Age of Innovation Ahead for Industries

By MILDRED HALL

WASHINGTON—Innovation is the key word for 1967 and the coming decade, in the recording and distribution of music, and in the whole technology of electronic transmission of audio and video. Warning comes down from the highest government and industry sources to be ready for a decade of startling changes in a space and computer era.

The entire broadcast structure, biggest promotional force for music-based industries, faces drastic overhaul. FCC spokesmen have warned that American TV could be moved to save spectrum space; a second, nationwide, satellite-connected commercial TV service in educational and cultural programming is promised; traditional broadcast stations could be bypassed by satellite-to-home transmission or by cable interconnection, or even by laser beam, in the future. Definitely predicted is two-way audio-video service to households on a new multi-channel cable that can be run in like ordinary telephone line. Already in the experimental stage, the magic cable could bring every homeholder services.

Project 3 and ITCC in Pact

NEW YORK—International Tape Cartridge Corp. last week grabbed exclusive 4 and 8-track Cartridge rights to Enoch Light’s Project 3 on a long term basis. The contract also gives ITCC non-exclusive reel-to-reel rights to the Light line.

The contract was signed by:

(Continued on page 14)

'Brutal' Battle Flares for Premium Record Business

By PAUL ACKERMAN and CLAUDE HALL

NEW YORK—The field of premium records—and the allied area of special recorded products such as audio-visual, religious and educational records—has become "brutally competitive" and the year 1967 is likely to see even more action in this little-publicized area of the disk business. According to the Harry Fox Library, publishers' agent and trustee, "the field is a big one and the majors are the chief factors in it." To many labels, the premium field also has the attraction of being one of the few areas of the record industry where there is no credit risk whatever. Stanley Arnold, head of Stanley Arnold and Associates, Inc., consultants who have been very important in developing the premium business, states, "The first essential for success is a client with courage, imagination and determination."

His clients include Goldstar, Standard Oil of New Jersey, National Cash Register, American Tobacco United Air Lines and some 30 others. His firm is an "idea factory" for these giant corporations. He has been instrumental in Goodyear’s use of premium records as a traffic builder and mover of Goodyear products.

Racusin Will Set Up A Publishing Branch

By MIKE GROSS

NEW YORK—One of Norman Racusin’s first moves as vice-president and general manager of RCA Victor will be to establish a music publishing subsidiary. Racusin said, "We have positive plans to move into music publishing." Victor’s interest in a music publishing subsidiary was reported exclusively in Billboard last year.

In the other areas of the recording company operation, Racusin said that there would be no significant company operation. Racusin said that there would be no significant changes in the way we’ve been doing things. There had been a continuity of management policies.

U.K. Faces Marketing Facelifting

By GRAEME ANDREWS

LONDON—The year end leaves the British record market with several vital developments under way which could radically alter the pattern of the entire industry here during 1967.

Principal factors which will affect business during the next year are the future pattern of recording in this country, the role to be played by American record companies in the British market, the possible spread of rock jukeboxes, the position of budget price albums following the first full year of trading by two major new budget lines.

If the government effectively outlaw all pirate broadcasts as it has pledged, the major companies say they expect an increase in sales of singles. But the trade wants to know how soon the government will bring alternative radio services into operation and how they will affect sales, particularly of the mushrooming independent labels who have benefited from pirate exposure.

The government’s proposed format for a new radio service will be published this week, but it will be several months before proposals could be passed through Parliament and a new service established.

Year-End Charts . . . Pages 34-35

THE SOUND OF YOUNG AMERICA®

MOTOWN RECORD CORP.

Before beginning his annual world tour, Santa Cruz stopped to enjoy his favorite island paradise on New Stanley Stores Showcase Phonograph. While in Chicago, he promised everyone at Seeburg he would personally deliver holiday greetings to their friends everywhere, along with best wishes for a pleasantly prosperous New Year.

(Advertisement)
IT'S RIGHT NOW!

AL HIRT

"MUSIC TO WATCH GIRLS BY"

c/w "His Girl" #9060

The tune is comin' on strong from coast to coast so get with the action right now!

RCA VICTOR

(The most trusted name in sound)
Market Going Strong

George R. Marek has long been an artistic force in the record industry. Now that he's stepping down as general manager of RCA Victor, the industry is stepping out of the record business entirely. Even though he is approaching the "normal retirement age," as the RCA press release puts it, Marek is still a vital force in the industry, particularly in the area of education and promotion.

Through the years, Marek has made noteworthy contributions to the recording arts, especially in the fields of Broadway musicals and opera, where he'll continue to function as a stabilizing force in the industry, as well. RCA Victor and the entire artistic community will benefit by his continual presence.

EDITORIAL

Project 3 Names Metro as Distrib

NEW YORK—Project 3, the recently created country-music agency, will be handled by a joint venture of Eddy Light and Deeke Records. The agency will be operated as a subsidiary of Metro, the company&amp;#39;s parent.

Col. &amp;apos;S 4 in 1 B&amp;apos;way Display

NEW YORK—Col. "C&amp;apos;way has announced that it will be the first to use a new type of display featuring four windows. The display will be used in the store to promote various records.

United Artists Parley For Distrib Jan. 6-8

MIAMI BEACH—Distributors from the United Artists Records division will meet with the company&amp;#39;s executives at the Doral Hotel here Jan. 6-8 to discuss sales plans for 1968.

Tree Maps Worldwide Roots

NASHVILLE—Jack Stapp, president of Tree Records, outlined plans for major, worldwide expansion of his firm&amp;#39;s publishing activities.

FCC Examiner Swings Along With Miller Bid for Station

WASHINGTON—An FCC examiner sang along with Mitch Miller&amp;#39;s "Viva Las Vegas," recently that would favor Mitch&amp;#39;s application for a UHF (Ch. 50) station in New York. The examiner was Theodore Granik, former broadcast commissioner and producer of "I Love You, Charlie Brown," a local radio program.

Executive Turntable

Norman Racusin has been named division vice-president and general manager of RCA Victor. (See separate story.) Mr. Racusin, assistant to the company&amp;#39;s president for seven years, is moving from the sale of special center will and will be joined by J. John Reuther of the company&amp;#39;s marketing department.

Decca&amp;#39;s Gabler to Be Saluted at Luncheon

NEW YORK—Plans for what is likely to be one of the music industrys most impressive luncheons—A Salute to Milt Gabler—are being crystallized now. The Decca veteran and industry leader will be honored Jan. 20 at a special luncheon at the Hotel St. Regis, which will be preceded by his 55th anniversary with the label.

A committee heading details includes Johnny Marks, Charlie Tolliver, Tommy Vano, Bobo Cline, Chubby Gold- field, Al Brackman, Sonny Burke, Dick Volkert, and Jack Rudolph. Paul Orland, Eddie Volpini and Sy Oliver will have their own special groups.

Gabler, internationally known history, served as record ceo at the store in 1935 and as the founder of the noted Commodore Record Shop, legendary center of jazz activity in the 1920s and early 1930s. The Commodore was also an international mail-order as well as domestic business, leading to the formation of the Commodore label, which was a key factor in popularizing jazz that era. In 1941 Decca&amp;#39;s Jack Kapp persuaded Gabler to join the company as his associate; and in a short period Gabler was producing records with such names as Bing Crosby, Billie Holiday, the Mills Brothers, Fred Warner and Ella Fitzgerald.

Gabler has been an integral part of the music business for nearly four decades, in which time he has recorded virtually every musical category, foreign, rhythm and blues, jazz, pop, religious, children's. He has made such gold record breakthroughs as "The Gipper" (Louis Jordan); "Mambo," "Canary," "I&amp;apos;m a Fool to Care," "I&amp;apos;ve Got a Date with a Golden Earring," "I&amp;apos;ll Remember April," "Here's My Heart," "Goodnight Irene" (Gordon Jenkins and the Webs), and he has OECD Bird Told Me (Evelyn Knight); "Begin the Beguine" (Eddie Heywood) and more.

Gabler, one of the founders of NARAS and a member of A&R, has also discovered and helped launch the careers of dozens of artists, such as the Ames Brothers, Bobbie Darin, Sammie Davis Jr., Bert Kaempfert and others.

Luncheon will be at an cost of $12 per person, drinks and gratuities included.
For Americans It's Music, Music
And More Music, Says BMI Report

NEW YORK — Music is on a continuous upswing in America. According to "Concert Music USA 1967," Americans are attending more live musical events, playing more instruments, buying more recordings and providing young people with more musical education than ever before.

The report is the 13th annual survey issued by Broadcast Music, Inc.

The survey points out that Americans attended 4,777 performances of 2,955 works given by 732 opera-producing groups. Using statistics compiled by the American Music Conference, the story of music education is highlighted by reports of 65,500 musical groups — orchestra, bands and "stage" bands — in schools across the country. The figure does not include the numerous, often, folk and chamber music groups found in many schools, or the many combos formed by young people on their own initiative.

The 492 orchestras reporting their 1965-66 programs performed by 571 20th-century composers out of the 783 whose works were played. A total of 6,260 performances of 20th-century works was given by these groups, and three times as many 20th-century composers were performed by these orchestras, with their works providing one-third of all performances.

The survey also noted that during 1965, Americans spent $598,000,000 on LP's, with concerts and operas being the second largest item, at about 15 per cent of that amount. About 39,300 Americans were among the largest audiences for their leisure time to making music. In 1936, there were only 14,300 amateur musicians and 19 million as recently as 1950. In 1945, Americans spent about $900 million on instruments, accessories and sheet music.

The piano, with 22,700,000 players, is still the favorite instrument, but is leading in American music Conference Figures. Guitarists rank second, with 2.5 million players. Rounding out the top 10 favorite instruments were the violin (3,100,000), brass instruments (3,500,000), "C" melody flute (2,200), electric stringed instruments (2,000), accordion (1,400), drums and tambourines (1,000 each) and recorder (750,000).

Music ranked second only to reading among the country's leisure activities. One out of every 4.5,003 persons, four years old or more, played an instrument or received musical instruction. Almost all elementary and secondary schools in the country provided music for musical instruction.

Significant in the musical background of the most prosperous group of the community. Of 1,385 symphony orchestras; the vast majority, 6.5,013, were made up of community groups. Almost 9,000,000. Americans, in these orchestras were amateur.

The survey also noted that with more than 242,000,000 radio sets in operation, the average adult listened about 16 hours per week, with slightly more than 52 hours per week to radio programming, of which roughly 80 per cent comes from records.

The Disney empire included Buena Vista Records for pop and Disneyland Records for film-materials to two music publishing firms, Walt Disney Music and Wonderland Music.

HOLLYWOOD — Walt Disney, one of the entertainment industry's most innovative producers, died Thursday (15). Death came at the age of 65 at St. Mary's hospital, where he was undergoing a post-operative check-up following surgery.

Disney built a $100 million, 70-acre theme park and studio on producing wholesome family entertainment, and remained in those pursuits, with his son Richard, after his father's passing. His career was launched in 1923 when he and his brother, Roy, opened an animated cartoon studio.

Disney's genius for innovation left a lasting mark on the record-industry music. He was the first film producer to recognize the importance of song and records in film exploitation.

He made a major contribution to the development of the soundtrack in music-and-motion picture sound with the release of "Fantasia" in 1940, to facilitate multiple-channel recording and reproduction, and with the "It's a Small World" project, engineered and perfected "pan-pot" which is still in use today by motion picture studios in stereo soundtrack recordings.

"Fantasia" was responsible for giving serious music popular appreciation. Music was always an important feature in Disney films and provided his music publishing firms with many top composers and lyricists. "Onil success in the visual, the first evidence in "Snow White and the Seven Dwarfs," which provided music for his first "motion picture story," and his live action "Davy Crockett," feature was responsible for the success of "Pirates," which is his most recent major production, "Sleepy Hollow," which grossed more than $50,000,000, introduced "Supercalifragilisticexpialidocious" as a n "A Little Bit of Sugar.

"Hardy-Worthit" Push on by C-P

NEW YORK — Cameo-Parkway Records is putting a major push on for its "Hardy-Worthit Report," a comedy album. The label is preparing a national magazine and newspaper advertising campaign on a cooperative basis with distributors and retailers.

Neil Bogart, C-P Records' manager, added that the label is "spending some key money. Special display material has already been mailed to newspapers, and a promotion tour is planned for the album east.

Sacramento represents the Hardy-Worthit Players, is planning a national college tour and television appearances. Some 400 albums and press kits have been mailed to newspaper, magazine and television reviewers and reporters and the publicity obtained on the album.

"Music in the Watch Girls By" The Columbia Record is by Les and Larry Eggert, the Victor selected by Al Hirt, and the DynOvoice record by Bill Crew Generation, Composer is Nat Ramin.

3 Firms Wax Pepsi-Cola Tune

NEW YORK — The Pepsi-Cola commercial, "Girl Girl-Watchers Watch Drink the Pepsi-Cola With One Calorie," has been released as a single by Columbia Records, Dynamic Voice and RCA Victor. The title in all three cases is the same tunes.

The Disney empire included Buena Vista Records for pop and Disneyland Records for film materials to two music publishing firms, Walt Disney Music and Wonderland Music.
Chips off the new block.

(3 singles getting a meaty slice of the album action.)

The Pozo-Seco Singers
I Can Make It With You

Featuring:
Look What You've Done
I Can Make It With You, Baby
If I Were a Carpenter
Almost Persuaded
Ribbon of Darkness

The Spirit of '67
Paul Revere & the Raiders

Including:
Hungry
The Great Airplane Strike
Good Thing
Louise
Arabian Nights

Sugar & Spice
The Cryan' Shames

Sugar and Spice
Wanna Meet You
We Could Be Happy
High Wave / Hey Joe
and more

Where the action is. On COLUMBIA RECORDS
Goodyear's '15,000,000 Club

President's Associates, Inc., formed to serve the public by bringing the Group's products and services to American ears, has recently proclaimed its 15,000,000th member. Robert Brennan, who has been involved in the Group's promotion of records for the past six years, has sold approximately 15,000,000 dollars worth of records at $1.00 each. From coast to coast, in every state, he has been hailed as a meteoric rise to fame, and is now being referred to as "the man who made the million dollar record".

In this age of mass production, the success of Mr. Brennan's operation is a matter of record. He has dealt with such high powered companies as RCA, Columbia, and other major labels, and has been able to turn out a product that exceeds expectations. His sales figures, however, are not the only measure of his success. He has also gained a reputation for fairness and honesty in his dealings, and has become a trusted name in the music industry.

Mr. Brennan attributes his success to the Group's unique approach to promotion. "We believe in the value of good music," he says, "and we believe in treating our customers fairly. That's why we've been able to build such a loyal following."

Mr. Brennan's operation is a shining example of how a small company can compete with the giants of the recording industry. With his own label, "Baja Records," he has been able to release a series of successful albums, including the recent "Decca's Brennan" which has sold over a million copies.

Mr. Brennan's success is a testament to the power of good promotion and fair dealing. As he continues to grow, he will undoubtedly be a force to be reckoned with in the music industry.
After one year of intense research and experimentation

ENOCH LIGHT

PRESENTS

Project 3

Enoch Light has led the way in stereo sound recording from the beginning. Now, after a year of research, he takes us the next step to total sound! A new sound, never before achieved on records that completely involves the listener in a unique emotional experience in musical communication. The first PROJECT 3 albums are at dealers now. Listen!

Tony Mottola / GUITAR

HEART & SOUL
Tony Mottola / GUITAR

THE RENAISSANCE QUARTET
Top Hits... C.1400-1635 A.D.

THE KISSIN' COUSINS SING
With Lew Davies & His Orchestra

SPANISH STRINGS
Enoch Light & The Light Brigade

Also available in 4 track tape and 8 track cartridge

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Racusin to Set Up Publishing Wind for Openers as New V.P. of Victor

Continued from page 1

while George R. March was vice-president and general manager and Racusin was vice-president and operating manager. "There is no present plan to reduce operations, but the company will continue along the same lines. There are no present plans to shuffle up operations manager post vacated by Racusin by his promotion.

Other Plans

In his new position, Racusin also plans to continue his activity in the air field stressing the importance of artists and producing performing talent is still the touchstone of the business and the main force of the business," he said.

In addition to air, Racusin will supervise the activities of the marketing, manufacturing, research and development, record club, administration, finance and personnel departments.

Racusin also mentioned that the company's business has never been better and in addition to having its three pressing plants going at full time, they've gone to overflow pressing plants to keep up with the orders. In the area of the stereophonic cartridge Racusin said, "We are meeting our objectives in this field and the demand is growing at a healthy pace."

The appointment of Racusin was made by Charles M. Odo- ri, president. Group executive vice-president, who pointed out that March will reach the normal retirement age of 65 in July, 1967. March will remain a vice-president and will continue in his position as head of the company's sales and marketing. Racusin, who is 46 years old, served in the Army from 1943 until 1946, and was a captain. He joined RCA in 1946 as a field representative of the Record Division and by 1956 was named Controller. In 1959 he was named a vice-president and general manager of RCA Victor Domestic, serving as Director of Budget, Planning and Accounting for the NBC-TV network.

In January, 1959, he became Director of Sales for the NBC TV network, and in December of that year, he rejoined the Record Division as operations manager. A month later, he was appointed vice-president and general manager of the RCA Victor Division. For the past three years, he has been chairman of the Executive Committee of the Record Industry Association of America and is married with his wife and three children.

March joined RCA Victor in 1956 as Manager of Artists and Repertoire, and in 1958 he became a background musician as well as a writer and record executive. In 1957, he was appointed vice-president and general manager of the RCA Victor Division. He has several books published and for the last year his biography of Richard Strauss will be published.

2 'Seasons' Sue

NEW YORK—Two of the Four Season's, Robert Gandolfo and Nick Massi, have filed a $60 million action in the Supreme Court against Premier Albums and Coronet Records Corp. for alleged use of their name and likenesses on an album without permission of the defendants called "At the Hop."

The quartet was formed in 1960, when the group employed a plant, in 1962, without written or oral consent, the defendants used the names and likenesses of the group in an album recorded by the Four Lovers, which did not include Gandolfo.

Gloryland Bows

KEARNY, N.J.—Connoisseur Records is launching a gospel album, Gloryland Records, next month with a collection of right L.P.s. Artists in the first issue are Ron Blackwood and the Blackwood Brothers, Briefs Brothers, Georgians Quartet, Little Jimmy Dean, and Bill Cibney. Soul Searchers, Troubleaires and Senators Quartet.

FCC Examiner Swings Along With Miller Bid for Station

Continued from page 3

but the Washington UHF-originated programs. After Washington shows, these, too, will be available for distribution to other users and TV stations.

Miller told the FCC examiner he has "no intention of devoting time for daily supervision" of the station. He has no experience with Miller musical shows, including a personally hosted "Evening program," and "Young America Plays and Sings" weekly five to ten minutes in night time period after-

FCC's examiner says it would have to okay the examiner's decision before the former Columbia Records label could go on air.

Motown's Musical Education Makes Four Tops Classy Act

NEW YORK—Four leading groups of the Black music industry" shared the fruits of a Grover Washington, Jr., had his first exposure to the downtown jazz and soul craze. His first job was to play the drums in a group called "The Bottoms." After playing in several groups, he formed his own group called "The Tenby," which later became "The Four Tops."

The group was formed in 1957 by Renaldo "Obie" Brown, Otis Williams, Lawrence Payton, and Joe Morello. The group was named after a popular Detroit nightclub. They had a great deal of success in Detroit, but it was not until the group moved to New York City, where they were discovered by the legendary producer Berry Gordy III, that they really began to make a name for themselves. With Gordy's guidance, the group developed a unique style of music that would become known as the "soul sound." The group's music was characterized by its smooth, harmonious vocals and catchy rhythms, and it quickly became popular among audiences of all ages.

The Four Tops' success was due in part to the exceptional talent of its members. Each member of the group was a skilled musician in his own right, and their collective musical abilities allowed them to create a sound that was both innovative and versatile. Moreover, the group's insistence on high-quality production values ensured that their music was both musically satisfying and visually appealing.

One of the most significant aspects of the Four Tops' music was its ability to reflect the diverse experiences and aspirations of African-American life in the 1960s and 1970s. The group's songs often addressed issues of race, inequality, and social justice, and they were credited with helping to bridge the gap between the music world and the wider society. In this way, the Four Tops became more than just a musical group—they became a cultural force, a symbol of the power and potential of Black art and culture.

In conclusion, the Four Tops' success as a musical education group is a testament to the power of art to transform lives and communities. Through their music, they were able to inspire and empower their fans, and their legacy continues to inspire new generations of artists and activists. Their music remains a timeless reminder of the enduring strength and resilience of the African-American community, and it continues to provide hope and inspiration to people around the world.

Tim Rose Getting Strong Col. Pitch

NEW YORK—Columbia Records is launching a promotion campaign for singer Tim Rose, whose "I'm Going To Be Strong" single has just been released. The campaign will be launched in the West Coast, where Rose is currently appearing, and will include in-store displays, in-store visits and exposure to print media. Special information mailers have been sent to the John Lennon, the Beatles, and the Rolling Stones, among other acts. The promotion will continue through the spring, and will be coordinated by David Robinson, director of promotion.

'Teller' on W-P

NEW YORK — The Hard Times recording of "Fortune Teller" on World-Pacific Records, not Audition as incorrectly reported last week. The disk was a regional breakout in St. Louis.
THE RE-ORDER OF THE DAY IS
THE BLUES PROJECT:
PROJECTIONS

FT/FTS-3008

with Atlanta • Boston • Cleveland • Hartford • Miami • New York • Chicago • Minneapolis • St. Louis • Los Angeles • San Francisco and Philadelphia all coming back for seconds.

A great group goes POP—beyond our wildest projections.
Electronics to Spin Trade into an Innovation Orbit

**Continued from page 1**

including stereo music, videophone, pay TV, shopping and billing, and even some facsimile services. Consumer "utility" services, pools, linked nationwide by microwave, could fill the prophecy of a nationwide sales and distribution center for the American record industry.

