Latin-Rock in Sales Upswing

By CLAUDE HALL

NEW YORK — Latin-rock music, after fermenting for several months in New York, is now spreading to other markets. Yet, the music is catching on, and sales in markets like New York, Philadelphia, and Los Angeles — sales generated from heavy airplay on r&b stations — have forced the pop stations to play the records. Pop stations like WMCA and WABC New York; WMOR, Hamilton, Ohio; WPGQ, Washington; WPUN, Miami; WURL, Chicago; WEAM, Washington; WFLW, Philadelphia; WPRO.

67 of Reinhardt's Tunes to Goodman

NEW YORK — Publishers Gene and Harry Goodman have acquired the American sub-publisher rights to 67 compositions of the late great French jazz guitarist Django Reinhardt.

Vast-Ranging Versions Help Tunes Beat Time

By MIKE GROSS

NEW YORK — Standards can still make it in the pop market today. Even though the life of most of the Top 40 tunes ends after the run of the one click record version, there are still quite a number of new versions coming to the fore with a potential long life span through wide disk coverage. It's the nature of the material that's of prime importance, of course, but the songs that are acquiring standard status now are doing so mainly through the efforts of the music publishers who haven't satisfied to ride along with one record or one artist. The shotgun method of aiming for that one big record and then going on to the next song is prevalent in the industry today but there are still quite a number of publishers around who take a long range view for their copyrights and continually try for extra disk performances.

Several music publishers contend that even the so-called rock 'n roll songs can be developed into standards if diversified disk treatment can be obtained. It's getting easier for the music publishers to work with the current rock 'n roll material because it has taken on a more diverse, more adaptable form. The rock frenzies is beginning to take a back seat to smoother, more thoughtful arrangements that are giving the new material a touch of class. The rock beat is still an underlying factor in the new music but many publishers now feel that many of these songs are much more adaptable.

During the past few years there has been a dearth of good songs on the market and the post-teen-age performer and cafe artist had trouble finding material. The current music repertoire is now offering these performers a choice of more material than ever before.

Marks Builder

Broad disk coverage, however, still remains one of the current ways to help move a song into the standard category. E. B. Marks Music is one of the major music publishers which attempts to build its new songs into different disk areas with vocal, instrumental, jazz and other type versions. Dusty Millard, Marks' general professional manager, says that the music man today can't wait for a record fall-in. "The songs," he said, "must be brought to the attention of the artist or the record company man or the artist's manager, and it helps if you have ideas for a new treatment and performance."

Marks firm's method is currently in evidence on the song "If You Go Away" and "All."

Both songs have received their initial disk push from Danita Jo on the Epic label, and are (Continued on page 8).

London Celebration in Gear As US Guests Arrive in UK

LONDON — D. H. Toller-Bond, president of London Records, and the firm's executive staff arrived here this week with two planeloads of U.S. guests to join in celebrating the company's 20th anniversary. The activities will be climaxd by a formal banquet given Decca's board chairman Sir Edward Lewis and Lady Lewis.

Included among the U.S. visitors are London Records distributors and the London Group distributors, marking the first time that the two whole-selling groups have been joined in a single meeting. The entertainment also included London's suppliers (printers, jacket manufacturers, etc.), and members of the press.

Almost the entire executive staff of the label is here. In addition to Toller-Bond, those attending include Herb Goldfarb, national sales manager.

DGG Acquires Aberbach Wing

HAMBOURG — Deutsche Grammophon has bought the Aberbach Musicverlag here. Negotiations were reported in the Oct. 8, 1966, issue of Billboard. Grammophon said that long negotiations were completed just before the year's end, and that control has already been assumed by DGG. Otl Aberbach has been appointed by Grammophon to Aberbach's new chief.

About 10,000 foreign and 5,000 domestic copyrights are

All-Star Line-Up Set by San Remo

By DON WEDGE

SAN REMO — Artist line-up for the 1967 San Remo Song Festival is now complete, with the original line-up strengthened by such foreign artists as Bobby Goldsboro, U.A. the Hollies (British Parlophone), Johnny Rivers (Liberty), the Happening (B. T. Fappy), and Daldia (French Barclay).

In the contest, which opens Thursday (6) they will perform "Prego Per Me," "Divo Avere Fidanza in Me", "Quando Verro," and "Clave Amore Cosa." Italian stars now added include Bobby Solo (Ricordi), who joins Connie Francis (MGM) with "Canta Ragazzetta," and Giorgio Morandi, who is teamed with Dionne Warwick (Scepter) for "Dedicated All Amore."

