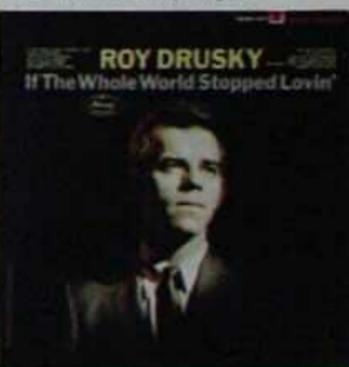


COUNTRY SPOTLIGHT

IF THE WHOLE WORLD STOPPED LOVIN'

Roy Drusky, Mercury M 21097 (M); SR 61097 (S)

The whole world will love Roy Drusky's newest LP—"If the Whole World Stopped Lovin'" which is linked by the single the same name. Single is getting heavy air-play and could boost sales, though Drusky is a steady seller regardless. does a fine job on "Almost Persuaded" and "The Tip of My Fingers."

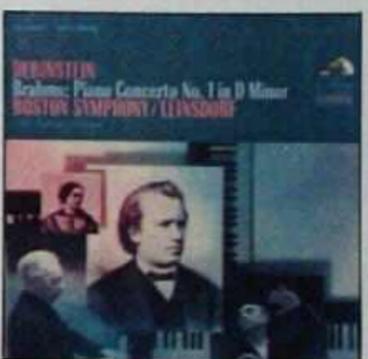


COUNTRY SPOTLIGHT

WELCOME TO MUSIC CITY U. S. A.

Various Artists, Columbia CL 2590 (M); CS 9390 (S)

This album will be highly welcomed by country fans—it features tunes tied in on Columbia Records' annual show for deejays in Nashville at the WSM celebration, by various artists, with country artist Carl Smith doing the introduction. Artists include Marty Robbins, the Hardin Trio, Johnny Cash.

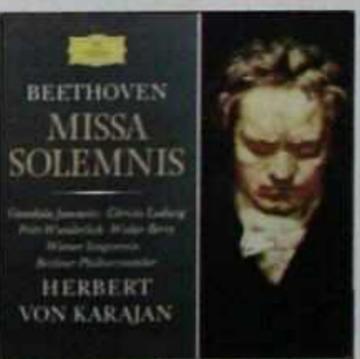


CLASSICAL SPOTLIGHT

BRAHMS: PIANO CONCERTO NO. 1 IN D MINOR

Artur Schnabel/Boston Symphony (Leinsdorf), RCA Victor LM 2917 (M); LSC 2917 (S)

Two virtuosos show their brilliance here in an elegant, positively beautiful reading of this warhorse. Rubinstein's playing is delicate, persuasive and always dynamic. Leinsdorf's baton ranges deep in color. There's a grandeur throughout that will not be easily matched.



CLASSICAL SPOTLIGHT

BEETHOVEN: MISSA SOLEMNIS (2 LP's)

Various Artists/Berlin Philharmonic (Karajan), Deutsche Grammophon LPM 39 208/9 (M); 139 208/9 (S)

Beethoven's monumental work is performed movingly under Herbert von Karajan's expert direction. Star soloists are Gundula Janowitz, Christa Ludwig, Fritz Wunderlich and Walter Berry, contribute immeasurably.



CLASSICAL SPOTLIGHT

OPERA GALA

Various Artists, Angel 36361 (M); S 36361 (S)

A varied collection with wide appeal is this group of familiar operatic ensembles. Among the many stars on this disk are Callas, Freni, De los Angeles, Schwarzkopf, Gedda, Wunderlich, Tagliavini, Alva, Christoff, Ludwig and Simoneau.



JAZZ SPOTLIGHT

NEW MANN AT NEWPORT

Herbie Mann, Atlantic 1471 (M)

There should be no question now about Herbie Mann's popularity at Newport. He made his points earlier with "Standing Ovation at Newport" and now he's reaffirming them with follow-up package. Such top sidemen as Jimmy Owens, Joe Orange, Jack Hitchcock, Reggie Workman and Carlos Valdes help him lock it up.