**Clear Tones**

Treasury Secretary Robert Fosler sees the American consumer demanding ever more diverse, individualized, convenient and compact services in product and equipment. This trend is already sharply clear in the recording and home entertainment industries. The secretary predicts a trillion-dollar economy in 10 years, with average income per family reaching $10,000 a year and $17 billion will be spent on entertainment, education and services than on basic necessities.

Phenomenal variants in the field of audio-visual transmission, recording and playback, have been promised by communications experts and electronic engineers. Recording at home for convenient playback will be as simplified as the oven time and automatic turnover in the kitchen.

The Federal Communications Commission, having barely rigged controls for the brand-new and proliferating CATV service, is now wrestling with policies of ownership and access for a domestic satellite system. It will mean free networking for educational TV programming designed to rival commercial networks for nighttime audiences. Demands for pieces of broadcast spectrum space are reaching crisis proportions, coming from the military, space projects, government, industry and specialized services.

Congress has been made astutely aware even during the past year that the revolutionary space and electronic technological developments have leaped far beyond present legislative fences. Revision is no longer a choice but a necessity in copyright and communication law.

Many changes in the copyright revision now under way grew out of innovations and new developments in copyright-based industries. The new community antenna TV service had to have a section on "secondary transmissions" especially put into the bill to take care of CATV pick-up of copyrighted material from TV stations. Global satellite broadcasting may require further revising of the copyright revision. Language in the proposed new copyright law is being felt, particularly broad to accommodate the inevitable new and unpredictable developments in recording, transmitting and using music, by the private consumer and by the commercial users.

**Touchy Question**

The touchy question of performance money for records played over the air could be fired up by new developments. Unprecedented global transmission of records and other copyrighted program materials by satellite is awakening new interest in the so-called "Neighboring Rights" that would protect record broadcasts and talent performances.

The copyright office and the House Copyright Subcommittee which hammered out the revision bill that will come before Senate hearings in this 90th Congress had hoped the exclusive issue of performance royalty for records would not revive and possibly cause delay in passage of the whole revision bill.

Broadcasters have consistently fought the idea of paying a secondary performance royalty on records either domestically by law, or on an international copyright treaty basis. The U. S. has never endorsed any so-called Neighboring Rights agreement for mutual protection of performances, broadcast and records—even through an escape clause would permit exemption from the royalty on records played by radio stations.

Copyright owners, represented by publishers and music licensees, are also dead set against any further distribution of the performance royalty pie. But the Copyright Subcommitteee was clearly impressed during hearings by an eloquent plea for royalty rights in recordings with creative artistry by Alan Livingston, president of Capitol Records.

**Both Agree**

Both the Copyright Office and the Subcommittee spokesmen have said it is necessary for record owners to get their recordings to protection from duplication, but the future may very possibly take the next step into performance rights in an increasingly sound-oriented world.

The musicians' union has officially declared it intends to continue its battle fororce or "force" music for musicians in recordings. Re-elected AFM president Herman Kenin said they would fight for some of that "broadcast mana that comes from the skies." The musicians have looked hard at the radio networks, at the cost of $792 million to build in 1965 and the record retail gross estimated at about $789 million for that year.

There is another angle to the performance situation on records. Rumors persist that if the legislators insist on retaining the revision bill's proposed balance in mechanical ceiling to 2½ cents per tune and the 15 cents per minute of play as against the 3½-cent record manufacturer now pay—the musicians might renew demand for performance rights to offset increased costs.

**A Third Force**

A third force acting on this issue is the possibility of a spread global satellite reception in the near future. At national neighboring rights conferences, there were predictions that American broadcasters could better get performance protection by joining international agreements—to protect them from programming from piracy possible with satellite transmissions covering whole continents.

Broadcasters, it is said, would understandably still urge dumping of exemption in the matter of records played over the air, but the global developments could put a cracker in the traditional limitation of royalty to the original copyright owner of the material transmitted.

In the music industries, biggest copyright battle will be over the record royalty rates, and the new compulsory licensing arrangement for those jukebox operators who do not want to negotiate with music licensors.

The Music Operators of America, spokesmen for the jukebox industry, will again argue for their own proposed to pay 2 cents additional mechanical royalty on records in lieu of performance royalty. They are opposed to the statutory automatic licensing provisions too costly.

The House Copyright Subcommittee report said outright repeal of the traditional performance right on radio and jukebox music would be too much of a jolt to that industry. The congressman found that the MCA proposal would bring copyright owners $1 million a year. Further, an average of $4.60 per box annually. They felt this was too low, and the estimated ceiling of $19 per year, whether transcended by world status, with a possible total of $9,216,000 a year in royalty would be too much.

The use of a compulsory licensing approach in three aspects of the revision bill—the traditional licensing for records, the jukebox provisions, and in some areas of CATV service—reflects the burgeoning new use of copyrighted materials by the enormous public demand. The compulsory licensing approach for music rights is Step One to balance rights of creator and user while protecting right of the public from the need to pay excessive fees.

The public demand for the best of the performing arts, as the Ford Founation of $792 million for its bestest-backer, has just announced its $10 million grant to the CBS National Education Television—the programming arm of a national network program series. With rainbows of new, multi-purpose, multi-channel, multi-address opening up, some of the other issues seem to have faded—like the heartbreakingly illimitative issue of rack distribution—and the problem of club distribution of outside labels which hangs fire at the Federal Trade Commission.

Many record dealers hoped for some comeback in club deals, the FTC's complaint against the Columbia Record Club for allegedly tending to monopolize LP sales. But the long silence which has followed Hearns' Examiners' lengthy exoriation of that and other Club practices in October 1964, has encouraged the other clubs to resist the proposed group of labels for distribution. All of which presents a full comeback to terminate if at this late date the FPC were to decide against their hearing examiner.

A study in contrasts, too, was the FTC's restraint in its closed-door investigation of alleged payola payoffs: the West Coast by record promoter Al Honkey. It was a far cry from the despair hoots of the 1960s. When Dick Clark had a New York City FPC in 1969 and the country rocked to big quiz and pop scandals that were on a wide scale. Typical of the commission's current insistence on containing payola to individual
The original hit single fresh from the very top of the British charts!
The Spencer Davis Group
“Gimme Some Lovin’”
UA 50108
TAPE CARTRIDGE

Ampex Illinois Duping Plant to Go Automated, Plans 3d Bank

By RAY BRACK

ELK GROVE, III.—A third, 10-track tape CARtridge plant that is now under construction will be among those currently duplicating stereo tape CARtridges at the Ampex plant here. And the en-
tire operation, according to production manager W. J. Everett, will be automated.

A tour of the Ampex car-
tridge-tape duplicating facility, which flanks the larger six-track open-reel duplicating installa-
tion, reveals that a lot of girls are working by hand.

"You can't do much of this with machines," Everett said. Though, the Ampex duplica-
tion line is a lot like, in early stages of mass-produc-
ction development, Everett in-
sists that it is producing tape cartridges of highest quality.

The Ampex line will dupli-
cate running cartridges through 100 percent mechanical tests along with constant audiometric spot checks," Everett said. In addition, the technicians and distributors are optically aligned and tested every day to prevent cross-
talk.

It is an oddity that Ampex Stereo Tapes, like many other duplicating operations, are still on a list for delivery of slaves from the Ampex plant at Colorado Springs.

At the heart of the Ampex Stereo Tape testing procedure is a torture machine, resembling the pigeon hole wall at a rural postoffice, in which the girls will test tape cartridges for a three-cyle run-
through at seven times normal speed.

As one watches a standing, a tortoise-sized test drive is pressed into the face of one of the testing personnel. "Best to catch a fault here," said Everett, "rather than having to rework it for us." Because of this torture test, we have no return problems.

Ampex is also proud of the cartridge "production line" itself. They are the brainchild of Lev Cashfield, youngfield field distri-
bution manager.

"This packing box," Cashfield pointed out, "costs twice as much as the normal box. It has a bottom, side and top."

Ampex is about to start a program for educating dealers about tape cartridges. They will start a monthly newsletter for dealers and those interested.

The Ampex marketing expert sees the distribution of tape cartridges as coming from two di-
tional channels. "After the fat is over," and that shouldn't be too long, "we will have picked up a lot of new types of distribution," says Cashfield, and the cartridge business to return to the reel-to-reel dealers in the long run. You cannot merchant-
die cartridges like film or blus. Either the new accounts will learn music or they'll get out.

Cashfield also said that many of the Mushroom谁es below battle between the record, photo and auto accessories de-
partment for the privilege of selling tape cartridges.

Releases by Music Tape

CHICAGO — Music Tapes, Inc. has released 20 new 4-
track CARtridges and 11 3M CARtridges (for the Reverse tape changer) encompassing product on 11 labels. Four track re-
leases follow:

World Pacific: "Michel," Bud Shank; "A Taste of Tequila," Marichi Brass; "Spanish On-

All product carries a $7.95 suggested price, with the exclusion of the five Imperial packages and the four releases on Music Tapes which are priced at $5.95.

Aura Sonic Pact

RUNNEMEDE, N. J.—Aura Sonic Corp. has signed a long-
term exclusive contract with Chandler Electronics of Sao Paulo, Brazil. The initial 4 and 8-
track cartridge release will in-
clude "60 Years of Carnival in Rio," "The Fabulous Poly and His Guitar," a cartridge of gaucho music, Chander's top-
titles, and a Brazilian disco-
tion cartridge of the cele-
bearing release of four James Brown 4 and 8-track cartridges. A second cartridge is being prepared.

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

3d Store for Mobile Stereo

CLEVELAND — Charles J. Lombardo, president of Mobile Stereo of Cleveland, has announced the opening of the third store in the 16 months old.

The fast-growing organi-
sation is the Craig Panorama dis-
tributor for Ohio and Western Pennsylvania and a charter member of the Mobile Stereo Cartridge Association, head-
quartered in Chicago.

Before entering the music business, Lombardo managed the family-owned Cleveland Drive-In Theater and Cloverleaf Speedway in the Cleveland area.

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

Duplicating for Stereo and Mono NoreloCassette

DUNBBINS ELECTRONICS INC.

1335 S. Sterling Ave., Copiague, N. Y., 11726

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NOW YOU CAN IMPORT CAR STEREOS DIRECTLY FROM JAPAN

10 Models to Choose From

-3 different-3 Tracks
-5 different-4 Tracks
-2 different & 8 Compatible

Available with your brand or
without brand

Between shipments you may
draw from your warehouse.

CALIFORNIA

AUTO RADIO, INC.

12220 So., Woodruff Ave.
Downey, Calif. 90241
Phone: 213-295-9637
Cable: Callard

DECEMBER 24, 1966, BILLBOARD.

AR's Huge Order for Japanese Equipment

Melrose, Mass.—Automatic Radio has placed a multi-
million dollar order for tape CARtridges with several manufacturers in Japan. According to David Houseman, president of Automatic Radio, Houseman revealed this upon his return from Japan where he left a letter of credit for $3,500,000 to cover equip-
ment orders.

According to Houseman, Automatic Radio today is "well positioned to be a major distributor for excel-
dios for the aftermarket field.

Philips Reports Solid Sales Action in Musiccassettes

Hamburg—Philips reports strong demand for its music cassettes. Hans Hincz, Philips' new business manager, said that the cassettes are selling so well that Philips has been able to withdraw advertising for them. Nevertheless,Unfortunately, however, that Germany

still has two cassette systems—Philips and Grundig. He said a single system would help to boost sales of cassettes.

Tapes manufactured by Philips and Grundig are not compatible, and this fact has acted as a drag on sales. Both players may be hooked into the car radio or played independ-
dently from flashlight cell battery.

In West Germany, music is available on the Philips cassettes from Philips, Araden, Westtag, and Mercury, Metronome, Polydor, and Polygram. Philips recently started producing and selling its tape player in the U. S. under the Norelo name. The Philips and Grundig players also have microcassettes and can be used to record from empty cassettes.

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DECEMBER 24, 1966, BILLBOARD.
KINKS: DEAD END STREET
0540
THE NEW SINGLES CHART IMPERATIVE
FROM reprise®
Executive Turntable

* Continued from page 3

manager for Liberty Records, general manager for Audio Fidelity Records, and album merchandising manager for Colpix Records. He is director for Tape Recording and Audio Times magazine, which has been associated with Sid Bernstein in several entertainment projects.

Mike Shepard has joined Monument Records as West Coast promotion man. He reports to Bob Summers, national sales manager. Shepard was formerly with Warner Bros. Records in a similar capacity.

Harry Garfield, vice-president of MCA Music, takes over new duties as head of creative entertainment. He will be in charge of music for Universal Pictures and Universal Television. Joe Gershon, Universal Pictures music supervisor, and Stanley Wilcox, Universal TV's music supervisor, will both report to Garfield. Garfield will also keep liaison with MCA's music record and phonograph subsidiaries to insure publication and release of film and television scores. He will work with MCA's record companies—Decca, Coral, Brunswick and UNI.

Ralph Stein is leaving Connoisseur Records, where he's been director of creative product for three years, for Golden Records, where he's in charge of a&k. Stein previously was an audio producer for Keel Manufacturing, the producing company for Pickwick International, where he developed the Hilltop, Design, Cricket and Component lines. Before that he was an arranger for Louis Prima for seven years and also arranged for Benny Goodman, Giselle McKenzie, Boris Karloff, Joseph Cotton and William Bendix. He also did some arranging for MGM.

Richard Attison has been appointed manager of sales and promotion of the Eastern division for 342 Records here. Attison will report to Nick Albarano, Epic's national field sales manager. Attison was salesman and later branch manager in Memphis and Atlanta during his six years and a half years with Capitol Records. Most recently, he was general manager for Gate City Records in Georgia.

Joe Tarasi, who resigned as engineering department chief of Cameco/Parkway Records in 1964 to become an audio consultant, has returned to C/P and his old post. While he was a consultant, he designed and constructed custom audio systems and had among his clients the CBS-TV Jerry Blavat show, the Tony Bennett tent concerts, Basin Street East and many industrial firms.

Clyde Bakkemo is Warner Bros. Los Angeles promotion man, replacing Mike Shepard, now with Monument. Bakkemo was formerly with Liberty in a similar slot.

Ed Wright, program director of r&b-formatted WABO, Cleveland, has become general manager of Mint Records, the r&b record line of Liberty Records. He has resigned his radio position and will join the record label after New Year's.

Electronics to Spin Trade Into Orbit

* Continued from page 10

locations was its recent decision to let Collwor-Colletti's Los Angeles station KPWB off with a verbal speaking for laxity in preventing payola practices among its disc jockeys. The commission permitted transfer of the station to new ownership by Westinghouse Broadcasting as being in the larger public interest.

Still—some old stories never die. At the end of the year, Justice Department decided not to黾v BML of its broadcasters' stockholders, but only set some limits on its non-licensing activities and contractual relations with its clients. ASCAP has tried both legislative and court routes to diversify rival of the broadcast con-

Project 3 and ITCC in Pact

* Continued from page 1

Project 3 president Enoch Light and ITCC president, Larry Finley, Light's identity with spectacular sound and stereo recordings as developed during his Grand Award and Command Records days, made his newly launched Project 3 line one of the most sought after by tape cartridge fans. According to terms of the contract, ITCC's exclusive rights to Project 3 is for U.S. distribution only. Project 3's joint operation of Singer Sewing Machine Co., and Light, becomes the latest in a series of labels secured on an exclusive basis by the Finley firm. According to Finley, cartridge versions of Project 3 product will hit the music stores early in January. After initial cartridge release, Finley said ITCC will have Project 342 tape in three cartridges on a day-to-day basis with their LP counterparts.

Borg-Warner Pitch on Unit

LOS ANGELES—Borg-Warner has launched the sale of its Boss 8-track CARTRIDGE player in 320 Southern California stores. The unit is supplied to the market ranging from the May Co. chain to radio-TV and auto accessory stores.

The unit is installed below the dash board with accompanying hang-up speakers. The sales representation includes Palm Springs, Bakersfield and Santa Maria, offering the company major sales representation. Borg-Warner is advertising the product and its sales outlets in the sports-finance section of local papers.

NEW! NEW! NEW! FROM MUNTZ STEREO PAK!

JOIN THE EASTERN SWING TO 4 TRACK

Wally's Launching Campaign On "Muntz Mad Mini" Player

Wally's one of the major tape cartridge centers in the area, has launched a campaign to promote the "Muntz Mad Mini" 3-3/4-inch tape type player. Steve Wally, manager of Wally's tape library, said that 40 of the $19.95 unit had been sold in the three weeks since the first had made it available.

Wally said the new Muntz unit tape cartridge feasible for a mass audience. The firm is installing them with two speakers at the total price of $49.95, but "we are thinking of dropping the price just to get in the market." The reason behind this move would be to sell more of the two-inch $11.99 MiniPack cartridges and in the in the Muntz unit. Each customer for the unit is buying five to six cartridges and Wally felt he would be buying at the rate of one per week for parts.

Wally's been advertising the unit in local newspapers, in the local press, and radio and television spots. The sales area includes Palm Springs, Bakersfield and Santa Maria, offering the company major sales representation. Borg-Warner is advertising the product and its sales outlets in the sports-finance section of local papers.

39.95
Superb Car Stereo

79.95
For Home or Office with Self Contained Amplifier (Speakers Optional)

MUNTZ STEREO PAK INC.
2215 CLEMSMORE VARIETY MALL
(213) 388-5000

NEW YORK—Wally's one of the major tape cartridge centers in the area, has launched a campaign to promote the "Muntz Mad Mini" 3-3/4-inch tape type player. Steve Wally, manager of Wally's tape library, said that 40 of the $19.95 unit had been sold in the three weeks since the first had made it available.

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"The general 4-track picture is much rosier than 8-track," Wally said. "We're selling stocks 12,000 8-track cartridges 70,000 4-track cartridges.


DECEMBER 24, 1966, BILLBOARD
The whole country's drinking in this catchy melody... and this is the one to watch!

'MUSIC TO WATCH GIRLS BY'

by Les and Larry Elgart

An effervescent single bubbling out of this sparkling new album, now shipping. Wire your orders today.

Where the Elgart excitement takes in every generation. On COLUMBIA RECORDS.
**Spotlight Singles**

**TOP 20**


- **Senator Bobby — Wild Thing** (Prod. & C&D Prod. (Writer: Taylor) (Blackwood, BMI) — In the "political-recording-race," this hilarious parody of the Troggs' "Wild Thing" is bound to hit all funny bones hard and with sales impact. Flip: "Wild Thing" (Blackwood, BMI). Parkway 127

- **The Shangri-Las — The Sweet Sounds of Summer** (Prod. (Writer: Martine) (Unart, BMI) — Making their debut on Mercury, the girls have a winner with this unusual material reminiscent of their "Remember (Walking in the Sand)."

- **Billy Strange & the Challengers — Me Lord** (Writer: Monato) (Almo, ASCAP) — Dressed up in a new, happy, old-time arrangement, this Billy Strange entry could be just the one to put bottom-hitting and the tune right up the Hot 100 chart. A juke box must. Flip: "What If I Should Miss" (Rimalete-Neil, BMI).


**TOP 60**

- **Dave Clark Five — I've Got to Have a Reason** (Prod. Dave Clark) (Writers: Clark-Davidson) (Bransin, BMI) — Solid rock number, good teen lyric and powerful vocal should fast surpass their "Nineteen Days" on the Hot 100. Flip: "Good Time Woman" (Bransin, BMI).

- **Marlene Dietrich — This World of Ours** (Writers: Debut - Colpet - Harrison) (Northern, ASCAP) — Exceptional performances of a well-timed inspirational ballad will garner much radio play and sales. Flip: "Candles Glowing" (Northern, ASCAP). Deca 32076

- **Vikki Carr — Until Today** (Prod. Dick Peart) (Writers: Brand-Nassau) (Churchill, BMI) — The beautiful Oscar Brand-Paul Nassau ballad from the B'way musical "A Joyful Noise" has all the ingredients for a giant hit via this strong vocal reading and lush Marty Paich arrangement. Flip: "Now I Know the Feeling" (Buddy, BMI). Liberty 55937

- **Gordon Lightfoot — Go Go Round** (Prod. John Court) (Writer: Lightfoot) (Wilmack, ASCAP) — Smooth vocal performance and well-done lyric make this interesting and commercial Lightfoot rhythm composition a hot chart contender. Flip: "I'll Be Alright" (Wilmack, ASCAP). United Artists 50114

**Chart**

**Spotlight Predicted to reach the Hot 100 Chart**

- **Frank Drake — Say Hello Before You Say Goodbye** (Columbia 42920)
- **The Lyric — My Own True Story** (Columbia 42936)
- **Nobody’s Children — Peace Meets Conflict** (Friedman, BMI)
- **Terry Randazzo — Love Me True** (Mott, BMI)
- **The Goo Goo Dolls — She’s Got a Habit** (Atlantic, ASCAP)
- **The Frontmen — Nothing to Go On** (Kashin, ASCAP)
- **Johnny Mercer — Be Beautiful Ballad** (Warner, BMI)
- **Kai Winding — Dancin’ With the Right Girl** (Verve, BMI)
- **Van McCoy — Pudgy My Love** (Vogue, BMI)
- **Mongo Santamaría — Mango’s Boogaloo** (Mango, BMI)
- **Bobby Rush — Black Betty** (Atlantic, ASCAP)

**Country Spotlights**

**TOP 10**

- **Nat Stuckey — Oh Woman** (Writer: Stuckey) (Stuckey, BMI) — A definite topper for "Sweet Thang" is this clever original novelty performed to perfection by Stuckey. Flip: "On the Other Hand" (So-Ma-Stuckey, BMI).

- **Cherly Thompsson — Top Twenty** (Prod. Bud Dants) (Writer: Fuller) (Four Star, BMI) — The catchy rhythm number has all the ingredients for a giant hit that will establish a fine new performer much in the vein of the late Patty Cline. Good material penned by Jerry Fuller. Flip: "Walk to Wall Heartaches" (Northern, ASCAP).

- **B. C. (Brad) Smith — Creep** (Writer: SESAC) (Brown, BMI) — A rhythm pattern that should count a country chart topper. Catchy Gibson material well performed. Flip: "Two Arms Full of Lonely" (Yonah, BMI).