Other set include Marno Remigi (Carosello) "Deve Crediti di Andare"; Mario Guaragna (Arison) "La Musica e la Poesia"; Riccardo Cocci (Sweety) and Mario Zeliniotti (Durium) "Coiore Ballo." Remo Germani (Ricordi) now sings "F'A luna Dall"; Anmaccia Spinaci (Brucher) joins the Les Surfis with (Continued on page 10).
cheers!

Marilyn Maye
sings “SHERRY”

It's the title tune from the intoxicating new Broadway musical and it has the bright, sparkling sounds to fill your cup with cheer—so, here's how!

RCA VICTOR

The most trusted name in sound
**Sand, Sun and Sales Chess-Palry Theme**

CHICAGO-Chess Producing Co. will open its annual sales convention in San Juan Jan. 27-29, sponsors Phil and Al DiVito announced last week. 

Theme for the meeting, expected to bring in 500 salesmen, is the company’s domestic and foreign distribution. 

"At Sand, Sun and Sales," the brochure reads, "the Chess brothers will debut 21 albums, the largest release in the 21-year history of the company. Artists represented will be Ramsey Lewis, Bill Withers, Al Green, in addition to the named artists. 

"We’re going to unfold to distributors at this exiting the most outstanding sales plan we’ve ever offered," said national sales manager Max Cooperstein. 

To support the new product, all stores in the network will announce a new advertising program, "practical in its execution, permitting distributors to control their own advertising investment," LaPalm said that it is planning a "full-scale marketing campaign and co-op advertising programs will underpin the new releases. 

Last year’s convention, which was sponsored by a local business, was a resounding success for the company. The Chess brothers are expected to announce during the meeting is to be held at LaPalm’s sales offices during its national sales meeting. 

"There is apparently no end to the growth," Leonard Chess said. 

During the past year, Chess has expanded its operations in the Midwest, with offices now open in Chicago and Cleveland, and is expected to announce an expansion of its own tape-curling product, Marshall Chess, who heads the firm’s tape-curling division, will report that the release was made up of the rest of the release.” 

Chess will officially open its new headquarters at 136 South Wabash Avenue, with four ultra-modern recording studios, in March. 

Site of the convention is the Hotel Americana.

**Easy & Direct Styles Mark UA’s Menu**

MIAMI BEACH-Florida’s United Artists sales meeting (see separate story) was marked by a casual atmosphere and a lack of formality, as the company conducted business. 

WACO, Rick Sklar, program director of the station, the station staff liked "Night" but "we can’t play. Things are just too much of a rush on a station. Our broadcast licensing is at stake." He said that good taste was "becoming a bigger and bigger part of our programming all the records." 

WACO in Atlanta pulled a sneak with the "Night" record, said program director Paul Day. "We asked our listeners on our show "We’ve Spent the Night Together" phrase backwards. "The kids are great, but it’s hard to record. We wanted to do it in a way that would be very good on the air...you’d be surprised." He said, "I don’t think we were broadcasting anything wrong. He said that the record, in his opinion, but not in mine, was never mentioned on the air.

**UA Broadens Vistas; Pop Accented**

MIAMI BEACH-Chess Producing Co. will open its annual sales convention in San Juan Jan. 27-29, sponsors Phil and Al DiVito announced last week. 

Theme for the meeting, expec...
Col.'s 60 Gold-Record LP's Get 14-K Ad-Merchandising Drive

NEW YORK—Colombia Records have placed about $200,000 for a "Solid Gold" album advertising-merchandising campaign. The program is designed to promote sales of the company's more than 60 albums which have received Gold Record awards from the Record Industry Association of America for sales of more than one million copies. These LPs have amassed total sales of more than 12 million.

Stan Karon, Columbia's advertising-merchandising vice-president, forecasts a sales improvement of 100 percent of Columbia's current sales and an outcome of the campaign. He also expects to be more successful than Columbia's "Great Hits" promotion of last May. "This drive larger in scope," he explained.

The integrated sales drive to promote the albums is designed to capture consumer attention with national and local advertising, sales aids and merchandising tools. Launching the drive is a national advertising campaign, featuring a two-page ad to appear in the Washington Times-Herald on Sunday, January 10, which bears the slogan "Solid Gold" and including cover reproductions of Columbia's Gold Record albums, will reach a combined circulation of more than 15 million in the 23 markets.