**Chart**

**Predicted to reach the Hot Country Singles Chart**

- **Sweeth Macdonald — Oh Man** (Columbia 42966)
- **Two Pretties — Funky** (Randy West, BMI) — A mover from start to finish. Easy beat backs infectious vocal workout that should fit in both pop and r&b markets. Flip: "Love You Say" (Asdary, BMI). Check 1160

**R&B Spotlights**

**TOP 10**

- **Sugar Pie DeSanto — Go Go Power** (Prod. Davis & Caston) (Writers: DeSanto-Demell (Chevi, BMI) — Good Timin’ (Prod. Davis & Caston) (Writers: DeSanto-Demell (Chevi, BMI) — Top side is an exciting rouser with groovy beat. A discothèque winner. Flip is an equally powerful chart contender. Waiting blues, solid beat and good lyric content.

- **Roy Thompson — Sookie Sookie** (Prod. Louis J. Adessa) (Writers: Cooper-Coevar (Costilone-East, BMI) — A mover from start to finish. Easy beat backs infectious vocal workout that should fit in both pop and r&b markets. Flip: "Love You Say" (Asdary, BMI).

**Chart**

**Predicted to reach the R&B Singles Chart**

- **Metta Collins — Matching and Walking** (Charly, BMI) — Cherie 1973
- **Kings Crown — Something on Your Mind** (Mitchell, BMI) — Eti 1977
- **Carroll DeSantis — Let It Go** (You Found Me in Love) (ASCAP) — Don't Love Me (Sonny, BMI) — A mover from start to finish. Easy beat backs infectious vocal workout that should fit in both pop and r&b markets. Flip: "Love You Say" (Asdary, BMI).

**Decca 32066**

- **Billy Criss — Craddock—There Ought to Be A Law** (Writer: Glass) (Produce, SESAC) — A rhythm pattern that should count a country chart topper. Catchy Gibson material well performed. Flip: "Two Arms Full of Lonely" (Yonah, BMI).

**Chart**

1415

**December 24, 1966, Billboard**
FOR RECORD COMPANIES AND MUSIC PUBLISHERS THROUGHOUT THE WORLD

A unique monthly record and news service designed to inform record companies and publishing firms throughout the world of new music record product emanating from Italy which is judged to have the greatest potential for appeal and acceptance in all of the world’s principal record markets.

RSI Italiano will provide member subscribers in each market with sample copies of the best new Italian releases each month, a confidential newsletter covering copyright and licensing information for each selection, and an English translation of all lyrics.

DECEMBER SELECTIONS

Here are the ten new Italian singles judged the best of the past month’s releases in Italy.

READY FOR AIR SHIPMENT IN JANUARY

TO RSI ITALIANO SUBSCRIBERS IN ALL PARTS OF THE WORLD

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<thead>
<tr>
<th>Record Co.</th>
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<td>Mondo in Mi 7</td>
<td>The World in E 7th</td>
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<td>CGD</td>
<td>Caterina Caselli</td>
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<td>A Hundred Days</td>
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<td>RCA</td>
<td>Gianni Morandi</td>
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<tr>
<td>Ariston</td>
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<td>Rifi</td>
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<td>La Voce</td>
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<tr>
<td>CGD</td>
<td>Riccardo Del Turco</td>
<td>Figlio Unico</td>
<td>The Only Child</td>
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RSI ITALIANO

165 West 46th Street
New York, New York, U.S.A., 10036

PLEASE ENTER MY CHARTER SUBSCRIPTION FOR THE RSI ITALIANO MONTHLY AIR SERVICE.

My check (or International Money Order) in the amount of $ is enclosed.

ANNUAL SUBSCRIPTION RATE

FOR: 12 monthly air shipments of ten single records per month, a confidential newsletter and lyric translations in English.

$200. PER YEAR SHIPPED AIR TO ANY PART OF THE WORLD

PAYMENT MUST ACCOMPANY ORDER

Unused portion of your subscription payment will be refunded upon request if you are not completely satisfied.

SHIP TO:
Company ____________________________
Attention of: ________________________
Street Address _______________________
City _____________________________
State/Province _____________________
U.S. Zip Code __________ Country ______

Nature of Business __________________
Music and Lyrics by Johnny Marks

The Hit TV Musical Spectacular, starring the voice of BURL IVES, presented by General Electric. Fourth Annual Showing 1967.

RUDOLPH THE RED-NOSED REINDEER

Original Sound Track on Decca Records

47,000,000 Record Seller

Over 350 Versions

20 New Releases including Ferrante & Teicher, Henry Mancini, Percy Faith, Pat Boone, Lena Horne, Wayne Newton, Del Reeves, Arthur Treacher, Jimmy Roselli, George Feyer, Ramsey Lewis, etc.

From the Background Score—Reprise

FRANK SINATRA

AND FRED WARING

I HEARD THE BELLS ON CHRISTMAS DAY

Kate Smith, Bing Crosby, Harry Belafonte, Eddy Arnold, Burl Ives, Bert Kaempfert, Fred Waring, Chet Atkins, Dick Liebert, Carilton Bells (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rhine, Johnny Raye, Living Voices (Camden), Decca Concert Orch., etc.

BRENDA LEE

Sings the International Perennial Hit

ROCKIN' AROUND THE CHRISTMAS TREE

(Decca Records)

BURL IVES

Sings his Perennial Hit from the Rudolph Show

A HOLLY JOLLY CHRISTMAS

(Decca Records)

A GREAT NEW HIT


THE HARRY SIMEONE CHORALE

sings

ANYONE CAN MOVE A MOUNTAIN

b/w

Ballad of Smokey the Bear

(Decca Records)

ST. NICHOLAS MUSIC, INC.

1619 Broadway, New York 19, N. Y.
THE WHOLE COUNTRY'S TAKING TO
I CAN'T TAKE IT NO LONGER

b/w You Can Hear a Tear Drop
the selling new single by
HANK WILLIAMS, JR.
No. 1 in England
TOM JONES
Green, Green Grass Of Home
45-40009

No. 2 in England
VAL DOONICAN
What Would I Be
45-50008
THE CONTEST OF THE CENTURY "GROW BAJA GROW"

THESE MEN A

FIRST PLACE

GERRY HOFF
C&C Distributing Co.

SECOND PLACE

JOE LIPTAK
Tell Music Distributors, Inc.

& THESE MEN A

CHARLES ATKINS
Summit Distributors, Inc.

JOSEPH BEIDERMANN
Universal Record Distributing Corp.

JOHN P. BENNETT
Southern Record Distributors, Inc.

FRANK BERMAN
Trinity Record Distributors

FLOYD (RED) BIGGS
Southern Record Distributors, Inc.

WRIGHT L. BORDELON
Big State Distributing Corp.

BOB FINEZIO
Universal Record Distributing Corp.

GENE FLORES **
Big State Distributing Corp.

ARTHUR GELLES
Schwartz Brothers, Inc.

JACK GOODMAN
Davis Sales

EDWARD GRYES
Ages Martin Record Sales, Inc.

BOB HANKINS
Merit Music Distributors, Inc.

PETE LIGEROS
Billins Distributing Co.

KEN MARRS **
Big State Distributing Corp.

JAY MARSHALL **
Big State Distributing Corp.

DOUG MARTIN **
Big State Distributing Corp.

GEORGE MORTON
Summit Distributors, Inc.

RALPH PARSONS
C&C Distributing Co.

*PRIZES AWARDED BY AN IMPARTIAL PANEL OF NATIONALLY KNOWN GROWTH EXPERTS: ULYSSES S. GRANT, THE SMITH BROTHERS, MONTY WOODLEY, A. RAPUNZEL.
THE FIRST ANNUAL MOUSTACHE GROWING CONTEST*

RE WINNERS!

THIRD PLACE

JOE STANZIONE
Campus Record Distributing Corp.

FOURTH PLACE

AL CHOTIN
Record Merchandisers, Inc.

WINNERS TOO!

ED BROACHURST
Big State Distributing Corp.

BILL BURKE
Big State Distributing Corp.

DONALD EDWARD DAVIS
Record Merchandising Co., Inc.

JAMES DAVIS
Universal Record Distributing Corp.

BUDDY DEE
Universal Record Distributing Corp.

BILL EMERSON
Big State Distributing Corp.

JOHN GERARDI
Mutual Distributors, Inc.

JERRY JACOB
Schwartz Brothers, Inc.

JERRY JENKINS
Big State Distributing Corp.

SIDNEY KAYMAN
Record Merchandisers, Inc.

BURT LEVITT
Merit Music Distributors, Inc.

ROBERT LEWIS
Universal Record Distributing Corp.

JOE FERRY
Big State Distributing Corp.

GEORGE PIERSOON
Campus Record Distributing Corp.

TONY PUTNICK
Universal Record Distributing Corp.

JOHN S. ROGERS
Big State Distributing Corp.

ROY ROGERS
Big State Distributing Corp.

JOE SADD
F & F Enterprises, Inc.

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KLE, J. G. GYANT, CAROL DODA, LUTHER BURBANK, GYPSY BOOTS, HANK LONGFELLOW — BIG STATE DISTRIBUTING CORP. (DALLAS): MOST PARTICIPATING DISTRIBUTOR
NEW YORK—Norman W. Wisdom, British comic starr- ing in the Broadway musical, "Walking Happy," gives the musical theater in America the edge over its counterpart in England. Among the advan- tages in the U.S., Wisdom lists the larger money outlay for a musical production, the know- how of the directors, and the extra time allotted to rehearsals. "In England," he said, "the theater managers seldom go over $100,000 on production costs. When you compare this to the $400,000 to $600,000 that goes into a musical here, you can be sure there's going to be a difference in favor of the Broadway production." As for the American directors, he pointed out that they seemed far more proficient than those working in the British musical theater and this to him was a plus for the Broadway musical. "The extra little bit that makes the difference," he said, "is the point of rehearsal time. Wisdom said that "Walking Happy," his first broadway stint, had few weeks of rehearsal as compared to the four weeks the perform- ers get in England. "It's only one day a week," he said, "but it helps in getting the show roughly right." The original cast album of "Walking Happy," which was recorded by Capitol, is Wisdom's first recording experience here in England. He likes to call an album of the "romantic ballad" material he uses in his act in England to this album. According offers yet but doesn't discount the possibilities. Some of the songs are of his own composition and others come from the standard repertoire of American composers like Jerome Kern. His compositions are pub- lished in England as "Dave Toff." When Wisdom winds up his Broadway stint in "Walking Happy," he plans to return to making and releasing films. He feels the film comedies have been phen- omenally successful worldwide with the exception of the U. S. The album he's recording here on bad distribution and exploitation and so forth. In England, though, his films have always been among the top sellers of the year, and he's especially proud of the fact that he crossed the take of "Frocket, starch, orange," and is not too unhappy that he came out ahead financially. Wisdom had been including songs in his films until recently when it was decided that they didn't bring in too well in the dubbing necessary for release in foreign countries. This means his singing now to theater and TV work.

Maria Cole Looks to Future After Successful 'Test' Date

LOS ANGELES—Maria Cole has decided to launch an all-out campaign as a vocalist from the record label at the Flamingo Hotel in Las Vegas. Before opening her 10- date tour, Mrs. Cole said her return to the bistros circuit after eight years was an "amazing" ceremony since she was received. However, playing on the bill with comic Jack Carter, Mrs. Cole said she was grateful with the new look to her act and that she was now mulling several offers for cabaret dates somewhere, in Europe and South America. There were also rumors here of a TV guest shots tossed her way.

The Vegas date was Mrs. Cole's first major U. S. appearance since she decided a year ago to go back to singing. She was last heard on the ac- tivities going by the Sherwin Hilton in Australia to break in fact, played the La Fiesta Restaurant and Hotel on the Ed Sullivan show twice on the Ed Sullivan show and then on the TV show. Recently she gained a recording foothold by cutting an album by issuing Gordon Jenkins' arrangements.

Critical Point

It is the end of the Vegas date which was the most critical in the future of her come-back career. Mrs. Cole was a featured vocalist with Duke Ellington and Count Basie and her subsequent marriage to Nat Cole ended her own recording career. But she maintains she remained in show business to have been the wife of husband for 10 years, handling his business affairs Eight years ago she played a two-week engagement at Ciro's, the Sunset Strip night, then did dates occasionally, while watching her husband's career skyrocket.

An answer to the question, "What am I going to do with my life?" Cole responds, "I have always been interested in dance and music. Once you've been in show business, you don't really ever get away from it." She was also a featured soloist in the Louis Armstrong band with Vernon Dent, and has a voice that is "flattering"

Eckstine Gives Strong Showing

LAS VEGAS—The distinctive song styling of Billy Eck- stine has turned the Aladdin Hotel's Bagdad Theater into a very busy lounge. Eckstine, along with Las Vegas favorite, Red Fox, offer a strong musical show. Eckstine sings "What Now My Love," "Shadow of Your Smile," and then tosses in his biggest record selling songs, "If a Woman Hates a Man," and "Sin- tin' Doll." He also sings a couple of new tunes, "Impossible," and "Man of the World." Bobby Tucker, a long-time pianoist for Eckstine, guards the Hank Shanks orch- estra for the performance. Eckstine's voice and vocal version of Young Man With a Horn," and introduces his latest recording, "I'm Just a Lonely Man," on his new label, self on "Quiet Nights" and "How Insensitive." Fox clicks with the audience with his sharp comments on current events.

December 24, 1966, Billboard
ADVERTISING:
Another reason RCA Stereo 8 leads in 8-track cartridge tape

RCA Stereo 8 is the only company that has steadily supported you with a strong program of national advertising and consumer promotion. This—along with the greatest artists and largest selection of tapes—is why RCA Stereo 8 is the unrivalled pacesetter in cartridge tape.
Diamond's Attack on Mgrs. Draws a Letter From Levy

"Editor: I agree with part of Neil Diamond's theory that artists can do without managers. Most young, inexperienced artists are better off without a manager, unless the manager belongs to that select group of individuals who are experienced, creative, and whose major business is the management of talent."

"In the field of recording, there are very few managers capable of assisting their clients and having a rapport with the A&R men who produce their records."

"It is a blot on the profession of personal and/or business managers when an artist becomes involved with club owners, disk jockeys, A&R men, record companies, taxi drivers, etc., because these persons are not capable of directing a performer's career, as Mr. Diamond accurately states. They merely want to cash in on the proceeds if the artist suddenly becomes successful."

"Small record companies are guilty of tying up artists in all manner of contracts. I do not agree with this system, but I understand it. The small record company is in competition with the majors without having the great financial backing of the majors. If they do not have control of the artist above and beyond the recording field, they stand a very good chance of losing the artist to a major label after they have created hits and established the performer in the entertainment world, or, some individual establishes himself (or herself) so strongly with the artist that the recording company finds it can no longer control the production of the artist's records. (I might add this also happens with the majors. However, they are financially stable enough to withstand this type of interference.)"

"I disagree with Mr. Diamond that personal management is meaningful only after the artist has attained a degree of success. I feel it is both meaningful and helpful in the initial stages of an artist's career."

"However, I have found from experience that it is much better for a manager to take over after some degree of success has been attained, because I have found that the most ungrateful artists are those who attain success with the manager who helped them and directed them to this success."

"It is the nature of the beast. My advice to any artist is that there are very respectable, knowledgeable, and honest people in the business of artist personal management, and these can be found in the ranks of the Conference of Personal Managers East in New York City, and the Conference of Personal Managers West in Hollywood, California."

John Levy
President
John Levy Enterprises, Inc.

A FANTASTIC FOLLOW-UP TO "SWEET THANG"

NAT STUCKEY

SINGS

OH WOMAN c/w ON THE OTHER HAND

Paula 257

DJ's WRITE FOR SAMPLES

TALENT

Jazz Beat

By EJFOT TIEGEL

Willy Conover is taping more international jazz festivals for the State Department's Voice of America than ever before. The tall, balding host of the "Music USA" program carried by VOA, hopes to attend a jazz bash in Moscow for the VOA this month.

He has already recorded Iron Curtain musicians in Prague and Warsaw for later re-broadcast on the powerful shortwave service.

Now, with public acceptance growing for jazz behind the Iron Curtain, the VOA has been in the peculiar position of boosting and promoting the works and performances of these Communist musicians for world-wide audiences.

Conover feels the Communist nations have their own top jazz players who should be presented to the Jazz fraternity. "There are good and bad people all over the world. I don't have to argue politics. I'm more concerned with people within a system. It's not my bag to get involved in government system, that's another matter."

"I'm more concerned with whether a person's music is interesting and attractive. As a result, through the VOA, I have been able to diminish a certain measure of unnecessary suspicion between people."

This year alone, Conover and engineers attending the UN Radio and Television Conference in Vienna, the Newport and Monterey Festivals back home and the two recent Prague and Warsaw events last year, he also has been granted permission to record these two later events for the VOA.

Conover's system in obtaining tapes of these overseas festivals is to personally contact the State-run radio system and request a tape for the US. Government. "Persuasion to person," he said recently while in California, "is the only way to accomplish anything. The only thing I'm trying to accomplish where there are friendly people is to avoid conflict and find out what's good musicially."

Conover's fact with the officials in Prague in requesting a tape was that their Conservatory of Music had "unbelievable musicians and they should be heard on a wider basis." The 1965 Prague Festival as aired over the VOA offered Polish jazz musicians international exposure for the first time, compliments of the US. Government.

Musicians in Prague and Warsaw have an awareness of American styles through access to recordings and because of the "Music USA" program. The VOA's policy with Conover, who is a contract performer, not on staff, is that as long as the music meets high US. origin is not of importance.

Except for the very, very best American musicians, the best European players are as good as our musicians," Conover contends after hearing copies international samples.

"I heard more of Bill Evans and McCoy Tyner in European performances than I heard them in any US. performance. They are both very hot. The vintage style of the performing are not all together forgotten either. The Quartet of the Hot Club of Paris is based on the Hot Club of France which was a hot club in the twenties."

"More Communist governments are recognizing the music business as something jazz—they don't have to be ashamed of. They are adopting their own folk idioms to bring in new concepts to jazz in that Jun-Ko Prohaska, whose big band was molded after Count Basie is now using native Yugoslavian folk themes in his arrangements. According to Conover, John Lewis and the Modern Jazz Quartet and the Orchestra USA have recorded some of Prohaska's works, bringing jazz back across the Atlantic in a very friendly way.

Jazz Festival in Boston Jan. 20, 21

BOSTON—After a smash hit last January, the second jazz festival will be staged by the Boston Globe Jazz 20 and 21 at the Boston Auditorium in the Prudential Centre. George Wein will again produce the festival and some jazz artists already are booked. Among them are Dave Brubeck, Thelonious Monk, Erroll Garner, Clark Terry, J. J. Johnson, Ray Brown, Red Norvo, Conover's girls, Wee Willie, Max Roach and The Beatniks.

Tickets are $5.50, $4.50 and $3.50. A $15.50 general admission will be made for the two Saturday matinees. Masters of ceremonies will be the Rev. Norman O'Connor and Wein.
A Christmas gift for all America.

GALLANT MEN
Stories of the American Adventure
Told by
Senator Everett McKinley Dirksen

ST 2643

1,000,000 COPIES ON ORDER!

A great single, too. GALLANT MEN b/w The New Colossus 5805
KXYZ was a powerhouse, said the station began playing some Christmas records as "Sleep in Ken-Ton" by Columbia Records' Barbra Streisand and "A Little Christmas" by the New Christy Minstrels of Columbia Records on Thanksgiving Day. Play of these records was insignificant, however. The last week before the holidays, they said, "we'll play all Christmas tunes and a little heavily on the Christmas records that might be making it." Frank Maruca, program director of KBOX (formatted WKNR), said he'd been holding back on Christmas records until after Christmas. However, he said, they'd play all Christmas turns which would improve his programming. "This is strictly my opinion," he said, "but I think people who tried Christmas [music] in the past have taken it off the air because they didn't see it doing them any good."

**Shields Acting Head of NARA as Wright Opts Out**

**NEW YORK—**Del Shields, an air personality of WLIM-FM, New York, has become acting president of the National Association of Radio Announcers upon the resignation of Ed Wright. Wright, program director of WABO, Cleveland, has resigned as NARA president and as program director to become general manager of Mint Records by the first of the year in Los Angeles.

In his resignation statement, Wright said that he had been aware of his responsibilities as president of NARA and "this made the pain of making a job decision that much heavier. For certainly no one likes to leave a job undone. But with NARA, I'm happy to say that in executive responsibilities, I do."

Shields will hold down the executive position until the Louisville, Ky., convention comes around August at which time he will be named president of NARA. He will coordinate the programming for the convention.

**WCBS to Aim at Young Adults**

**NEW YORK—**Following the path being blazed now by the CBS-FM "Young Sound" syndicated radio package, WCBS here will aim its new programming concept at young adults. The 30,000-watt flagship station of the CBS network has been largely a "conversation" station, however. The difference is that WCBS will use personalities. WCBS-FM Stations executives have been talking with several major air personalities, trying to recruit them for the new format. Decisions are being told WCBS is going to be "like WNEW, only better." WNEW is New York's leading station in this pattern, attracting young adults and adults in programming. In this vein, WCBS a week or so ago attempted to hire four newsmen and one air personality—Dick Shepard, WCBS, however, met no success. WCBS has also talked to Bill Edwards at WGY, Sche-nectady, N. Y.; Clay Cole of WOR, New York; and reportedly to Jim Gebhard of Philadelphia, among others. The deejays, with the exception of Cole, are all experienced good music personalities. Like Monitor, Cole was learned, was under consideration for a weekend position. During the week, WCBS says its new format will feature programming similar to NBC's "Monitor" weekend program, but direct its appeal toward teens and young adults, including interviews with name pop record artists. The host or hosts chosen for this weekend setup will act as anchor men.

The possibility is that WCBS will lean heavier toward aiming their new format at young adults than WNEW and in this fashion create a whole new niche for itself. The "Monitor" type teen weekend programming would certainly affect the ratings on weekend of WMCA and WABC, the market's two Hot 100 format stations.

**WBBF Has Surveys Down to a Science**

Thus, the station's playlist reflects a certain balance among audiences; the other 65 per cent of the playlist is based on local records, and while said program director Jack Palvino, WBBF, has formulated daily from these elements.

To illustrate the effectiveness of this program, the station again captured Billboard's "Radio Survey" of record sales in the market. This year, the 1,000,000-, 24-hour operation, received 43 per cent of the votes of record dealers, distributors, one-stop operators, and local and national record company executives; last year, the station had received 83 per cent of the votes. The only deejays rated in the market for influencing single sales were all with WBBF and Nick Nickerson led the crew with 45 per cent of the votes; second was Jack Palvino with 23 per cent.

The guiding force behind the success of the station has been largely successful, was Bob Krie, formerly the general manager of the station when just purchased by Lynch Broadcasting of Detroit. The new general manager of the station will be John Sayer. Krie is returning to Charlotte to continue purchasing a radio station.

WBBF has been operating with an improved product, a system of selecting records for airplay, the deejays vote each week, returning the good ones to a listening audience.
Hitward Bound!
The Dave Clark Five and their latest single
“I’ve Got to Have a Reason” 5-30114

A lasting investment in listening.

www.americanradiohistory.com
WTRY Trying to Knock Off WPTP by Improving Staff

TROY, N. Y. — WTRY, the 5,000-watt Hot 100 format station serving the tri-city area of Albany, Troy and Schenectady, is launching a major drive this week to win back listeners from WPTP, its major competitor in the market, with staff improvements.

General manager Arthur H. Simmons of WTRY's Rochester office last week announced the acquisition of George Williams as music director and air personality. Williams has been a top-rated personality in the afternoon drive slot at WAKY in Louisville, Ky. He'll handle the afternoon chores at WTRY. Also new to the station is Mickey Martin, formerly program director of WQOS, Columbia, S. C. Jack King is being added to handle the all-night slot and former all-night disc jockey Jay Clark is taking over the noon-3 p.m. period. Doug Cole is serving as acting program director through March 1 when "work positions will be filled on a permanent basis."

"Based on our regular air personalities and the ones we've just added, we have the best station staff this has had in its history," Simmons said. The new personalities, he said, all have "proven ability" at capturing sizable audiences.

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WAGC - WPQC

WASHINGTON — WPQC, the 10,000-watt Hot 100 format powerhouse, has invited manipulation by a corporate executive to visit the station at any time, program director Warren Reed has announced.

"WPQC is the only radio station in greater Washington that invites manipulation by a corporate executive to visit the station at any time," Reed said. "Obviously, I am pleased with our general manager and go for our personal and promotion people," he said, adding that the station sees local personal appearances as often as twice a week.

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Radio Response Rating

ROCHESTER, N.Y., 4th Cycle
DECEMBER 24, 1966

Top Stations

<table>
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<th>Rank</th>
<th>Station</th>
<th>Call Letters</th>
<th>% of Total Points</th>
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<tr>
<td>1</td>
<td>WGGI</td>
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<td>25%</td>
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<tr>
<td>2</td>
<td>WCMF</td>
<td>CMF</td>
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<tr>
<td>4</td>
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Top Disk Jockeys

<table>
<thead>
<tr>
<th>Week</th>
<th>Disk Jockeys</th>
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<tbody>
<tr>
<td>1</td>
<td>Jack Filpino</td>
</tr>
<tr>
<td>2</td>
<td>Joe Deen</td>
</tr>
<tr>
<td>3</td>
<td>Larry White</td>
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<tr>
<td>4</td>
<td>Matt Ronald</td>
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</tbody>
</table>

Music Program, Dir., Prog., or Librarian

- Programming (or expressing new records)
  - Jack Filpino (Program Director, WGGI)
  - Nick Nickerson (Program Director, WRUR)
  - Larry White (WROC)

Top Jockeys (Pop Singing)

- By Time Slot

  Morning: Jack Filpino, WGGI
  Afternoon: Joe Deen, WROC
  Early Evening: Larry White, WROC
  Late Evening: Matt Ronald, WROC
  All Night: Matt Ronald, WROC

Top TV Bandstand Show

<table>
<thead>
<tr>
<th>Week</th>
<th>Show</th>
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Stations Decking Airplay With Christmas Song Holly  
* Continued from page 28 *

Thanksgiving Day. I feel there’s no Christmas record this year that people are clamoring to hear. Top 40 radio programs what people want to hear, but it seems like every year stations are playing less and less Christmas music.

"Little Undecided"  
George Brevor, the new program director of WMCA, New York, also said he wasn’t promoting any Christmas tunes and is using a “little uncles” about the matter. He said he’d probably wait until the end of the week to hit a couple of days before Christmas, then gradually work in more Christmas music at the end of the holidays.

"Christmas," he said, “is a hard time of the year to program and station.

Rudy Runnels, music director of WABC, the Washington Radio Corporation, said he would probably wait until the last week, starting with two or three shows if he had any. "It’s almost sacrilegious to play Christmas music in July," he said. "It’s rare; we don’t get new records that demand attention. He said the station gained listeners last year by limiting Christmas tunes to two or three hours of the whole Christmas.

These were rare Christmas records. "Everybody else plays the Christmas records anyway, and usually the same records. For us to be promoting would be violating our format. We lose a lot of listeners.

Program Hymns  
WJJD, Chicago’s country music program, launched Christmas country music on Dec. 1 and on Dec. 15 began programming hymns and traditional carols. Program director is Chris Lane. We had, New York station, began playing one Christmas hymn an hour Saturday (3) and last week stepped up the airplay of Christmas records to two an hour. The biggest project of the station, however, will be the taping of a live half-hour show starring Harry Belafonte which will be aired Christmas Day. Triangle, producer of a holiday marathon package called “30 Hours of Christmas," has lined up more than 135 stations nation-wide to carry Christmas music from 6 p.m. Christmas Eve through midnight of Christmas Day. The show, updated each year since it was launched in 1962, features more than 300 artists.

The Station Most Likely To Succeed  

VOX JOX  
* Continued from page 28 *

has left the station to become manager of Arizona Records Distributing Co., Phoenix.

Lockwood, air personality at WJZ, New York, appears as a guest on Christmas Day (12) on WOR-TV’s "Ben Franklin Show," a plug for his new "Jingle Bell Heart" country single.

Bert Covian, conference director of Urban America Inc., has joined the firm of Herman W. Land Associates as vice-president...

Barth Barke from WFLD, Chicago, is with WKXH, Providence, R.I., as program director...

Williamson, Pa., to WNAE and WRBM-M in Warren, Pa., "We program country music seven nights a week and have a lot of records, big or small," said Barth. "We all have Hawaiian Village’s Xmas show, Box 24, Warren, Pa. 16365.

Paul B. Leff, Box 113, Shermans, Hall, State U. College, Oneonta, N.Y., would like to know the whereabouts of these deskins: Ron Lee, Joey Reynolds, Bud Rollman, Don Cavanaugh, Lee Allen, and Charlie Brown.

Bob Staller is a new record librarian at WKYC, record company with good news or "hot" releases may call him at 7-81-4500 ext. 225.

Arthur M. Dorfman has been appointed to the new post of executive vice-president of Overseas Communications, which manages the 480 EHTV stations of the firm; he was business manager of WABC-TV, New York.

KIVH, Honolulu, air personalities Dave Hattaway and Kla-bi-kah were in New York last week in the Bay Area, "When we were there, even if it wasn’t radio, Ho, a Warner Bros.-Reprise Records artist, was being played on the Royal Box show; Kla-bi-kah, who also had the Hawaiian Village’s Tapa Room show, opened a three-night engagement at the Waldorf-Astoria’s Starlight Roof.

KNX-FM’s ‘Young Sound’ Brings Sounds of Praise  
By ELIOT LIEGEL

LOS ANGELES — There’s been enthusiastic comment for KNX-FM’s airing of the "Young Sound," the CBS syndicated up-tempo non-rock music feature.

KNX-FM plays the "Young Sound" programmed out of New York, from 6 p.m. to midnight Monday through Friday and for 18 hours on Saturday and Sunday. The morning and afternoon weekday hours are a simulcast of KNX-AM features including Rap’s and Funk’s wakeup show, Arthur Godfrey, Art Linkletter’s House Party and five-minute network features.

The "Young Sound" comes to KNX-FM on one-hour reel tapes. Currently there is no live programming interspersed with the "Young Sound," designed for the 20 to 35 age bracket audience. But there are provisions to include capsule newscasts in the future, Bruter said.

In addition to KNX-FM, other stations offering a different FM sound are KHOW-FM, which is entirely a cappella of non-rock hits and KMET-FM, the sister to KNX-FM, with its bright stereo music. KFAC-FM began its classical separation in January.

The Station Most Likely To Succeed  

WNNJ-TV Adds New Latin Show  
NEW YORK—WNNJ-TV, the UHF operation which recently moved from the Empire Building, launched another hour of Latin music variety show Saturday (10). The series “Puerto Rico” (Lo Mejor de Puerto Rico) is produced and directed by well-known performers, including Chico Avellano, released on United Artists Records in the U.S. and Lucea Benitez.

The first show featured guests like Rafael Hernandez, El Gran Combo, Julio Angel, Tito Lara and Los Sonet. The show is produced by Patricio Cordero in San Juan. WNNJ-TV bills itself as the “Television Showcase of the Latin World" being a music variety-program seven nights a week.

NARAS Again Inks Schlatter  
NEW YORK—George Schlatter Productions International has been signed for the fourth year in a row to produce “Best on Record,” the annual TV special spotlighting the grammy Awards. The National Academy of Recording Arts and Sciences is scheduled for March 3 on NBC-TV.

Executive producer is Ted Berkman. The show will be taped at the April dinners where the awards are presented in Nashville, New York, Chicago and Hollywood.

LARRY COHEN, national promotion director for Flame/Bayan Records, and Beta Distributors executives escort Australian Crippen S. Peter through WMCA studios. Standing, from left, Frank Costa of WMCA, Joe Senkowski of Beta, S. Peter, Joe Bogart and Ed Baer of WMCA. Kneeling: Matty Mathews of Beta, left, and Cohen.

WMCA IS, WITHOUT doubt, one of the most popular radio stations in America with record company promotion men and record artists; the station’s air personalities are always in heavy demand for entertainment events. Here’s a pictorial study, encompassing only a week or so, of just some of the WMCA action.

WBBF Science  
* Continued from page 28 *

the listening session are aired during the 3:6 p.m. voting session. "We try to make the program as scientific as possible even through this is an entertainment medium," said Pal- vino. "The records may not agree with the results of the voting personality, but we’re trying to work out just to prove that we do have a system." One of the records that popped up as a favorite of this voting, though, was the "Samba for a Mountain" on a Colgems record album.

Palvino felt very grateful to the Mondays for creating such excitement in the music-record industry for the kids. He said he noticed this excitement at record hops.

WMCA IS, WITHOUT doubt, one of the most popular radio stations in America with record company promotion men and record artists; the station’s air personalities are always in heavy demand for entertainment events. Here’s a pictorial study, encompassing only a week or so, of just some of the WMCA action.
Yesteryear's Hits

POP SINGLES—5 Years Ago December 25, 1961
1. Blue Hawaii, Elvis Presley, RCA Victor
2. I Fought With Tillyfay, Henry Mannici, RCA Victor
3. The Sound of Music, Original Cast, Columbia
4. Camellot, Original Cast, Columbia
5. Time Out, Dave Brubeck, Columbia
6. Judy at Carnegie Hall, Jerry Garland, Columbia
7. I Remember Sing Along, With Mitch; Mitch Miller, Columbia
8. Give Me Some Room, Frank Sinatra, Reprise
9. The Kingston Trio Close Up, Capitol
10. Your Twist Party, Chubby Checker, Parkway

POP LPs—5 Years Ago December 25, 1961
1. Blue Hawaii, Elvis Presley, RCA Victor
2. Breakfast at Tiffany's, Henry Mancini, RCA Victor
3. Sound of Music, Original Cast, Columbia
4. Camellot, Original Cast, Columbia
5. Time Out, Dave Brubeck, Columbia
6. Judy at Carnegie Hall, Jerry Garland, Columbia
7. I Remember Sing Along, With Mitch; Mitch Miller, Columbia
8. Give Me Some Room, Frank Sinatra, Reprise
9. The Kingston Trio Close Up, Capitol
10. Your Twist Party, Chubby Checker, Parkway

R&B SINGLES—5 Years Ago December 25, 1961
1. Please Mr. Postman, Marvelettes, Tamla
2. For Your Love Light, Bobby Bland, Duke
3. Sunday Kind of Love, Sam, Sar
4. Just Got to Know, Jimmy McCracklin, Art-Tone
5. I Know, Barbara George, MG
6. I Watch My Heart, Ray Charles, ABC-PARAMOUNT
7. In the Dark, Little Junior Parker, King
8. There's No Other (Like My Baby), Crystal's, Philles

POP SINGLES—10 Years Ago December 22, 1951
1. Singing the Blues, Guy Mitchell
2. Love Me Tender, Elvis Presley, RCA Victor
3. Green Door, Jim Lowe, Dot
4. Blueberry Hill, Fats Domino, Imperial
5. Just Walking in the Rain, Johnnie Ray, Columbia
6. True Love, Bing Crosby & Grace Kelly, Capitol
7. Roxy & a Baby Ruth, George Hamilton IV, ABC-PARAMOUNT
8. Love Me, Elvis Presley, RCA Victor
9. Hey, Jealous Lover, Frank Sinatra, Reprise
10. Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor

TOP SELLING R&B SINGLES

This Week
Title
1. LOU RAWLS-BUSIN' Out (Capitol 25566) 17
2. GETTING READY, Giants GSP 914 (M) 18
3. SUPERKING A GO-GO (MFP 499) 19
4. TEQUILA, Ventures Verve VBU-6635 (M) 19
5. LOU RAWLS-LIVE! Capitol 24599 (M) 20
6. THE EATING CITIZEN WILL PICTETT Atlantic 3156 (M) 21
7. THE TEMPTATIONS GREATEST Hits Capitol 24631 (M) 22
8. KAY WIE GO-GO (Capitol 24632) 23
9. LIVING SOUL, Richard (Gordy) Horne, Prestige PY 7446 (M) 24
10. THE OTIS REDDING DICTIONARY OF SOUL: Volt 416 (M) 25
11. RHYTHM NOODS Ray Charles, Motown M6723 (M) 26
12. MADE IN THE WATER, Ray Charles, Capitol 24774 (M) 27
13. WILD IS THE WIND, Nancy Wilson, Philips FSU-200-207 (M) 28

This Week
Title
1. HE'LL BE BACK Plant, Minn 4066 (M) 17
2. DOOR TOPS! Jimmy Smith, Blue Note BLP 4235 (M) 18
3. BUCKET! Jimmy Smith, Blue Note BLP 4235 (M) 19
4. WARM AND TENDER SOUL Perry Blake, Atlantic 8124 (M) 20
5. CARLA Carla Thomas, Stax 709 (M) 21
6. ON TOP, Melvin Motown M6747 (M) 22
7. TENDER GENDER Vera Garrett, Capitol 25555 (M) 23
8. LOVING CARE, Sadler, Warner Bros. 7078 (M) 24
9. ROAD RUNNER, Johnnie Ray, Capitol 2838 (M) 25
10. A COLLECTION OF 16 BIG HITS, Various Artists, Nativle M 451 (M) 26
11. JAMES BROWN, King 965 (M) 27

TOP SELLING R&B LPs

This Week
Title
1. LOU RAWLS-Soulin', Capitol 25566 (M) 17
2. GETTING READY, Giants GSP 914 (M) 18
3. SUPERKING A GO-GO (MFP 499) 19
4. TEQUILA, Ventures Verve VBU-6635 (M) 19
5. LOU RAWLS-LIVE! Capitol 24599 (M) 20
6. THE EATING CITIZEN WILL PICTETT Atlantic 3156 (M) 21
7. THE TEMPTATIONS GREATEST Hits Capitol 24631 (M) 22
8. KAY WIE GO-GO (Capitol 24632) 23
9. LIVING SOUL, Richard (Gordy) Horne, Prestige PY 7446 (M) 24
10. THE OTIS REDDING DICTIONARY OF SOUL: Volt 416 (M) 25
11. RHYTHM NOODS Ray Charles, Motown M6723 (M) 26
12. MADE IN THE WATER, Ray Charles, Capitol 24774 (M) 27
13. WILD IS THE WIND, Nancy Wilson, Philips FSU-200-207 (M) 28
14. HE'LL BE BACK Plant, Minn 4066 (M) 17
15. BUCKET! Jimmy Smith, Blue Note BLP 4235 (M) 18
16. WARM AND TENDER SOUL Perry Blake, Atlantic 8124 (M) 20
17. CARLA Carla Thomas, Stax 709 (M) 21
18. ON TOP, Melvin Motown M6747 (M) 22
19. TENDER GENDER Vera Garrett, Capitol 25555 (M) 23
20. LOVING CARE, Sadler, Warner Bros. 7078 (M) 24
21. ROAD RUNNER, Johnnie Ray, Capitol 2838 (M) 25
22. A COLLECTION OF 16 BIG HITS, Various Artists, Nativle M 451 (M) 26
23. JAMES BROWN, King 965 (M) 27
Cincy Season Ticket Sale Sets Record

CINCINNATI — The Cincin-
na Downtown Association held its largest season ticket sale in its 72-year history. Director of the association, M. W. Mirren, said the sale surpassed last year’s record.

The “Eight O’Clock Series” of six concerts, for $19.50 per concert, was sold out for the entire season.

The season, which consists of 11 concerts, including the annual Christmas concert, will be held in the Music Hall, located at 601 Walnut St.

Neural Bookings

MONONA GROVE, Wis.—Bill Barlow and band, heard on the “Bill Barlow and Friends” radio show, have been announced for the first performance of the season, at the Monona Grove Community Center, located at 2200 Audubon Rd.

Conway Twitty and the Lonesome Blue Boys have been selected as the featured performers for the New Year’s Eve concert at the Rialto Theater, located at 1726 N. Main St.

Four Distributors Added by Airtown

RICHMOND, Ind.—Airtown Records has added the following four distributors: Musical Sales, Baltimore; Best Record Sales, Chicago; and Davis, Denver. This brings the total number of distributors to 29. Tommy Wills, AR president, said he is happy with the results of the new agreements.

Neural Bookings

Four Distributors Added by Airtown

U. S. A. Co. Moves

CHICAGO—U. S. A. Record Co., formerly located at 1448 W. Madison St., has moved to 2133 S. Michigan—known as “record row.” According to firm president, Jim Golden, the new location offers the advantages of improved location and enlarged space. U. S. A. currently represents W. B. Records, the Chicago label, and is single-handedly handled, “Kind of a Drug.”
### TOP RECORDS OF 1966

#### TOP SINGLES

<table>
<thead>
<tr>
<th>#1</th>
<th>TITLE and ARTIST (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>California Dreamin’</strong> - The Mamas &amp; The Papas (RCA)</td>
</tr>
<tr>
<td>2</td>
<td><strong>You Can Never Tell</strong> - The Rolling Stones (Decca)</td>
</tr>
<tr>
<td>3</td>
<td><strong>What Became of the Biggest</strong> - Johnny Riff (Soul)</td>
</tr>
<tr>
<td>4</td>
<td><strong>Last Train to Clarksville</strong> - The Byrds (Dunhill)</td>
</tr>
<tr>
<td>5</td>
<td><strong>Reach Out, I’ll Be There</strong> - Four Tops (Motown)</td>
</tr>
<tr>
<td>6</td>
<td><strong>He Needs Me</strong> - Dusty Springfield (Sonet)</td>
</tr>
<tr>
<td>7</td>
<td><strong>Cherish</strong> - Solomon Brothers (Vanguard)</td>
</tr>
<tr>
<td>8</td>
<td><strong>Stuck in the Middle with You</strong> - Steppenwolf (Reprise)</td>
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<td>9</td>
<td><strong>Revolver</strong> - The Beatles (Parlophone)</td>
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<td>10</td>
<td><strong>Galileo</strong> - The Beatles (Parlophone)</td>
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<tr>
<td>11</td>
<td><strong>You Don’t Have to Say You Love Me</strong> - Dusty Springfield (Sonet)</td>
</tr>
<tr>
<td>12</td>
<td><strong>Angel</strong> - Doors (Epic)</td>
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<tr>
<td>13</td>
<td><strong>Busy Bodies</strong> - The Beatles (Parlophone)</td>
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<tr>
<td>14</td>
<td><strong>Green Grass</strong> - Gary Lee Lewis &amp; the Playboys (Liberty)</td>
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</table>

#### TOP R&B SINGLES

<table>
<thead>
<tr>
<th>#1</th>
<th>TITLE and ARTIST (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>I’m Coming</strong> - Sam &amp; Dave (Motown)</td>
</tr>
<tr>
<td>2</td>
<td><strong>Iron Man</strong> - Captain Beefheart &amp; His Magic Band (Reprise)</td>
</tr>
<tr>
<td>3</td>
<td><strong>I’m Still Your Man</strong> - Ray Charles (Atlantic)</td>
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<tr>
<td>4</td>
<td><strong>I Ain’t Got No</strong> - Bobby Bland (Reprise)</td>
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<tr>
<td>5</td>
<td><strong>Spoonful</strong> -润 (Reprise)</td>
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<tr>
<td>6</td>
<td><strong>One More Car (Over the Gone)</strong> - The Rascals (Columbia)</td>
</tr>
<tr>
<td>7</td>
<td><strong>What Became of the Biggest</strong> - Johnny Riff (Soul)</td>
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<tr>
<td>8</td>
<td><strong>Heart Beat</strong> - Dionne Warwick (Scepter)</td>
</tr>
<tr>
<td>9</td>
<td><strong>Love Makes The World Go Round</strong> - Delaney &amp; Bonnie (Reprise)</td>
</tr>
<tr>
<td>10</td>
<td><strong>Knock On Wood</strong> - Hank Ballard &amp; The Midnighters (Skeeter)</td>
</tr>
</tbody>
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#### TOP LPs