In addition, ads will be available to dealers, through the label's regional sales branches, in size of 300, 600, 1,000 and 2,400 lines. The 300-line ad, headlined "Solid Gold Country," will highlight Columbia's Gold Record-Winning country and western albums. "Solid Gold Broadway and Hollywood," will be the theme of a full-page ad to appear in the Ann Arbor Daily Times on Sunday, January 10, featuring original Broadway cast albums and recording sessions.

The remaining mats of 1,000 and 2,400-line sizes will feature reproductions of Columbia's Gold Record catalog. Some mats will carry the slogan "Solid Gold," and the consumer may order albums from local dealers placing the ads.

The advertising campaign will be backed up with an ad of in-store merchandising aids. Stand-up record racks and portable display rack complete with Solid Gold sign posters, will be available to record dealers, along with miniature reproductions of the official Columbia Gold Record Award application for featured album jackets. Divider and dealer cards, for use in dealer's existing display, to separate Solid Gold albums from the company's motto albums, will be included.

A Solid Gold campaign, which will be distributed to dealers, for use in presentations to consumers, will be distributed.

To supplement the program, each marketing area will receive Solid Gold libretto, containing all of the label's Gold Record albums, which are included in the promotion.

In January, Columbia Records will also available on Columbia 4-track stereo tapes and 8-track stereo tapes.

The Solid Gold line-up includes artists such as Tony Bennett, Dave Brubeck, Johnny Cash, the New Christy Minstrels, and, both PAL. Johnny Horton, Andre Kostelanetz, Mitch Miller, the Mormon Tabernacle Choir and the Philadelphia Orchestra, Marty Robbins, Barbara Streisand and Andy Williams.

Beatles Reject $1 Mil. Offer

NEW YORK—The Beatles have rejected a $2,500,000 offer for a day's work. Sid Bernstein, the manager of the Beatles, has refused to discuss the details of a similar show in 1967. Bernstein offered $1 million for the day, which would have included an show at Shea. In spite of the turndown, Bernstein still holds for the show. They may not need the money, but eventually the Beatles will miss the roar of the crowd.

NEW YORK—Atlantic Record Corporation has agreed to pay the $5.5 million mark in total sales. There were 26 new LP releases in the company's roster.

Len Sachs, Atlantic album sales chief, stated that the cooperation efforts of local distributors in advertising and promoting Atlantic and Atem products contributed to the success of the program. At the 1967 annual regional sales meetings in New York, St. Louis and Los Angeles, Atlantic distributors offered a trip to the Far East for two Atlantic and Arista distributors in the three regions. East, Middle and West. The winners of the contest were: Tom Minniss, Distributor, Atlantic (Atlantic-East) and Arista (Atlantic-Midwest), Davis Distributing Co., Philadelphia (Atlantic-West); Universal Distributors, Philadelphia (Atlantic-East), Southland Distributors, Atlanta (Atlantic-Midwest), and United Distributors, Chicago (Atlantic-West).

The Atlantic distributor winners in the second and third prizes were: Estate, Miami; Domet, Bonn, Stan's, Shepsport, Music City, Nashville; Davis, Denver; Karp, New York.

The albums that garnered the greatest attention were those by the Young Beatles, Bobbie Darin, Otis Redding, James Brown, Aretha Franklin, the Young Beatles, the Fifth Dimension, and the Beatles.

SALES INTERNATIONAL

Wiliam M. Morgan, 111 West 42nd St., April 1958

New York 03203

DEALER DISPITCH

Gives Atl. a Gusher

Percy Sledge, Sam and Dave, Joe Tex, Miriam Makeba, the Charles Lloyd Quartet, Herbie Mann, Brother Jack McDuff, the Modern Jazz Quartet, Sergio Mendes and Eddie Harris.

Dynamo Expansion

NEW YORK—Dynamo Records, distributed by Mercury Records in the United States, is seeking distribution outside the United States. The company has announced Dynamo president Luther Dixon and Mercury president Al Talmadge last week.

Aberbach 'Amore'

NEW YORK—"Dedicate All Amore," is originally purchased by 45 RPM Records, and not Sugar Music as reported in Billboard on Dec. 31, 1966.
Straight from the Byrds’ mouths.

“So You Want to Be a Rock’n’Roll Star”

“Everybody’s Been Burned” C/W

Wingding albums by The Byrds...