<table>
<thead>
<tr>
<th>#1</th>
<th>TITLE and ARTIST (Label)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Wältz</strong> - Herb Alpert &amp; the Tijuana Brass (A&amp;M)</td>
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<tr>
<td>2</td>
<td><strong>Ode to Joy</strong> - The Beatles (Parlophone)</td>
</tr>
<tr>
<td>3</td>
<td><strong>Going Places</strong> - Herb Alpert &amp; the Tijuana Brass (A&amp;M)</td>
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<tr>
<td>4</td>
<td><strong>Rubber Soul</strong> - The Beatles (Parlophone)</td>
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<tr>
<td>5</td>
<td><strong>Ride My Little Red Rooster</strong> - The Rolling Stones (London)</td>
</tr>
<tr>
<td>6</td>
<td><strong>If You Believe Your Eyes &amp; Ears</strong> - Mammoths &amp; Pops (Dunhill)</td>
</tr>
<tr>
<td>7</td>
<td><strong>The Snowman</strong> -Maurice Ravel (Decca)</td>
</tr>
<tr>
<td>8</td>
<td><strong>Revolver</strong> - The Beatles (Parlophone)</td>
</tr>
<tr>
<td>9</td>
<td><strong>Ballads</strong> - The Beatles (Parlophone)</td>
</tr>
<tr>
<td>10</td>
<td><strong>In the Middle of the Road</strong> - The Bee Gees (Regal)</td>
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</tbody>
</table>

#### TOP R&B LPs

<table>
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<tr>
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<th>TITLE and ARTIST (Label)</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>Holding Out for a Hero</strong> - Patti LaBelle &amp; The Bluebelles (Soul)</td>
</tr>
<tr>
<td>2</td>
<td><strong>Soul Music</strong> - Curtis Mayfield (Volt)</td>
</tr>
<tr>
<td>3</td>
<td><strong>The Real Thing</strong> - The Mamas &amp; The Papas (RCA)</td>
</tr>
<tr>
<td>4</td>
<td><strong>The Great American Soul Book</strong> - Various Artists (Atlantic)</td>
</tr>
</tbody>
</table>

#### Notes
- All listings are based on chart positions for the year through Dec. 10 and do not necessarily reflect total sales.
- Exceptions are the Top LP list, which is based on total sales at retail for the Jan. 1- Oct. period, and the classic chart list, based on April 9-Dec. 10 chart positions.
TOP R&B ALBUMS

1. "I WISH MY COMPUTER WAS A TELEPHONE" (Eddy Arnold)
2. "I WANT TO BE WANTED" (Eddy Arnold)
3. "WE'RE GONNA MAKE IT" (Elvis Presley & Bill Black's Combo)
4. "DADDY" (Elvis Presley & Bill Black's Combo)
5. "YOU DON'T OWE ME ANYTHING" (Eddy Arnold)

TOP COUNTRY SINGLES

1. "SWINGIN' DOORS" (Jubilee"
2. "ALMOST PERSUASIVE" - David Houston (Capitol)
3. "I LOVE YOU MORE THAN MEANS" - Connie Smith (Capitol)
4. "YOU DON'T HAVE ENOUGH" - Loretta Lynn (Decca)
5. "THEąN OF ME" - Charlie Rich (Epic)

TOP CLASSICAL SINGLES

1. "MY FAVORITE CYPHER" - Elvis (Capitol)
2. "CHOPIN WALTZES" - Arthur Rubinstein (RCA Victor)
3. "MUSIKALISCHER OFFIZIER" - James Galway (Decca)
4. "BACH'S TIANDE" - Henry Mancini (Decca)
5. "ROBERTO DECEMBER" - Ray Eberle (Decca)

TOP EASY-LISTENING SINGLES

1. "BORN TO BE WILD" - Steppenwolf (A&M)
2. "JUPITER" - The Planets Suite (Orchestrated by Raymond Scott) (Decca)
3. "TEQUILA" - Del Shannon (Epic)
4. "YOU'RE THE ONE" - Bobby Vee (Capitol)
5. "I WANT TO BE WANTED" - Eddy Arnold (RCA Victor)
NEW ACTION ALBUMS

**NATIONAL BREAKOUTS**

**NO NATIONAL BREAKOUTS THIS WEEK**

**NEW ACTION LP's**

These new albums, not yet on Billboard’s Top 100 Chart, are also getting strong sales in some of these major markets.

**SPIRIT OF ’67**

Paul Revere & The Raiders, Columbia CL 2955 (S) 3295 (S) 032955-3 300-09735-0

YOURS SINCERELY

Jim Reeves, RCA Victor LP 3790 (M) LSP 3790 (775-0320-3 775-00790-5)

**WINCHESTER CATHEDRAL**

Palm Beach Band Boys, RCA Victor LP 3734 (M) LSP 3734 (775-0327-3 775-0334-5)

**AND NOW . . .**

Bobbi T & the MO's, Stax 711 (M) S 711 (683-00711-3 688-0853-2)

**MEMPHIS GOLD, VOL. I . . .**

Various Acts, Stax 710 (M) S 710 (203-00716-3 688-0853-2)

**BLOUSE BOX**

J. D. SUMNER AND THE INCONSPICUOUS QUAINT QUARTET

Skiygold 6043 (M)

These albums cover a variety of music, including soul, rhythm and blues, and rock and roll. 

**GOSPEL SPOTLIGHT**

**THE BLUES BOX**

Various Artists, Verve Folkways FT 3011-3 (M) FTS 3011-3

The blues box will be released in this pack.

**ALFIE**

Carmen McRae, Motown 56904 (M) S 56904 (243-05064-3 640-0004-4)

BANG! BANG! PUSH, PULL, PUSH . . .

Jaco Pastorius, Tidal LP 1146 (M) SLP 1146 (380-01463-3 380-01464-2)

**LOW PRICE CLASSICAL SPECIAL MERIT**

**THE BLUES BOX**

Various Artists, Verve Folkways FT 3011-3 (M) FTS 3011-3

**SCHULZE, CHRISTMAS ORATORIO**

Schwarzorischer Singkreis und Orchester (Goldschoffen), Turntable TV 4008 (M) TV 4008 (S)

Kurt Giesl, leads a mining performance of this classic work by his experienced Christmas composer. The choir is handled by Peter Degen, and bassist Peter Nolte, as well as a number of other talented performers.

**LOW PRICE CLASSICAL SPECIAL MERIT**

**THE ITALIAN BAROQUE**

Various Artists, Relevator H 23033 (M) VHS 23033 (S)

These albums cover a variety of music, including soul, rhythm and blues, and rock and roll.

**LOW PRICE CLASSICAL SPECIAL MERIT**

**LIVING LEGENDS**

Various Artists, Verve Folkways FT 3010 (A) FTS 3010 (S)

Collectors will want one of these, but for use with performance, by such influential figures as Don McLean, Skynyrd, and John Lennon.

**INTERNATIONAL SPECIAL MERIT**

**THE FABULOUS NEW FRENCH SINGING STAR MIREILLE MATHIEU**

Atlantic 817 (M) 50 817 (S)

A spoken-word album featuring her recent French hits, "La Courge Etrangere" and "Rien Que de Vacances." This is a new collection, demonstrating, in addition to her acting and singing, the French talent of this young woman. 

**NEWYEAR'S CONCERT**

Philadelphia Orchestra, London CL 1345 (M) BS 1345 (S)

With the Philadelphia Orchestra under conductor Eugene Ormandy, this album is a favorite for its program of works from the 18th and 19th centuries. The program includes Minkus's "The Great Waltz," Saint-Saens's "Carnival of Venice," and Tchaikovsky's "1812 Overture." 

**CLASSICAL SPECIAL MERIT**

**LOW PRICE CLASSICAL SPECIAL MERIT**

**THE MERRY THIEVES OF SEVILLE**

London Symphony Orchestra, London H 6735 (M) HUC 6735 (S)

This is the only complete recording of the Mozart opera, with the conductor George Szell and the orchestra of the Vienna State Opera. 

**LOW PRICE CLASSICAL SPECIAL MERIT**
BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

GALLANT MEN ...
Senator Everett McKinley Dirksen, Capitol 5802

COLOR MY WORLD ...
Pattie Crave, Warner Bros. 3882

★ REGIONAL BREAKOUTS

These new records, now on Billboard's Hot 100, have been reported getting strong sales returns by dealers in major markets. Editor's pick guaranteed.

BACK IN THE SAME OLD BAG
Again ...
Bobby Bland, Duke 412 (Don, BMI) (San Francisco- New Orleans)

Immediate Distrib. Rights Go to EMI

LONDON — EMI Records has acquired worldwide distribution rights to Immediate Records. England, the U. S. and Canada are excluded from the deal. Negotiations are under way for new U. S. distribution arrangements. Immediate is owned by Andrew Long Oldham. Allen Klein arranged the EMI contract.

NEW YORK—The Mama's and the Papa's received the Record Industry of America's gold record award, certifying more than $1 million in sales in the U. S. It's the second album for the Danhill group, distributed by ABC Records.

CHILDREN'S

SCHOOLMATES
Jil Crop/Ed Brown. Playhouse 828

IMI/B \n
THE FREEDOM

ELEANOR ROOSEVELT

INTRODUCING

CHERRY

COUPERIN/LE CONCERTO IN PIANO

PIANO

Dase 3006

Wood (E) 3009

CIB

IWP.

Jimmy

IMI;

IS

Darasse/Isolr. (M);

IS/

parking

Bank.-

Northern

B

FEW

CULLIN'S

A

LIFE

W'ail).

IT

OUTSTANDING

R)ord.

704

IT

6043

IT

60,001 (Modesto, BMI) (San Francisco)

SKATE NOW ...

Lou Courtyne, Riverside 4558 (I Track, BMI) (Cleveland)

JAZZ

CHERRY

Jimmy McGill. Solid State SM 17006

INTRODUCING THE PASSION

GUITARS

Solid State SM 17007 (M); SS 18097 (S)

SETTING THE PACE

Booker Ervin. Prestige PR 5435 (M)

JIM CULLEN'S HAPPY JAZZ

Happy Jazz AP-93 (M); AP-93 (S)

PROMISE TANGENT!

Jaki Byard. Prestige PR 7403 (M)

COMEDY

LYNDON I

Various Stars. PS CB 555M (M); CB 555S (S)

FOLK

NO DIRTY NAMES
Dave Van Rik. Verve Folkways FT-300 (M); FT-300 (S)

BONNEVILLE DAM & OTHER COLUMBIA RIVER SONGS
Wendy Gruell. Verve Folkways FY-9036 (M)

MIXED BAG
Ricky Havens. Verve Folkways FT-3006 (M); FT-3006 (S)

GOSPEL

THE FAMILY BIBLE
With Family. Skylite 043 (M)

POLKA

LIVE IT UP!
El Wally. Jay Jay 1183 (M); 5013 (S)

SPOKEN WORD

WHY DID LENNY BRUCE DIE?
Various Artists. Capitol KAO 2630 (M); SKAO 2630 (S)

THE LIFE & TIMES OF ELEANOR ROOSEVELT
Eleanor Roosevelt. Audio Fidelity AFLP 764 (S)

ENDURING DELIGHTFUL
BEVERLY TERRACE MOTOR HOTEL
BEVERLY HILLS MOST DISTINGUISHED MOTOR HOTEL
469 N. DOHENY DRIVE
BEVERLY HILLS, CALIF.
TELEPHONE 274-8341
AREA CODE 213

OUTSTANDING "TV" FEATURES: Every room airconditioned. Featuring the new BROWNS OAKLEAF ROOM television — especially heated water to make your service coffee so good — every room in a different decor — private dining — heated pool — real spa bathing — five covered patios — 24-hour switchboard — and most important — outstanding service with a smile.

DAILY RATES: $12.00 and up


SEASONS GREETINGS

ELVIS AND THE COLONEL

1966

37
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
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<td>LORRAINE</td>
<td>1966 Dec 24</td>
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<td>1966 Dec 24</td>
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<td>AND THE PAPAS, ALONG COMES THE ASSOCIATION</td>
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For Week Ending December 24, 1966
THANK YOU EVERYONE FOR HELPING TO MAKE '66 OUR MOST SUCCESSFUL YEAR
Colony say the effects of Christmas sales haven't been felt yet. David Rothfield, division merchandise manager of E. J. Korvette, says classical business is good "across the boards" with budget and higher price pressures going well. Korrel, who says business hasn't been as good in five years, finds standards and high-price title moving. Sam Groody of Sam Goody's estimates the seasonal rise is "about the same as last year." William Lenon of Music Masters reports business a little better than usual, "but it's not a runaway."

Hance's new cover of Rossini's "Semiramide" is a prime seller. At Madison Avenue Music, George Hecckinger says the pickup is "a little slow." "It's usually more," he notes. "My Favorite Hymn" by Leoyne Price and pressings by Claburn (especially Rachmaninoff's "Concerto No. 3"), Julian Bream and Leonard Bernstein are drawing attention.

Customers also are "crying for new recordings." At Discophile in Greenwich Village, Jeffrey Apt reports sales of the Columbia package of Verdi's "Falstaff" and "La Traviata," with "Passion" of Bach leading. Also selling well are Argo's LP by Angela Gheorghiu and Telefunken's complete Bach Brandenburgs.

Roger Cooper of the downtown Heims and Bolet finds thenickel recordings explaining: London Phase 4 waxing of Handel's "Messiah" highlightingsell well. RCA Victor complete "Messiah" also is moving well. Solti makes various recordings of Grofe's "Grand Canyon Suite" are en-visionings.

Thomas Seaman at Record Hunter reports business defi-nitely with "Semiramide," "Horoiztic at Carnegie Hall," "An American in London," and "Messiahs" Nos. 6, 7, 8, and 9 in the "Prometheus Overture." Wagger-nian orchestral music will fill the volume lists of the season containing Brahms, including his four symphonies. Rounding out the Treasury Series release will be a set of symphonic poems and playing his own compositions; and Leonard Bernstein leading the Robert Shaw Chorale in a Marc Blitzstein work.

**RCA Adds 6 Four-Record Albums to Toscanini Set**

NEW YORK—Six four-record albums of Arturo Toscanini conducting the NBC Symphony have been added to RCA Victor's Toscanini Series. The albums are issued in a special cardboard box for marking the 75th anniversary of his birth next spring. The volumes are issued in color from Toscanini's last years; and one in sepia from Toscanini's early years. The titles are:

1. Two packages will be devoted to Beethoven, one containing the first five symphonies, the "Apetet in E Flat" and overtures, and the pieces Nos. 6, 7, 8, and 9 in the "Prometheus Overture." Wagger-nian orchestral music will fill the volume lists of the season containing Brahms, including his four symphonies. Rounding out the Treasury Series release will be a set of symphonic poems and playing his own compositions; and Leonard Bernstein leading the Robert Shaw Chorale in a Marc Blitzstein work.

**Needed: 250G by L. A. Philharmonic**

LOS ANGELES—Following the signing of a new three-year pact with the American Federation of Musicians Local 47, the Los Angeles Philharmonic has increased its budget to $250,000 to cover additional operating and labor costs. The Southern California Music Hall, Hollywood Bowl Assn, has declared in the drive to raise $900,000 to repay a 90-day loan secured from several local banks to guarantee the increased salary costs plus $160,000 in operating expenses to cover the 1966-1967 season, the Philharmonic's 48th season.

**Wunderlich & Bumbry LP's**

NEW YORK—An LP of traditional Viennese melodies and folk songs by the late Fritz Wunderlich and an album of Grace Bumbry as "Carmen Jones" are among the January Hildegort titles. The Wunderlich disk is of light material by the tenor since his "Favorite Songs" on Verve Folkways. Robert Stolz conducts the chorus of the Vienna State Opera on the new releases. Also featured in "Carmen Jones" are soprano Gina Babb, Elizabeth Welch and Thomas Baptiste. Kenneth Alway's "Fantasy" on the release out the recording are tenor Ernő Kiss and Leventis of the Berlin Philharmonic, Karl Bohm conducting the Berlin Philharmonic in the "Eroica" (No. 3), and flute concertos and violin concertos of the Kemaney and Angel piece by Rudolf Baumgartner.

**Philips Releasing 19 LP's-12 on Budget**

NEW YORK—A major classical recording release including 19 albums will be issued by Philips Records before January. The group consists of seven titles on the Philips label, including one multiple set, and 12 on the Philips World Series budget label.

**Ozawa Signs RCA Pact**

NEW YORK—RCA Victor has signed Seiji Ozawa, music director of the Toronto Symphony and the Ravinia Festival of the Chicago Symphony, to an exclusive recording contract. His first project will be a coupling of Bartok's "Concerto No. 2" with pianist Peter Serkin and the Chicago Symphony, due next month. He previously conducted two Red Seal albums with the London Symphony.

**Tchaikovsky Suites on LP**

NEW YORK—The first complete recording of Tchaikovsky's four orchestral suites will appear on Mercury Records next month with Antal Dorati conducting for the New Philharmonic Orchestra. Dorati also will lead the London Symphony in an LP of modern French music containing three selections not currently in the catalog. The "new" material includes Satie's "Perspective," "Ondine," and a Franchon concerto with his son, Claude Francois as soloist. Milhaud works complete the disk. Also on the release are 18 Tchaikovsky flute concertos with Jean-Pierre Rampal, and "Mozart's Oboe Quartet with guitars" by Idries and Alexandre Lagoya.
Boehm to Baton 'Don' LP

French song recital by Gerard Souzay, Strauss waltzes and polkas by Arthur Rubinstein, Spohr's "Fountains of Rome," and Tchaikovsky's "Symphony No. 5."

Ballet music in different categories with Wagner closely followed in the overture-precise rather than a gallop, particularly the overture to "William Tell," and Tchaikovsky, who preceded the "1812 Overture."

Beethoven's "Symphony No. 7" closely followed by Mozart's "Symphony No. 5" and "Symphony No. 3."

19 Philips LP's

French music highlighting Jean-Claude Killy, the Vienna Symphony and an LP by David Oistrakh and Mieczyslaw Weinberg.

The World Series list includes recordings on the new label with Sir Laurence Olivier reading Pushkin's "Eugene Onegin" and the World Series albums include Ravel's "Daphnis et Chloe," Tchaikovsky's "Swan Lake," and Skowrczynski and the Minneapolis Symphony, Teitel and the Pro Arte Orchestra of Munich, I Musici, violinist Claire Berard with conductor Aram Khachaturian, and Armand Birnbaum and the La Scala Orchestra with Fritz Eidem.

Classical Notes

Boehm to Baton 'Don' LP

PRELUDER—Karl Bohm is slated to conduct a Deutsche Grammophon recording of Mozart's "Don Giovanni" here early next year with Dietrich Fischer-Dieskau in the title role. Bohm is due to arrive here shortly after completing a lengthy stay in the Metropolitan Opera in New York at the end of January. His Metropolitan stint will include the following two productions, Richard Strauss' "Die Frau ohne Schatten" and Verdi's "Aida." In the latter, "Don Giovanni" is the opera being waked in cooperation with Saphyr of Czechoslovakia.

Also featured in the cast will be Birgit Nilsson, Dietrich Fischer-Dieskau, Anna Moffo, Martha Argerich as Donna Elvira, Edo de Waart as Leporello, Virgil Thomson as Don Ottavio, Martti Talvela as Don Giovanni, and Alfredo Maria Martire as Masetto. The chorus and orchestra of the Czech Philharmonic also will be heard on the pressing. Nilsson, Talvela and Schirer are on the Deutsche Grammophon package of Wagner's "Tristan and Isolde," which is set for American distribution next month. Bohm conducts the Bayreuth Festival set. U.S. distribution of "Don Giovanni" is tentatively planned for no later than fall.

Concerts Mark Sessions' 70th

NEW YORK—Roger Sessions, 70th birthday this month, is being commemorated by several performances of his compositions. His "Suite From the Black Maskers" is being performed in New York on April 2 and April 3, and in San Antonio early next year, where his latest opera, "Montezuma," will receive its American premiere. Last month, the first complete performance of his "Symphony No. 6" was given by the New Jersey Symphony. Other pieces were played at a special concert at Vassar College. Sessions in visiting professor at the University of Berlin. His regular teaching post is at Julian School of Music. Edward B. Marks Music Corp. publishes his works.

Flint Jean-Pierre Rampal and harpsichordist Robert Veyron-Lacroix scored in a Philharmonic Hall concerts of music by Handel on Dec. 10 and Bach on Sunday. The packed hall on Sunday gained four encore and were still shouting for more. The Philharmonic Hall drew four leading soloists in four days. The Philharmonic is celebrating the 168th birthday of Jean-Claude Killy.

7. Isaac Stern on Dec. 8, Elisabeth Lursen on Dec. 9, and Vladimir Horowitz on Dec. 10. The concert with the Indianapolis Symphony in next Friday's (25th) concert will be pianist Don Shirley, soprano Verónica Dorotea Chi, and the New York Philharmonic (Bernstein).

German acoustician Heinrich Kiebler will be regarded by the creation of the Historic Music Center, which will be the new home for the Cleveland Orchestra. The center is slated to open July 11, 1975. Vladimir Horowitz will be performing with the Boston Symphony under Erich Leinsdorf on Friday (16) and Saturday (17) in Program "The Concerto No. 2 in G Minor." . . . Violinist Leonid Kagan completed his North American tour with a recital on Sunday (10) at Carnegie Hall. . . . The Corena Trio has been formed by Corena College and the Syracuse Symphony. Members are violinist Sylvi Aki, associate concertmaster of the symphony, Edward Colbran, principal cellist; and John Tartaglia, assistant principal violist. . . Organist Richard Kaish will appear in Hamburg on Jan. 4, 6 and 8. Other January appearances will be in Luneberg, Munich, Paris and London. . . Soprano Patricia Richter and baritone Alexander Schneider in his annual Christmas Eve chamber music concert on Saturday (25).

FRED KIRBY

Say You Saw It in Billboard

DECEMBER 24, 1966, BILLBOARD

CLASSICAL MUSIC

Stereo LP On Strauss Work

NEW YORK—The first stereo pressing of Richard Strauss' "Alpine Symphony" will be issued by RCA Victor next month with Rudolf Kempe conducting the Royal Philharmonic. The other numbers are planned, including the first pressing of Donizetti's "Lucia di Lammermoor" and the Britten-Caballé, Alfredo Kraus, Shirley Verrett and Rene Maison with Julius Rudel conducting. In the other, Artur Rubinstein conducts Mahler's Symphony No. 1, the major trademarks of Strauss with works completed the major marzuros.

Composers who are 16th century court lute music by Julian Bream, Johann and Josef Strauss. The new RCA Victor discs by Arthur Fiedler and the Boston Pops, Bartok concertos by Peter Serkin with Seiji Ozawa conducting the Chicago Symphony, a debut recital disc by cellist Stephen Kates, and Bruckner's "Symphony No. 4" with Erich Leinsdorf conducting the Boston Symphony.

Favorites in Seattle Poll

SEATTLE—Beethoven, Tchaikovsky, Rossini and Wagner are the favorite composers among Seattle Symphony subscribers. The annual subscription price is paid by a poll to a poll by the orchestra. As a result, Milton Katims will conduct the following all-Beethoven's concert on Monday and Tuesday (10 and 11). The concert includes the third act of Wagner's "Lohengrin," Beethoven's "Symphony No. 7," Strauss' "Also Sprach Zarathustra," and Tchaikovsky's "Symphony No. 5."

Bulletins in different categories with Wagner closely followed in the overture-precise and the gallop, particularly the overture to "William Tell," and Tchaikovsky, who preceded the "1812 Overture." Beethoven topped Tchaikovsky almost two-to-one in the symphony class with the "Symphony No. 7" closely followed by each of his other, "Symphony No. 5" and "Symphony No. 3." Also receiving votes were Brahms, Dvorak, Frano, Saint Saens and Mahler. Rossing topped the list of polkas closely followed by Richard Strauss with his "Saisons" finished third.

19 Philips LP's

Continued from page 40

French music highlighting Jean-Claude Killy, the Vienna Symphony and an LP by David Oistrakh and Mieczyslaw Weinberg.

The World Series list includes recordings on the new label with Sir Laurence Olivier reading Pushkin's "Eugene Onegin" and the World Series albums include Ravel's "Daphnis et Chloe," Tchaikovsky's "Swan Lake," and Skowrczynski and the Minneapolis Symphony, Teitel and the Pro Arte Orchestra of Munich, I Musici, violinist Claire Berard with conductor Aram Khachaturian, and Armand Birnbaum and the La Scala Orchestra with Fritz Eidem.
Blake Package $100,000 Gross

NASHVILLE—Dick Blake's Sponsered Events, one of the country music's most successful package promotion firms, grossed over $100,000 for four dates in the last quarter of 1966. Approximately 41,000 fans attended the Detroit, St. Louis, Indianapolis and Pittsburgh shows.

Blake points out that the most impressive statistic is that each ticket sold for the average price of $2.32.50, an increase of a dollar over the price paid to see an equally popular package four or five years ago. "This illustrates," Blake stated, "that country music fans are both willing and able to pay premium prices for entertainment, a fact that should be surprising to those who are on the inside, to 'downgrade' both the country product and the country music consumer."

Blake's packages played to record winter crowds at Detroit's Cobo Arena, Oct 29; St. Louis' Kiel Auditorium, Nov. 20; and the Pittsburgh Civic Arena, Nov. 27. Blake attributes for the four dates was attributed by an industry spokesman to Blake's effective use of radio and TV in market saturation. Blake frequently begins promotion and advertising on a package show several days before the scheduled date, utilizing the market's leading country stations as well as suburban area outlets. For example, prior to the Cobo Arena show, Blake programmed announcements on Detroit's WEXL, WJCO and WYSL, with advance ticket sales available in these areas. Other key stations in the radio campaign were WGGG in Indianapolis, KSTL in St. Louis and WEEP in Pittsburgh.

Several other reasons for the growing popularity of country music stagebrows were offered by Blake. He reasons that the performers are constantly upgrading their acts with more effective costuming, better pacing.

Pierce Pacts Geo. Morgan

NASHVILLE—Don Pierce, president of Starday Records, has announced the signing of George Morgan to an exclusive contract as an artist and songwriter. Morgan, who recorded for years on the Columbia label, is scheduled for immediate sessions with Starday's a&r chief, Tommy Hill.

Morgan got his start in the music business when he wrote and recorded "Candy Kisses," a No. 1 best-seller. He followed the success with many other hits under the Columbia banner, including "Room Full of Roses," "Cry Baby Heart," "I'm in Love Again," "You're the Only Good Thing," and "Almost."

Starday's merchandising sales and promotion execs, Hal Neely, Jim Wilson and Charlie Dick, are planning an all-out promotion campaign to kick off Morgan's first single, due for January release. The label will release his first LP in February, more stimulating patter and increased showmanship.

Blake also credits Hubert Long's Talent Agency with assembling more diverse and more equally balanced packages than ever before. Long lines up Blake's shows more than six months in advance to ensure the availability of all artists. Each package is comprised of 10 to 12 stars.

Although the four-date gross was a record $100,000, Blake also noted that, "It is significant that, while ticket costs and gross takes are up, the operating expenses involved in promoting are on an upward swing also. Superior talent demands superior fees, advertising costs have increased and even the union scale for stage technicians has gone up."

Blake credited much of the success of Sponsered Events in 1966 to the general upswing in country music popularity. He pointed to the formation of full-time country music radio stations in major markets as being highly instrumental in creating a demand for personal appearances by country talent.

On signing with Starday, Morgan stated: "It's a brand-new ball game for me and I'm very excited. The guys at Starday are really on the move and I like to be with a label that specializes in my kind of music." Morgan added that his association with Columbia had been a happy one and that his parting was an amicable one.

Tree Grows in Europe

Tree at the local level, Stapp told reporters, "the music in our catalog has already received outstanding acceptance world-wide, and all indications point to an increasing international appeal and acceptance of Nashville's music to the point where it no longer knows geographic boundaries. Tree International's scope will enable the organization to have simultaneous publishing and promotion of its product throughout the world."

Stapp also commented on the growing market abroad for all types of music, to the point where, today, many foreign markets rival our domestic music market, "Green, Green Grass of Home," for example, a Tree tune which enjoyed considerable sales success in the U.S., was recently recorded by England's Tom Jones and is currently the No. 1 record there in sales, performance and sheet music.

Local growth of Tree Publishing, owned by Stapp and executive vice-president Buddy Killen, has continued to grow.

New Wills Release

RICHMOND, Ind. — Tommy Wills, current with his four-piece combo at Martha's Vineyard here, has a new release on Atown Records—"Honky Tonky Part II" b/w "Night Train." On Jan. 9 the Wills aggregation moves into Mr. G's, Dayton, Ohio, for a six-week stint before embarking on a tour of U. S. air bases in Europe.

At such a rapid pace that the firm not only has a staff of 42 full-time, exclusive writers, but has received 55 BMI awards in its short, 13-year existence, and is now considered the top song publishing firm in Nashville's $70 million-dollar-a-year music industry.

In 1964, Tree tied for the honor of the most BMI awards won, and in both 65 and 66 led all publishing firms in the number of BMI awards. In addition, Tree and its writers have received a record total of 13 Grammy awards from the National Academy of Recording Arts and Sciences during the past two years.

FARON YOUNG is riding high on the charts with "Unmitigated Gall," currently in the No. 10 spot on Billboard's Hot Country Sings list. (Advertisement)

"ELM STREET PALM SHOP"
(INDEPENDENT SAVINGS & LOAN) Published by Central Songs
b/w "MISTY BLUE"
"HANK WILLIAMS GUITAR"
KAPP RECORDS K-794
"STRAIGHT FROM THE HEART" KAPP KL-1052
"WHY SHOULD I CRY OVER YOU"
"THE HEART OF COUNTRY MUSIC"
"DRINK AND GO HOME"
MERRY CHRISTMAS EVERYONE

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DECEMBER 24, 1966, BILLBOARD
LECOWNS

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 December 25, 1961
1. Walk On By, Leroy Van Dyke, Mercury
2. Big Bad John, Jimmy Dean, Columbia
3. Crazy, Patsy Cline, Decca
4. Soft Rain, Ray Price, Columbia
5. You're the Reason, Bobby Edwards, Capitol
6. Walking the Streets, Webb Pierce, Decca
7. In the Middle of a Heartache, Wanda Jackson, Capitol
8. It's Your World, Marty Robbins, Columbia
9. Backtrack, Faron Young, Capitol
10. The Commandments, Claude King, Columbia

COUNTRY SINGLES—10 Years Ago December 22, 1956
1. Singing the Blues, Marty Robbins, Columbia
2. Crazy Arms, Ray Price, Columbia
3. Love Me Tender/How far You Want Me, Elvis Presley, RCA Victor
4. I Walk the Line, Johnny Cash, Sun
5. Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor
6. Vix Still a Heartache/Wasted Words, Ray Price, Columbia
7. You're Breaking My Heart/Dr. Jack on the Barrel Head, Louvin Brothers, Columbia
8. Stolen Moments, Hank Snow, RCA Victor
9. Searching, Kitty Wells, Decca
10. Three You Go/Train of Love, Johnny Cash, Sun


(Advertisement)

Nashville Scene
By HERB WOOD

Jim Pike, vocals, with the Lettermen, visiting Music City between college dates. The Capitol Records trio has been on the road since September, covering the various circuit coast to coast. With their top-selling yuletide LP, "For Christmas This Year," climbing Billboard's hottest chart, the Lettermen have a post-holiday season in the picture. "Winter Love," with lyrics by Nashville's Bob Tanton. The flip side is their version of "Warm," the title tune of their forthcoming LP.

Carl Smith's final taping session in 1966 of his "Country Music Hall" show will feature an appearance by his close friend, Jimmy Dean. Smith's show is one of the top-rated telecasts in Canada. Congratulations to Roger Sovine for his recent promotion to professional manager of Cedarwood Publishing. Sovine has been affiliated with the publishing house since 1965. True Music songwriter Bobby Braddock is also doing well at the recording field. Bobby was making his second studio appearance for MGM and Jimmie Vaughn last week.

Capitol's Charlie Louvin in Nashville to promote WKK's growth to 50,000 watts. Louvin's "Ole and On" jumped into Billboard's Hot Country Singles chart at No. 71 with a "star" this week. WSM, home of the "Grand Ole Opry," hosted a Christmas party for friends of the station in place at the mid Opry House last week. (13). "Opry" stars invited in the crowd were the Wilburns, Loretta Lynn, Janie Fields, Billy Walker and Bill Carlisle. Also representing the station were general manager Bob Cooper and "Opry" announcer Bill Owens. Capitol artist Ray Pennington into the studio last week to cut a follow-up to his "Who's Been Mowin' the Lawn." Due January release, the single features Ray backed by the Jordanaires.

Dollie Records chief Bill Daniels optimistic over initial studio session for Jim Paul Moore, the singing dentist. Moore leaves for Germany in January for personal appearances. Diana Duke, also a Dollie artist, will follow her "Cold Cup of Coffee" with her second single to be cut this week. Also returning to Music City last week were Flatt & Scruggs for Columbia's Frank Jones. The popular duo waxed some album material. The Select's Tommy Collins and Arlene Harden from the Harden Trio were also in the studio for singles sessions.

Conway Twitty and His Lovely Blue Eyes will welcome the new year at the Rivoli Lounge in the Windy City. Twitty's agent, Bob Neal, reports that Conway is a favorite in the Chicago area.

Stonewall Jackson and his group, the Minutemen, will spend the holiday season reeling up for a strenuous schedule of four dates slated for January. Stonewall, whose "All's Fair in Love 'N War" LP is No. 10 in the country chart, has 13 appearances on the books for January.

Jimmy Newman will celebrate New Year's Eve with a show at the American in Dublin, Ga.

Peebles Repeats At Kansas Fair

HUTCHINSON, Kan. — The Kansas State Fair will again feature country and western music in 1967, according to fair secretary Wallace White.

The state fair board has signed a contract with the Harry Peebles Agency, Wichita, Kan., to produce two night shows at the 1967 fair, Sept. 20-21.

White said the county shows on the closing two nights of the 1966 State fair attracted upward of 20,000 people. The Peebles office supplied country music talent to over 200 Midwestern fairs during 1966.
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There's no catching him now!

Merle Haggard

THE FUGITIVE
b/w Someone Told My Story/5803

This single is going to make a lot of C&W hay.
A great song... sung by a great artist.
Put Merle Haggard on your most-wanted list.
INTERNATIONAL

news reports

Melodia Repertoire Pushing Ariola to All-Time Sales High

By OMER ANDERSON

GUETERSLOH, W. Germany—Ariola Eurodisc is posting peak sales this year, and the company's sizzling product is attributed largely to the thrust provided by its acquisition of the Soviet Melodia repertoire.

Melodia, which is owned by the state, provides Ariola with exclusive access to all of the top Soviet artists and musical organizations. The prestige of such Soviet artists as the Oistrachs—David and Igor—Sviatoslav Richter, Leonid Kogan, and the Moscow Chamber Orchestra; and Rudolf Barshai is tremendous in Western Europe.

This Melodia magic has rubbed off on the entire Ariola Eurodisc repertoire. Ariola is extracting the most possible sales mileage from the Melodia repertoire with wide and intensive promotion, and the use of specially designed jackets which German critics rate as among the best produced by German companies.

The Ariola experience is a principal factor in planning by Capitol for its promotion of Melodia product in the U.S. Capitol has acquired the Melodia repertoire for the U.S. under an agreement similar to that negotiated by Ariola.

This program, which will greatly enhance the label's value to Ariola and Capitol, will boost its disk output in the Soviet Union to 300 million records by 1970. New pressing plants are to be constructed and a large modern record storage facility will be erected at a number of cities.

Melodia is placing more emphasis on jazz and text, including lectures by top Soviet scientists. It will continue to expand its classical and folk music product.

Paris Studio Cleffers End Strike; Gain $2 Hike; New Wrinkles Seen

PARIS—The strike of Paris studio musicians ended Friday (9) and negotiations were resumed between the Syndicat des Artistes et Musiciens de Paris and the Syndicat National des Industries et du Commerce Phonographiques who represents the record companies.

The musicians, who have been on strike since July 19, have demanded an increase in pay from $15 to $18 for a three-hour session at the Paris discography; they would accept the record companies' offer of $17.50.

Most hit by the 100-day strike were the smaller companies; the larger concerns solved the problem somewhat by recording in foreign studios and in putting more foreign product on the market.

Also hit were French composers and arrangers whose incomes, in contrast to last three months considerably reduced.

Problems

Although the strike schedules are now back to normal, many productions are still tied up, and on the other hand the musicians are now likely to press for their being accepted as professional composers in the matter of royalties for public performances of their work.

On the other hand the French record industry is being increasingly concerned by the widespread use which is made of commercially recorded material on radio, TV and in theaters and clubs.

Maurice Lenoir, General Delegate of the SNIPC, said: "This is a very real problem and the future of the French record industry is at stake. When recorded material can be so widely heard it must obviously have a bad effect on the sales of records."

Altogether 380 musicians were involved in the strike, and in announcing the settlement, A. Hanuce, secretary of the Syndicat, said the loyal support the musicians had received from record artists Jacques Capelle, Gerard Lenoble, Isabelle Andret, Jean Ferrat and Enrico Macias. They had refused to take part in "strike-breaking" recording sessions either in foreign studios or with nonunion musicians.

Perfura Sees Show Answer To Provincial Baden Baden

By OMER ANDERSON

COLOGNE—The West German record industry plans to hold a grand achievement exhibition—the "Grand Gala du Disque"—next year in connection with the German Radio and Television Exhibition in Berlin.

Electrola executives said the "Grand Gala" would be produced by German television, mucic and television program launching German Color TV.

The Executives executives suggested that the record industry show in Berlin next year might become an annual affair supplating the pop music festival at Dusseldorf. They said that Electrola, EMI's German subsidiary, is of the opinion that the Baden Baden pop festival has become "too provincial."

Electrola said that the 1967 Baden Baden competition was over before it started.

Defend German Pop

The Electrola executives defended German pop against the heavy criticism to which it is being subjected in Germany.

this time. They said, "Electrola is not of the opinion that German dance and entertainment music production is bad. We would call attention to the fact that German composers such as Kempfert and Jankowski have achieved noteworthy success abroad." They declared that criticism of the German pop texts is unjustified, adding that the music is translated literally the texts of pop song from English, French, Italian and other languages, it can easily be determined that in some cases the English texts are not any better than the German texts," the Electrola executives contended.

They said that there are a number of factors that should be taken into consideration when entering a judgment about the quality of German pop music.

They said, the policy of the German radio networks and television networks in Germany plays a great role in influencing public taste in pop music, and this fact has to be taken into account.

The Electrotel executives pointed out, moreover, that a vacuum had existed in German pop music in the Hitler era and especially during the war. "After the war, as a consequence, foreign music from the Western countries, which had undergone significant development during the German music vacuum, flowed into this country without resistance—in fact was received with great enthusiasm," they said.

The significant influence of all this foreign music has been intensified through the radio networks operated by the U.S. Army and British forces for their troops stationed in Germany, and these radio networks continues to be very great in molding German pop music taste.

Hallyday Doing The P.A. Tour

MADRID—Currently here for TV and club appearances, French singer Johnny Hallyday is set to visit Africa, South America and the United States next year.

Hallyday will play dates in Algeria early in January, return to France to compete in the Montreux festival in March, then leave on a tour of Central Africa.

On Feb. 2 he will leave for a 12-day tour of South America and then head here with his band in Los Angeles and three days in New York. On his return to Europe Hallyday will do a nine-day tour of Northern France before starting three dates at the Paris Olympia Theater.

FRENCH AWARD MEANS CONQUEST FOR UK DECCA

LONDON—British Decca's awarding of the French Grand Prix du Disque Mondiale for "Die Walkure," conducted by Georg Solti, marks a particular success in export markets and reaffirms Decca's role as a key classical producer.

The top award, presented annually by the Academic De Disque Francais, has gone to Decca seven times in eight years and this is the sixth time that Solti has been concerned. The award is given each year for the best recording released during the previous 12 months and is acknowledged by many record companies as the most coveted of all prizes.

The award was presented in Paris on Tuesday (13) to John Cuthshaw, Decca's classical artist manager. He headed all the recordings that previously gained the award.

Previous awards won by Decca were for "Gottterdammerung" (1965), "Siegfried" (1966), "Salome" (1962), "Tristan and Isolde" (1958)." (Continued on page 49)

Split $580 Top Prize in Mexico

MEXICO CITY—Carlos Caracho and Ernesto Cortazar, winners of "Hay Que Amar y Vivir," split the $580 top prize in the Oro Videoen "$2,500 Modern Song Composer's Contest here. Purpose of the contest is to encourage new composers, provide music for the Mexican films and to boost Mexican music in the international market.

(Continued on page 48)

Classical Sales Give Bonn Firms a Merry Christmas

BONN—West German record companies are reportedly employing the Yule to give classical its biggest promotion ever. Classical records are being marketed to new levels. The German experience this Christmas season demonstrates that classical music in affluent society will spend lavishly for expensive luxury albums.

This has been the season of the expensive subscription album, with all major German record companies offering prestige pieces.

Each of the standouts is a Deutsche Grammophon's complete collection of Beethoven's 11 LP's in all—with Wilhelm Kempff. The Beethoven album is enjoying heavy sales under Grammophon's skilled promotion as "Germany's most honored album." This is a claim rapidly being given substance as the album just having received the Grand Prix of the Academid du Disque Francaise.

Teddie has the largest number of special subscription albums—four; Wagner's "Lohengrin"; Tchaikovsky's "Pathetique"; and Brahms' "Symphony No. 4."

(Continued on page 49)
**U.K. Faces Marketing Facelift**

- Continued from page 1

MGM chief Mort Nasatir has revealed that his company has been contemplating starting its own television network. In 1967, MGM is understood to be discussing possible distribution arrangements but has still to announce its final decision. Meanwhile, the new network is starting out more and more activities independently of British Decca, which will be unaffected here.

The staff of RCA (Great Britain) is organizing public relations promotion in a chain of London disk stores for RCA Records throughout all Europe by using its own air man and has now appointed its own outside publicists.

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**THE BACHELORS** presented to the Queen Mother at the Royal Variety Show, 1967, at the London Palladium last month, the group's second Royal Variety Show appearance. The trio, from left, are Dick Slattery, John Stokes and Con Clancy.

**Monument Moving on Int'l Front; Signs 22 Licensees**

**LOS ANGELES** - Monument has signed 22 direct licensing agreements with foreign labels to launch its trademark internationally. The contracts were obtained during 18 weeks of travel and negotiations by the label's international director Bobby Weiss, who began the pursuit for individual licenses when Monument's past with British Decca expired last October.

Following the recent debut of the Monument logo in Australia through Festival Records, the U.S. label next enters New Zealand in January again through Festival distribution, with the following set as additional Monument Licensees: Music; Austria; London, Canada; Discous Barclay, Belgium; Hede Nielsen Fabriker, Denmark; Decca, England; AB Barclay, France; Teldec, Germany; Jardine-Matheson, Hong Kong and Macao; Columbia Graphophone, Greece; Gal-Ron, Israel; Teal, South Africa; RL, Italy; Reversa, Holland; Disc, Norway; Marco, Philips, Grammofon AB Elegia, Sweden; Nickels Vertrieb, Switzerland; The Gramophone Co., India; Black and White, Co., Thailand and Cordol, Singapore and Malaysia.

All foreign manufacturing companies will utilize Monument’s U.S. number system, with a guide book to license outlines company policies and ordering systems.

As a result of these independent licensees, the Monument logo will appear in 22 major world markets and more than 33 associated trading areas.

**CUANDO CALIENTA EL SOL** has been recorded for the 714th time!

**Why?**

Because the publisher is ALBERTO CARISCH.

Hits published by Carischi have spread from Italy throughout the world.

**Why not assign your catalog to Alberto Carischi?**

**INTERNATIONAL NEWS REPORTS**
From The Music Capitals of the World

First Festival of Choral Groups now under way under the sponsorship of Belbas Airways and the Mexican Society. A total of 110 recording groups will be in Celaya, Guanajuato and Guadalajara to perform for the poor children of that city.

D. Brian

MUNICH

The International Radio Network observed Walt Disney's 65th birthday with three record releases. In the United States, "en "Mickey's Birthday," was featured; the second featured "Sing a Song of Us, the People," and the third, an hour of cartoon soundtracks, marked the network's biggest release yet.

From the Hamilton Symphony Orchestra, the recording of "Hamlet" is available in this country.

ESPER ERIKSEN

PARIS

Rivere has signed an exclusive contract with Decca, who have in mind a Decca-JATP package featuring: Dizzy Gillespie, Charlie Parker, Lennie Tristano, Chet Baker, Sonny Stitt, and Miles Davis. This is an interesting development because it is evident that radio is the greatest influence on jazz. It is also becoming evident that radio has the greatest primary influence on the sale of music in Europe. It is most likely that we will see more of this, with a larger proportion of music being played on the radio. This is important because it will influence the sales of music in Europe.

Pop Sales Up

In this connection, Electro's distribution of recorded music has increased around 10 per cent in the last six months, due to the German ARK network's boycott of re- cords. It is quite obvious that this boycott has not influenced the overall sales in the market as a whole. The fact is, sales of recorded music have actually increased in the last six months.

It will be seen from this that the primary influence of recorded music has a negative effect only on the sales of German records. This is because the German market is quite small and the German network would soon be over.

The influence of recorded music on the private tape recorder ownership in Sweden is as follows: First records include "Good Day Sunshine" by the Beatles, "Nothing But a Nati" by the Beach Boys, "Tune" by American singer-songwriter Bob Dylan, "I Got a New Girl" by the Beatles, "I Can't Help Myself" by the Supremes, and "The End" by the Doors. These records have been recorded and distributed by the Swedish record industry, which is represented by the Swedish Society of Composers, Authors and Publishers (Sveriges Tonsättareförening). The society is responsible for collecting royalties on behalf of its members and distributing them to the authors, composers, and publishers of the music. The society also has a registered office in Stockholm, and its members are entitled to receive a portion of the royalties collected on behalf of their works. The society is an important organization in the music industry in Sweden. The society is responsible for collecting royalties on behalf of its members and distributing them to the authors, composers, and publishers of the music. The society also has a registered office in Stockholm, and its members are entitled to receive a portion of the royalties collected on behalf of their works. The society is an important organization in the music industry in Sweden. The society is responsible for collecting royalties on behalf of its members and distributing them to the authors, composers, and publishers of the music. The society also has a registered office in Stockholm, and its members are entitled to receive a portion of the royalties collected on behalf of their works. The society is an important organization in the music industry in Sweden. The society is responsible for collecting royalties on behalf of its members and distributing them to the authors, composers, and publishers of the music. The society also has a registered office in Stockholm, and its members are entitled to receive a portion of the royalties collected on behalf of their works. The society is an important organization in the music industry in Sweden. The society is responsible for collecting royalties on behalf of its members and distributing them to the authors, composers, and publishers of the music. The society also has a registered office in Stockholm, and its members are entitled to receive a portion of the royalties collected on behalf of their works. The society is an important organization in the music industry in Sweden. The society is responsible for collecting royalties on behalf of its members and distributing them to the authors, composers, and publishers of the music. The society also has a registered office in Stockholm, and its members are entitled to receive a portion of the royalties collected on behalf of their works. The society is an important organization in the music industry in Sweden.
ARGENTINA

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HOLLAND

This Last Week

WEEKEND:

Monday 10

* FIVE OLDIES (Hot 100)

Tuesday 11

1. EL BONOTTO—Sonora Matanceros
2. BONNIE—Johnny Mathis
3. ALMUDENA—Freddy Martin
4. TONY GARCIA—Dans esta noche

Wednesday 12

1. EL BONOTTO—Sonora Matanceros
2. BONNIE—Johnny Mathis
3. ALMUDENA—Freddy Martin
4. TONY GARCIA—Dans esta noche

Thursday 13

1. EL BONOTTO—Sonora Matanceros
2. BONNIE—Johnny Mathis
3. ALMUDENA—Freddy Martin
4. TONY GARCIA—Dans esta noche

Friday 14

1. EL BONOTTO—Sonora Matanceros
2. BONNIE—Johnny Mathis
3. ALMUDENA—Freddy Martin
4. TONY GARCIA—Dans esta noche

Saturday 15

1. EL BONOTTO—Sonora Matanceros
2. BONNIE—Johnny Mathis
3. ALMUDENA—Freddy Martin
4. TONY GARCIA—Dans esta noche

Sunday 16

1. EL BONOTTO—Sonora Matanceros
2. BONNIE—Johnny Mathis
3. ALMUDENA—Freddy Martin
4. TONY GARCIA—Dans esta noche

ITALY

[Text not legible]

NEW ALBUM RELEASES

[Continued from page 39]

BONN CHRISTMAS

[Continued from page 45]

[Text not legible]
A 'Special' Way of Selling

By RAY BRACK

CHICAGO—Discount Records, a downtown shop, has the usual compartmentalization for customer convenience: "classical," "folk," "popular," "Broadway," etc.—and "Midnight Special Albums.

"Midnight Special Albums?"

No, it's not a new genre. Let's call it a Chicago sub-ephemera, sprang from the latency of late-night advertising on radio station WFMT, world's most listened to FM station.

Aired at 10 p.m. Saturdays (it runs into Sunday until all cops are played), the "Special," as described in the station program notes, is a program of folk music and farce, show tunes, satire and "odds and ends.

The aggregate is assembled loosely. Program director Norman Pellegrini and Ray Nordstrand alternately provide the advertising.

"We never know what's coming," Nordstrand said. "We get into the program with a stack of records and some vague ideas. And it just unfolds." The audience and Discount Records, a "Special" sponsor, are delighted with what unfolds.

Shop manager David Shahin said Discount became a charter sponsor of the program 10 years ago and discovered early that the "Special's" odds and ends frequently become improbable best sellers locally.

Sensitivity

The show has a fine audience that knows what it likes," Shahin said. "And Pellegrini and Nordstrand know what the audience wants.

This sensitivity has produced an incredible correlation between the airing of a cut and the sale of that cut. Local promotion men know this and are on the alert for suitable product.

During recent months the Midnight Special has turned the following hit recordings into top Discount Records sellers:

• The "Existence of Will Hohl" on Elektra sold out at Discount Records three times in Wrong time: 20 years ago and was resold as many times especially for the store.
• Such has also been Discount's experience with "Music of Bulgaria," another Elektra release, cut from which Pellegrini and Nordstrand chanced to air.

Tom Lehrer was a big Discount Records item 10 years ago—when his claim to attention was as a mathematics professor—on the strength of WFMT play.

Distinguished Recordings' collection of Will Rogers humor is bigger for Discount than Bill Cosby, currently (though Midnight Special fans do like Cosby cuts and are buying a lot of "Wonder


Vermont;"

W. C. Fields and Mae West on Proctocin outward the Monkees at Discount Records.

"Here They Are! The Gold Coast Singers" is perhaps the best example of what WFMT exposure can do to a specialty album. This World Pacific release had virtually no sales throughout the country until Pellegrini and Nordstrand began playing a cut called "Plastic Jews." "What do I care if it rains or freezes/Long as I've got my plastic Jews/Glad to the duchess of my ear!"

Discount Records has sold thousands of copies of this album to Midnight Special listeners.

• The Midnight Special discovery of "Jacques Brel at the Olympia" caught Philips without a U. S. release. The audience, typically, could not be placated. They were treated to a special import lot. All sold. More were imported.

• Other examples: "Crucifixion," Jim and Jean; Verve Folkways: "At the Drop of Another Hat," Flanders and Swan; Angel; "The Golden Ring," Folk Legacy (produced by Pellegrini); and featuring local talent; the new Burns and Schieber album, of which 1,000 copies were recently rushed to Discount by Columbia fresh off the Terre Haute presses.

Sales Inversion

This sales inversion implies a unique Midnight Special audience. It is large. In the Special's 10 years (the station celebrated its 15th anniversary last week), it has built a Saturday night audience that is challenging the AM's for first place. September PULSE showed WFMT ranging second to WVON among all Chicago stations in total adults during the nine to midnight period Saturdays. In total audience for the period, WFMT ranks third behind WVON and WLS. In the average quarter hour, WFMT is heard by 65,800 persons. The station claims the largest audience in the U. S.

The typical Midnight Special listener is said to earn $13,000 annually. Over 75 per cent of the listeners are college educated and over 40 per cent have done post-graduate work.

Shahin owns the specialty will of this audience. On a Sunday, when the environs of his Loop store are as desert as weekend Wall Street, 400 customers showed for a sale announced exclusively on the Midnight Special.

Discount Records' happy liaison with the Midnight Special (which recently forced Shahin to steal space from the "classical" compartment for more "odds and ends" albums) may be more relevant to the sticker-reader than mere case history. According to Nordstrand, the concept is being copied by other FM stations. The "Special way of selling could come your way.

Preston Opens 2nd Posh Shop

DALLAS—A second record store will be opened by Preston Record Center here. The new store, according to owner-manager Wayne Evans, will be open for business in the Northtown Mall Shopping Center in January.

The store will stock records in every musical category, tape cartridges, and sheet music. Evans said the store will be decorated elaborately, with gold walls, carpeting and walnut fixtures.

Evans has been a dealer since 1958, when he bought his present store on Luther Lane.

Have Dealers Lost Christmas Spirit?

By PAUL ZAKARAS

SEATTLE—Larry Dolgoff, co-owner of Disc City One-Stop here, believes record dealers in Disc City that hyped the full potential of the Christmas sales season because they are not emphasizing the attractiveness of records as gift items.

"This has been a trend in the industry during recent years," he said. "It seems dealers are so accustomed to selling nothing but price that they are forgetting the uniquely attractive features of their products."

Dolgoff said that records could be among the most popular of gift items because they can solve so many problems for bewildered "Santas." "With only a single stop in a record store, he said, "the buyer can find Christmas presents suitable for friends and relatives of all age groups—and applicable to people of various tastes.

"There was a time," he added, "when manufacturers and dealers went to a great deal of trouble to publicize the value of phonograph records for the holiday buyer. But, during all the changes in merchandising practice that took place in this industry with the recent years, there was a gradual decrease of this kind of promotion.

New Concept

"One of the major factors involved here," said Dolgoff, "was the very narrow concept of advertising adapted by the dealers. All they advertised was 'price.' Advertising of product was considered futile because everyone else carried the same item. Institutional advertising, which could be successfully implemented by larger stores, was not feasible for the smaller retailer because it involved long range program planning, something we had no immediate return for the promotion."

"This year," said Dolgoff, "at least two record companies are making it possible for the record store to receive a better share with the holiday trade by offering dealers a chance to take advantage of the opportunity."

Dolgoff is in relation with the special holiday albums released by RCA and Columbia. He noted that the use of "Christmas-music" records for the purpose of bringing customers to stores has been successfully adopted in past years by all kinds of businesses with the exception of record dealers. "I'm talking about those one dollar Christmas albums that are so widely advertised each season by hardware stores and the like. They draw fantastic crowds. And, because they are so cheap, they have always hurt the sale of Christmas music in record stores.

But now we have 'Music to Trim Your Christmas Tree By.' I've got three releases from 1966—"Trim by Night" from Columbia. Both of these L.P.'s are available to dealers for a very low cost. Both are list priced at one dollar (actually 99 cents for the Columbia record) and are very attractive year-end packages. Best of all, both of them have received national advertising of national promotion from the manufacturers. Yet, I have seen very little advertising of these albums at the local level."

If dealers publicized these special offers they might be able to attract all those additional customers into their store. There, it would be possible to expose them to in-store displays which stress the advantages of giving records for gifts."

Percentage

Dolgoff added that the Christmas season was obviously not a "slack" period, and said that record sales during the holidays were "surprisingly good." "However," he said, "the percentage of sales during Christmas time in relation with total annual phonograph record sales is not as large as it used to be. One of the causes for this decrease..."
PHONY-COUNT Transistor Warning Out

WASHINGTON — Dealers have been warned that the number of working transistors in radios imported from Hong Kong, Taiwan (Formosa) and Okinawa may be stated incorrectly in advertising and labeling.

According to Television Digest, a trade newsletter, a radio labeled "15 transistors" was found to contain only 15 transistors but six were not a functioning part of the circuit.

The mislabeling practice is declared to have become common with merchandise imported from the above countries. It is said to be virtually nonexistent in U.S. or Japanese-made radios.

The National Better Business Bureau has urged importers to "stop this racket voluntarily" to avoid Federal action. The Japanese government subsequently adopted a policy of denying and revoking licenses for exporters of "phony-count" radios.

20 New Titles By Musicraps

CHICAGO—Musicraps, Inc., has released the following new titles on four-track stereo, open-reel tape:


Arnold Wolf & Associates has received its third consecutive annual Western Electronic Show and Convention award for its industrial design in the James B. Lassing Sound, Inc. JHL S400 amplifier, preamplifier. Delivery has been announced on Model SS2150 in a solid-stateStereo six-foot decorator model console, from Olympic Records, Hollywood.

William B. Keppin, manager of the radio department of North American Philips Co., Inc., predicts that by 1970 sales of short-wave radio will hit the $175 million mark. Keppin, whose firm markets Worldo AM-FM receivers, credits much of the new interest in short-wave radio listening to teenagers, schools and tourists. Keppin has opened a distribution office at 34-36th Street, Woodside, Queens, N.Y. Keppin has been named director of a new sales financing office within Philco Corp. Sales & Distribution Division. Beathard will also head Philco's Electronics radio department, according to James T. McMurphy, division general manager. McMurphy has been named sales promotion manager at the Entertainment Products Division of Syvema Electronic Products, Inc. DeMont Television Sales Corp. has appointed Merchandising Distributors, Inc. to handle its distribution in Colorado and parts of Nebraska, Wyoming and New Mexico.

Frank General Electric's Electronics Sales Section has established a northeastern New York sales office and has appointed D. C. (Chuck) Davis as manager.

With general music merchandise sales for the November-December period hitting an expected $17.5 record-breaking billion, the National Association of Music Merchants (NAMM) reports dealer's biggest problem is getting enough help.

EARL PAIGE

Christmas Spirit

(Continued from page 50)

The only gift for the music dealer who loves music is a National Record Promotional Gift. It's a music-lovers dream come true. This year's gift is "Hungry Eyes," by Eddie Fisher. This record is an ideal Christmas gift. It's available in quantities. Send for your share now. The National Record Secret is that promotion is the key to success.

HOLIDAY BARGAINS

MERRILL

Covering the News

DEALER PROMOTION recently staged by Kay Musical Instrument Co., over station WYDE in Birmingham resulted in the sale of 30 guitars to radio listeners in the city. A postcard drawing established the winners. Thousands of entries were received in the 6-week promotion of the new Kay Jet guitar. A grand prize during the "Johnny Cash Show" sponsored by the station at the Birmingham Municipal Auditorium.

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BULK VENDING NEWS

NVA Announces Plans for Big New Orleans Convention

By EARL PAIGE

CHICAGO—The bulk vending industry was informed this week of details about the April 6-9 National Vendors Association 16th annual convention at the Monteleone Hotel, New Orleans. The program will feature seminars on forms, NVA party sponsorship forums, boot sessions on booth supply rentals and an exhibit fact sheet went to all NVA members and participating manufacturers.

As in the past two years, NVA will sponsor hospitality night on Friday during which all the manufacturers have an opportunity to welcome participating delegates.

The convention will feature the following:

- Seminars
- Boot sessions
- Exhibit

Exhibit

The exhibits will be divided into two classifications. Category A includes manufacturers of A: bulk vending machines; B: chewing gum, bubble gum, confections; C: charms, trinkets, buttons, etc. D: all capsule merchandise, NVA members qualifying under Category One whose 1967 dues of $300 have been paid prior to Feb. 25, 1967, will pay a booth fee of $5 per booth. Nonmembers joining NVA after Jan. 1, 1967, pay a booth fee of $75 per initial year's exhibit permit and additional $80 per each additional booth.

Category Two is defined as encompassing manufacturers or service organizations. "Exhibitors of other products, services, or machines, other than those covered in Category One, relating to the automatic merchandising industry." NVA members in this category whose 1967 dues of $300 are paid by March 1, 1967, will be charged an exhibitor fee of $50 plus a per-booth fee of $50. Nonmembers in Category Two pay an exhibitor permit fee of $400 plus a booth fee of $50.

A minimum of 25 per cent of the total charges in both categories is required when mailing in applications—the balance is due by Feb. 10. Applications received after Feb. 10 must include the full total charges.

Booths are awarded on a first-come-first-served basis. Booths, unless otherwise indicated, measure 8 by 10 feet. The ceiling height in the Convention Ballroom is 14 feet. Electricity is available in 120.a.c. or 208 v.d.c., with the latter three phase via four wiring. Door contracting is being handled by the slow-feeder and vestal. Exhibitors must arrange their own insurance. A standard sign is furnished by NVA for each booth.

Regulations

The NVA, which is directing the convention, prohibits manufacturers holding private parties or opening suites or sleeping rooms during official convention hours. Exhibitors must confine their exhibit activities to the booth space and cannot employ strolling entertainment or moving advertisements or employ any advertising material in hotel halls or lobbies.

Other limitations affecting exhibits include a prohibition against operating lotteries or giving away merchandise at the rate of more than two dollars per 50 cents spent. Exhibitors cannot, without permission of NVA, substitute booth space. Additionally, NVA reserves the right to any time prohibit or remove any specific or complete exhibit device which is deemed unsuitable or not in keeping with the character and spirit of the exhibit. Booths are not to be dismantled until the closing night, April 9.

NVA executive secretary Jane Mason pointed out that the association holds the right to forbid the distribution of any literature or material which is specifically prohibited by the NVA.

Operator Matches Luxury Of Swank Southern Mart

MONTGOMERY, Ala.—When the big Kwik-Chek Super Market chain here built the most luxurious food store in the South, bulk operator L. L. Jones of Sylvanace, Ala., went all out to provide comparable vending machines. The Kwik-Chek show place includes such features as wall-to-wall carpeting in every department.

Jones, who had long held the location was quick to "upgrade" his machine, built the "automated" carpeted luxury of the store. First, machines were refinished in glassy enamel to match the chrome and bright work put up to maximum.

Next an appearance maintenance program was worked out with the store's custodial staff which called for daily polishing of each unit.

The Alabama operator also changed his vended lines in the interest of safeguarding carpet. He does not use confections with chocolate covers which may be ground into the nylon or items such as jelly beans and candy corn.

Instead, Jones has concentrated on 5-cent capsules, brand-name developments in bulk gum such as bananas flavor and stand-by: sage, cinnamon and cherry flavors. This has proven ideal, both to keep up bulk sales volume, and to prevent any smell from permeating the building.

While, of course, it is obvious that the new setup has developed, they must be added to the machines. Jones has prom- nised a change with the super- market management first before servicing his machines with the new item. Where necessary, a "cleanup test" will be run on each item to determine that it can be easily removed from the carpet with standard carpet cleaning materials.

-exhibit area diagram in Century Ballroom of the Monteleone Hotel, New Orleans, site of the 16th annual National Vendors Association convention and trade show April 6-9, 1967.

• Exhibit area diagram in Century Ballroom of the Monteleone Hotel, New Orleans, site of the 16th annual National Vendors Association convention and trade show April 6-9, 1967.

THE TITAN II

The Titan II vends all types of bulk merchandise and capsules, including wrapped gum. It is a full-size unit; in mass merchandising display and stimu- lates greater sales through out.

The Titan II "is easy; built-in wheels and handles make it easy to move. Time payments available on OAK machines to all distributors.

400 MANNING BLDG., LOS ANGELES 31, CALIFORNIA

December 24, 1966, Billboard
Industry Leaders to Dallas For Griff Christmas Party

Frank J. Stangel, named to the position of corporate assistant vice-president of the Simplex-Scriber International, makers of numerous products including vending machines, lockers, stamp vender and Simplex cigarette dispensers, has been named national sales director of Lave-Simplex-Scriber’s premium division.

DALLAS—Bulk vending industry figures from every section of the country jetted here for the annual Griff Vending Company open house and Christmas party (11-17). Among those present were National Vendors Association president Irwin W. Wadsworth, NVA, and James Mitchell, executive secretary of NVA. Jane Mason, company president, Robert Grogan, John Bolton, Rolfe Lobel, Margaret Kelly and many, many others.

The weekend affair opened on Thursday with an all-day open house at the Griff headquarters. Friday’s festivities included resumption of the open house and Griff’s lunch of a luncheon prior to a two-hour afternoon business session. The Oak Cliff Country Club was the setting for the 7 p.m. Christmas party at which several thousand dollars in prizes were awarded and during which Griff president Floyd Price announced the surprising news that Dallas E. Wick, Dallas manager, was retiring from the business.

Wick, a veteran vendor for the past 15 years and with Griff both in Houston and here, is, as he phrases it, “Only 53.” Said Price, in his announcement, “I wish to inform you that Dallas E. Wick can no longer resist the huge bass in Falcon Lake at Robert, Texas and is announcing his semi-retirement from Griff Vending. He will continue on the payroll of Griff in the role of consultant and will be called upon many times to help us here.”

Following the Country Club party activities continues in the Long Horn Room at the Martinique Motor Hotel here as Griff hosted a hospitality get-together. Saturday the company again invited visiting operators and manufacturers to the Griff headquarters for another all-day open house.

Business Session

The Friday business session put many of the manufacturers’ representatives on the grill as Wick enounced a seminar type program dealing with the raising costs of product, delays in delivery, modifications on equipment, price decreases in charms and exclusive right on charm ideas which were presented at the manufacturer panel.

Speaking more specifically of the charm problem, Wick disclosed that operators were anxious to know what protection they could be given by these modifications that were to be made on machines subsequent to their placement in the store. Another question dealt with exclusive rights on this type charm.

“Gentlemen,” said Wick, “we have an exclusive charge on this type charm for a period of 30, 40 and 50 years. We want to know what the manufacturers can do to offer us this kind of protection.”

Christmas Party

In addition to the prizes given at the Friday night party, guests were treated to another surprise when Griff had sold seven million Go Go Rings during the year and announced how many had actually seen a Go Go Girl dance. Whereupon two high school girls bounded on stage and presented a Go Go dance to the accompaniment of a teen-age combo.

Entertainment continued during Christmas party when Everett Griff’s dances were offered and one consultant was presented as “Mr. Vending of 1966,” was highlighted. You have seen the name of Love Girls, a popular group here.

In the tradition of giving to charity, Wick told Billboard that the group was paid $450 for 30 minutes. They were going to another engagement and said to be out of here by 8:30 p.m. Wick said, “If they had been paid what they should have been paid, we would have charged us $1,000.”

The top prize of the evening was a 25-inch color television plus several hundred dollars in cash. Other prizes, offered both by Griff and the participating manufacturers, included a Galaxy Ambasador rod and reel set, a Remington automatic shotgun with shells and carrying case, an autumn haze mink stole, an RCA color console, two Emerson portable black and white television sets, two mink clackers, Perl Antique wall clocks, two cantered sets, a desk radio, a set of new year’s glasses, two vending units one of which contained a $50 bill, a 7-machine set with stand, one $100 gift certificate, one $50 saving bond, two dozen cuff links and numerous jewelry items.

In handling the distribution of the prizes, Wick recalled that he had received the first prize ever offered when Griff began its yearly Christmas affair 15 years ago—a Ford station wagon.

Hosts for the three-day affair included president and general manager Floyd Price, Tom Emms, manager of Griff’s, 6377 Coburn Road, headquarters in Houston and Griff staffs Sherman Barber, Al Dunn, Houston; Chas. Rea, Dallas; Leo May, Marie Norman, Yvonne Freeman, Barbara Daniel, Abby McPherson and Barry Kelley.

SCHOENBACH CO.

Machines

Available with every OAK VISTA Model So you are offering ONE FREE PILLOW SET of $2.50 value.

FULL PRICE: $13.50-
GOV'T ORDERED

-one at

display

HO1. ONE VEND ITEMS

(100 per bag)

Mini-Beauties

$1.50

Cutie Pups

$1.00

Globes

.75

Tranzists

.25

N.Y.

Ass. Chimes

$2.00

ONE VEND ITEMS

(100 per bag)

Army, Navy, Coast Guard

$7.00

Green Street

$7.00

Hair Dryers

$6.00

Gold Rings

$5.00

Silver Rings

$7.00

Aluminum Charm

$4.50

Attractiveness...$4.50 to $5.00

1c VEND ITEMS

Per M. 1200 Pcs

VACUUM CLEANERS

ONE Thirsty Girl with order, one Tumbler with order, one Charm with order.

SCHOENBACH CO.

1738 W. WILSHIRE BLVD.

P.O. BOX 2521

LOS ANGELES, CALIF.

STANDARD SPECIALTY COMPANY

1001 444 Avenue

Oakland, Calif. 94601

Pat and Lyn Say:

For each of our “WOWIES” and “BUTTONS” and “BEANS,” there’s a good wish that can’t come from machines—it’s straight from our hearts.

These greetings we vend from coast to coast to coast to coast.

Old and new friend: May your Christmas be merry, is the wish we are sending and your new year be filled with joy never ending!
Non-Operator Roles in Play-Price Hike

CHICAGO—As in 1946, the impetus for wholesale alteration of the coin machine play price is first of all from the operator. George Bernard's efforts over the past two years are demonstrative of this (see story on this page).

However, and again in the 1946 manner, nonoperator segments of the business are playing various roles in the fostering of price increases. But for some time the activities of manufacturers and distributors are expected to be much more subdued with respect to price alteration than in the late Forties (see story below). As one manufacturer spokesman put it, "Right now performance rights are stalking the coin machine business, seeking every cent they can obtain. So, until the copyright question is settled, we must not give the societies anything to seize upon."

Unlike the Forties, no major manufacturer is, as a matter of policy, against a price increase today. The first firm manufacturer endorsement for two-for-a-

The Price of a Play

What Operators Say About Higher Price

Let the manufacturers, distributors and trade magazines preach what they will, it is the operators who are on the price firing line. It is they who must sell any increase and then make it work. And here's what they think about it:

Les Montooth, Montooth Music Service, Peoria, Ill. . . . "I have increased play price in one location—two plays for a quarter—with gross rising about 20 per cent in the spot."

O. W. Christensen, Christy's Music Co., Malta, Mont. . . . "We operate over a 100-mile radius that embraces small towns that won't go for two-for-a-quarter play now."

Sol Tabb, Mar-Tab Vending, Miami. . . . "We had been experimenting with about 40 jukeboxes on two plays for a quarter. We found the receipts so gratifying and the customers so pleased with the results that as of Dec. 1, 1966, we converted all of our jukeboxes to

Remember the 3/25c, 1/10c Play Dogfight?

By RAY BRACK

CHICAGO—Widespread discussion today of play pricing brings to the minds of many the great debate that swept the operator, distributor and manufacturer levels of the industry in the late Forties.

At issue, of course, was dime play. Post-war jukeboxes in the great main were actuated at a nickel per play. However, because the coin machine business was not impervious to the economic inflation, there was born a disquietude among operators in the mid-Forties that gave rise to play-price hike discussions. These discussions in some instances became translated into regional trade association resolutions favoring dime play in 1946. At issue, of course, was dime play.

Post-war jukeboxes in the great main were actuated at a nickel per play. However, because the coin machine business was not impervious to the economic inflation, there was born a disquietude among operators in the mid-Forties that gave rise to play-price hike discussions. These discussions in some instances became translated into regional trade association resolutions favoring dime play in 1946.
the Rock-Ola manufacturing corporation
and its
Rock-Ola phonograph distributors
express their sincerest wishes
for a merry holiday season
and a
happy and prosperous new year

Thanks to the overwhelming reception of our phonograph line by our
operator friends, this is truly a happy time of the year for Rock-Ola.
Your enthusiastic reception, your continued praise and use of our
machines have made possible the exciting growth as represented
by the ornament graph on this page. We know that your continued use
of Rock-Ola equipment will help to make the New Year a Happy
and Prosperous one for you. This is our sincerest wish to
all our music operator friends.

ROCK-OLA MANUFACTURING CORPORATION
800 North Kedzie Avenue - Chicago, Illinois 60651
GOING BACK TO 300 B.C.

SCARSDALE, N.Y.—Even wonder how the Juke box operating business all began? The chronology of coin-operated jukebox equipment is clearly related to the evolution of radio. The musical style of Tin Pan Alley is still evident in contemporary jukebox music. It all started with the invention of the phonograph by Thomas Edison in 1877. The phonograph was the forerunner of the jukebox. The first jukebox was introduced in 1925 by the Seeburg Company. The Seeburg Jukebox was a machine that played 78 rpm records. It was called the "Seeburg 100." The Seeburg 100 was the first commercial jukebox. It was a large cabinet-like machine that could hold up to 100 records. The machine was操作 by a coin or token inserted into a slot. The jukebox was a hit and soon became a popular attraction in bars, restaurants, and other social venues. The music played on jukeboxes was a mix of popular songs and classical music. The jukebox industry continued to grow and evolve, with new technologies and features being added to the machines. Today, jukeboxes are still a popular way to listen to music in bars and clubs, and they remain an important part of the music industry. The history of the jukebox is a testament to the power of music and technology to bring people together and create shared experiences.
two plays for a quarter. We find the experiment has helped our take immensely and storekeeper has very little resistance against it. I'm positive that when we finally complete the whole program, storekeeper and operator will really be pleased.

C. E. Hopkins, Hopkins Music and Vending, Gallion, Ohio.—"We've put out 20 units at two-for-a-quarter and they are bringing in fine results. It has actually increased play in these spots. How do you get started with the increase? First you have to put in a sharp-looking, new piece of equipment to encourage the location owner and stimulate the palfrons. Our two-for-a-quarter machines are all in the better restaurants on the Highway 71 freeway from Cincinnati to Cleveland.

Norm Niederhelm, Music-Matic, Inc., Santa Ana, Calif.—"We're still getting a lot of dimes in bars that charge 40 cents for a beer. This is one reason why we are going to think very carefully before going to two-for-a-quarter. But we definitely think that this is the coming thing."

George Bernard, Ideal Coin Machine Co., Chicago—"I've set back and watched people go up to the machine and try a dime. Usually they'll try it a couple times and it keeps dropping back. Then they say will reach into his pocket, get a quarter, and play the machine. Two-for-a-quarter pricing is nothing new for me. I've been at it two years."

Phil Bailey, Tidewater Music Co., Norfolk, Va.—"Since going to two-for-a-quarter play on over 450 machines, Little LP's have been ringing the meter. Customers are finding that they get three songs for a quarter with LP's compared to two singles for a quarter. We can't put in Little LP's fast enough. The income in our civilian locations is up 25 per cent. Our naval base locations are even better."

John Masters, Missouri Valley Amusement, Lee's Summit, Mo.—"I can remember the long, tough fight we had around here to get dime play going. At the time the telephone company was going from a nickel to a dime on phone calls. Coffee in restaurants was going from a nickel to a dime. And it wasn't so strange to start asking a dime on the jukebox. But today there's nothing else going up to a quarter. We're still vending coffee at 10 cents, candy bars are a dime, cold drinks are a dime. And I just don't see any way we can raise the juicebox price to two-for-a-quarter."

Henry Leyser, Associated Coin Amusements, Oakland, Calif.—"The time for two-for-a-quarter play will come when we can introduce a totally new concept in equipment."

Pat Sturino, S&S Amusement Co., Toms River, New Jersey—"We've been very successful with dime music. I'm not sold on two-for-a-quarter yet. I have to believe in something before I go ahead. But I confess, I haven't had time to really analyze the price increase concept yet."

Frank Manzano, Manzano Music, Calgary, Alta.—"Music has been holding up well, and I question the salability of two-for-a-quarter music at this stage. We have been doing pretty good business with two-for-a-quarter on our shuffle alleys, so I'm not entirely discounting that price on music, however."

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Rosen Holds New Outlet Announcements

PHILADELPHIA — Distribution for the new Cinemusbox audio-visual machine will be on a nationwide basis "and not on a piece-meal basis," said David Rosen upon his return from the MOA show in Chicago.

In view of the interest shown by so many in the distribution of his Cinemusbox, Rosen said he is still keeping the doors open so that he can make an intensive study of qualifications of those seeking appointment and still give others an opportunity to come in.

Instead of announcing appointments on a hit-and-miss basis, Rosen said he will withhold formal announcement until he has completed his distribution program on a total national basis. He said he hoped to have the program completed by the end of the year.

Rosen stressed the fact that it is his intention to work only through the established coin machine industry, and the only distributors who can qualify are those identified with the industry. He also pointed out that since the major music machine manufacturers have already "thrown their hats into the audio visual ring," even greater consideration and study must be made in setting up a "permanent" distributing organization.

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Say You Saw It in Billboard

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HENRY LEYSER, CMMA president (right) and president emeritus George Miller (left) greet Thad Brown, Los Angeles chief of police and Frank Cuskey during pre-banquet activity. Brown is second from left.

HAPPY FACES of Al and Leah Bettelman of C. A. Robinson Co., light up the festivities at the California Music Merchant's Association annual banquet at the International Hotel in Los Angeles.

GEORGE and Hitomi Muracka of Simon Distributing make their entrance at annual CMMA affair, which marked the association's 35th year.

MUSI-MATIC representatives pose for photographer at CMMA. From left, Mr. and Mrs. Al Galiant and Mr. and Mrs. Norman Niederhelm.
Remember the 3/25c, 1/10c Play Dogfight?
Continued from page 54
of the gross had also not proved successful, leaving only one alternative; (3) increasing the price of a play.

Costs
At almost the same time, M. G. Hammengren, vice-president and director of sales for Wurlitzer, declared: "We know that depreciation costs, record costs, labor costs and all costs are at an all-time high. We know that, while earnings today are substantially higher than they were in 1940, they still are not high enough to cover these increased costs." He announced Wurlitzer's support of three-for-a-quarter, one-for-a-dime play inauguration and said that "guinea pig" locations through-put the country proved the plan profitable. He also an-
nounced that play-price conversion kits were available for Wurlitzer jukeboxes.

Seeburg dissented. Exposing a hold-the-price-line policy, a Seeburg spokesman declared that the company would discontinue the introduction of yearly models in order to help operators keep costs down. An official Seeburg statement read: "Raising the price of phonog-

graph music will tend, we believe, to create a bakers' strike and operators will find their equipment sitting idle. The answer to increased costs must be found in in-
crease in the play and in eliminating yearly models, giving the operator a longer time to amortize the cost of his installations. Attempting to double the price of music to increase revenue is an illusion that can only result in disaster to the industry."

The lines were drawn. The companies actively and eloquently preached their policies the length and breadth of the industry. It was a good-natured disagreement, one which industry historians view as having been good for the business.

While Rock-Ola remained neutral and Amicon and Mills made a dime-play alternative available, AMS and Wurlitzer launched massive operator-location educa-
tional programs.

At the heart of the Wurlitzer "quarter-dime" play launch program was a company-prepared mailing plan to condition location proprietors to the notion. In January of 1947 Wurlitzer advertising manager Bernard "Hohlinger sent out a booklet outlining three "pre-
conversion" and three "post-conversion" mailing plans and oth-
er locations. Complete instructions and sample letters were included.

The first mailing was to go to the locations 10 days to two weeks before changeover and was to state rea-
sons for the new price; mailing two was a booklet ex-
plaining the reasons for the new price and told the loca-
tion owner what to expect after changeover, to be

(Continued on page 61)
We’re letting the **AMERICANA** speak for itself and for every member of the **WURLITZER** factory staff and distributor organization in extending **HOLIDAY GREETINGS**

*Merry Christmas and Happy New Year*
quarter play has come from Seeburg, Seeburg Sales Corp., president William F. Adair said in September that the company feels "Two-for-a-quarter play is becoming a necessity for coin operators. However, the company has no present plans to launch a new-price campaigning and is leaving the matter to individual distributor initiative. And many distributors are quietly active. World Wide in Chicago, for example, has held several meetings to acquaint operators with the potential of two-for-a-quarter play. And the company has devised what it calls a "plan" for implementing price changes in Illinois.

World Wide executive officer Nathan Feinstein term effecting price-play changes "the art of the possible," but insists that to propose changes without a definite plan is "absurd."

Feinstein advocates no wholesale changeover. "Mentally examine your route," he says. "Where money is lower—say where patrons pay 80 cents or more for drinks—and enlist the location owner's co-operation in inauguration of a new price. If 300 operators in Illinois would change three to four locations a year, that would mean an aggregate changeover of at least a thousand stops in a year's time. The total after just three years is obviously. After the top locations are converted, the lesser spots would follow. Evidence indicates the conversion to two-for-a-quarter-five-for-a-half means a 20 to 25 per cent increase in gross."

World Wide has presented this plan in detail to operators in Chicago, Springfield, Davenport and other cities. As to the policies of other manufacturers, they are reflected in the following statements gathered by this magazine last week:

- "In terms of our amusement pinball games, two-for-a-quarter play is a good way off." (Alvin Gottlich, D. Gottlieb & Co.)
- "I would think that two-for-a-quarter play on pin games would be logical. You might tell paid players he has to play two songs for a quarter, but how can you tell him he must play two games?" (Herb Jones, Bally Mfg. Co.)
- "Quarter play on a jukebox? There's nothing new about this. In fact, I know of one phonograph right here in New Jersey that is set—not on two-for-a-quarter play—on quarter play! Some of the forerunners of the modern jukebox were set at one play for a quarter. Be that as it may, we at Rowe have no official opposition as yet on play pricing. But I personally think two-for-a-quarter play is a good thing. There are exceptions, of course, and operators have the good sense to recognize those locations that will justify price modifications upward." (Joe Barton, Rowe Mfg. Co.)

- "I think two-for-a-quarter play would be wonderful—a great thing for the industry. Of course, this isn't something that can be accomplished across-the-board. There are areas, for example, the South, where new and yet dominant material says that initially two-for-a-quarter play inauguration will vary greatly from market to market." (Ed Dors, Rock-Ola Mfg. Corp.)
- "We've been pushing for two-for-a-quarter for some time now and I would say that 85 per cent of our shuffle alleys are being shipped this way. As for bowlers, we simply refuse to ship them on a dime play set-up anymore. The operators may have them changed back if they want. Naturally, the operator is afraid to change for fear the operator down the street won't go and he'll lose a spot. But operators have to be convinced just as they were when we came from a nickel to a dime years back." (Mort Secore, Chicago Coin)
Remember the 3/25c, 1/10c Play Dogfight?

- Continued from page 58

sent three to five days after the first mailing; mailing three weeks to improve points in the booklet. was to be made about five days after mailing two, and was to be followed up by a personal visit; the fourth mailing to the location owners how they could help customers become accustomed to the new price; the fifth mailing warned locations that operators might try to sell them off "quarter-dime" play, and the last mailing explained that collections might drop temporarily only to come back to a higher figure than before.

Booklet
The booklet that was part of mailing two pointed it to the location owner:

Shuffleboard
For Japanese
Coin Market

LOS ANGELES — Sega Enterprises, one of Japan's leading manufacturer of coin-operated amusement machines, has introduced shuffleboard to the Japanese market.

Not the traditional shuffleboard found in America, according to an exporter of Sega Enterprises, but rather a compact, transistorized and mobile variety that can be plugged into any 110-volt house current.

Shuffleboard — Orient style — times complete with musical victory marches and pyrotechnic shows to the winnert.

A spokesman for Sega, traveling in the United States on a buying mission, said his company manufactured the machine in the amusement battle for the Japanese yen. "The amusement market in Japan is highly competitive," the Sega executive said, "and we gambled on shuffleboard because it pushed the company into the realm of room-sized amusement devices. A field we want to fully explore.

"We also gambled that most anything American would prove financially beneficial," American servicemen stationed in Tokyo, he said, have also stimulated interest in shuffleboard.

Sega introduced shuffleboard machines in several Tokyo nightclubs recently and watched both Japanese and American servicemen and tourists wait in line for more than two hours to play.

British Firm
Issues Price Squeeze Bonus

LONDON — Photographic Equipment, the major coin machine hire company and distributor here, has devised a way to sidestep the British Government's price squeeze affecting stockbrokers and diversDistinct investments.

Photographic reported a $5 per cent profit jump for the year ended April 30, 1966. Before depreciation and amortization profits had passed the $3 million mark for the first time in the company's history.

As a result, Photographic, which had already paid an interim dividend, was willing to pay out a final 25 per cent dividend in addition. The United Kingdom treasury, however, turned down the application to pay out the final dividend, which would have constituted a 24 per cent increase over last year's total dividend of 36 per cent.

Rather than waste effort on mailing a final 1 per cent dividend to keep in line with last year, Photographic is making a one-to-two bonus share issue instead.

- That since 1940 the cost of a new phonograph had gone up 120 per cent; labor cost had risen 115 per cent; record and needle costs had jumped 200 per cent; parts costs had gone up 100 per cent and administrative costs had risen 125 per cent.

- That, "people didn't stop drinking beer when the price rose from 5 cents—or having their shoes shined when the price rose from 5 cents—or reading Sunday papers when the price rose from 5 cents."

- That the location owner and his personnel could do much to make a success of dime play.

An interesting sidelight of the dime-play battle was the concurrent effort by the industry for repeal of the wartime excise of 10 per cent of the manufacturer's price of equipment, which was translated into a 10 per cent increase in the operator's equipment cost. That excise was repealed in 1965, a fact considered irrelevant in today's discussion of play pricing.

As the debate developed, the issue was reduced to these opposing contentions: (1) Hold the price line and strive for increased income through improved music merchandising; (2) Raise the price and strive for increased play as well, thus benefiting twice.

As always, it was for the operator to decide. A Billboard survey at the end of 1966 indicated that 1,372 operators favored dime play, 1,423 were opposed and 320 were neutral.

But the ultimate decision was deferred as the United States fought another war and a California operator named Walt Schinkel fought an adverse Office of Price Stabilization ruling in the courts.

And perhaps in truth it was the dogged inevitability of post-Korean War inflation that sealed the nickel slot.

Industry history, hoary old business heads say, has a penchant for repetition.

Coinmen In The News

LOS ANGELES

A new aluminum cue stick, manufactured by a subsidiary of the Alcoa Aluminum Co., is receiving excellent operator response, according to Marvin Miller, of the Coin Machine Service Co. The light, regulation-sized stick comes in a variety of colors and a carrying case. Coin Machine Service has exclusive area rights to the product. George Muranaga of Simon Distributing, just back from a winning vacation trip to Las Vegas, is greeted with export orders to the Far East, the European market and to Australia. Shorty Culp, operator from Oklahoma, in town for a few days, joins the Coin Machine Service office staff. Tex Leerskov, an operator in Barstow, shopping at the Paul A. Laymon Co. in the C. A. Rolinson Co. prior to his vacation to South and Central America.

(Continued on page 62)
Close the Flipper-Gap!

Hit the lucky U-Bumper... and see the Flipper-Gap snap shut! Flipper action continues when buttons are pressed... but ball is a busy "captive" on the playfield until either one of two L-Bumpers is hit. And nimble Flipper-skil can keep closing the Flipper-Gap again and again with a single ball. No wonder BAZAAR is bringing in biggest solo player collections in years!

NEW Super Bonus

Open-and-Closed Flippers are only one of many new money-making features crammed into BAZAAR. Another is the exciting new ball-to-ball carry-over Super-Bonus, which advances each time all four L-U-C-K Lamps are lit by skill, scores Points, Replays or Added Balls.

Another play-boosting feature is the tantalizing Red Arrow action, constantly shifting score-value of Bumpers... and big-score Top Rollers, which jump from 10 to 200, 100 or 50 on Rebound bounce off... and easy-open Free-Ball Gate, which opens when center Top Roller is hit or Gate-Bumper is hit with Red Arrow... but... you've got to see and play BAZAAR to get the feel of the Busiest, Brightest Bally "B" game ever built. See BAZAAR at your Bally Distributor now.
Wishing you the Biggest and Merriest Season ever.