Where the soaring action is. On COLUMBIA RECORDS®
Executive Turntable

Kelso Herston has been named head of ad for Capitol Records in Nashville, effective Monday (16). He replaces Marvin Hughes, who resigned effective Feb. 1 to operate his music publishing firm, Billy Cocktail Music. He succeeds Kelso in Nashville. Herston, formerly with United Artists Records in Nashville, will report to Ken Nelson at the Hollywood office. New York and Atlantic to produce West Coast artists, including Buck Owens, Merle Haggard, and others. Jay Miller will produce Forlin Husky, Ray Pillow, Tex Ritter and Sonny James among others.

Larry Williams has joined the staff of Okeh Records as a producer. Based in Oklahoma City, Williams will be responsible to Stu Phillips, executive producer, West Coast artists & repertoire, for the development of new artists, as those already under contract to the label. Prior to his association with Okeh, scored as a solo artist and as a writer. In addition, as an independent producer, he was instrumental in co-producing records for Richard Church, one of Okeh's top artists. In this capacity, he also brought Johnny Watson and a number of other soon to be announced artists.

Also joining the Okeh staff is Oscar Fields, who will serve as regional promotional manager for the Eastern, Southern and Midwest regions. Based in Cleveland, Fields will be responsible to Fred Franke, national sales manager of Epic and Okeh Records. Fields had served as local promotion manager for Cleve-Disc Distributors in Cleveland before taking the regional assignment. Further expanding Okeh's activities will be Brett Kennedy, district promotion manager in Hollywood. She will continue her present duties in the Los Angeles area and will handle activities for artists in Texas. She reports to John Mahan, Western regional sales & promotion manager.

Clive Fox, regional promotional man for MGM Records on the West Coast, has been named director of West Coast operations and will head up his new offices at 9255 Sunset Boulevard, Los Angeles. La Fields, who was associated with the MGM branch in Los Angeles, has been advanced to district field representative.

Mel Turoff has been named general manager of Kapp Records' Western division. He will report to Sid K. Shaffer, sales vice-president. Turoff has been in the record business for 12 years, serving as promotion manager for Roulette, as an executive with Alpha Distributing, as West Coast promotion manager for London, and most recently as national promotion director for United Artists.

John Donuman as Midwest promotion man. Donuman will report to Gene Armond, national promotion manager. He had been with Capitol and Columbia.

Steve Douglas has been named a&r co-ordinator for Mercury Record Productions, Inc., in the Western States and will head up the label's newly established Hollywood regional office, A Los Angeles native, Douglas started his professional career with Capitol when he was 18 years old. As a sideman, conductor, arranger and contractor, he joined Capitol in an a&r capacity and supervised such single hits as "Theme From A Summer Place," "Queen of the House" and "Woman" plus 13 albums that garnered chart spots for the label. The 33-year-old producer-contractor will work for Mercury and all its subsidiaries.

Steve LaVere has been named assistant music department director at Monte Stereo-Pak. He reports to Ed Michel and fills the vacancy left by the recent departure of Walt Heebner. LaVere will seek to acquire ten existing labels. It was formerly a&r coordinator with the Capitol Record Club.

Stan Marshall is Eastern sales manager for Capitol's Creative Productions premium department. He was formerly international sales manager for Kapp for eight months and spent three and one half years with Columbia Productions before that. ... Gordon Cordova has been named Reprise Records Los Angeles production man. He was previously in promotion with London and Colpix Records before joining Atlantic as a named musical director for the forthcoming Joey Bishop show on ABC-TV. Minneapolis will create an original title tune for the late night show bowing April 17. He records...

Conner G. Hauer has joined Atlantic Records to handle album promotion. He will work on Atlantic, Atco, Stax, Volt and other labels distributed by the firm. Hauer will report to Len Sachs, Atlantic's P & A. Conner was with Atlantic, Hauer had been with Universal Distributing Co., Philadelphia, for 12 years. For the past two years he handled promotion for Epic and Dot Records in the Philadelphia area for Universal. He was in charge of national promotion for the 1967 Billboard

Congress Presses Push to Wrap Up Copyright Revision in 1st Session

By MILDRED HALL

WASHINGTON—There will be an all-out effort to get a general copyright revision bill passed in the first session of the 90th Congress, which formally convened here last week (Jan. 4).

The Senate Copyright Subcommittee will plunge into hearings, probably in March, on the controversial issues still to be threshed out in the revision bill reported out of committee on the House side in the 89th Congress. The Senate group has been asked for full presentation by opposing parties on such issues as the revision's proposed raise in mechanical royalty rate for records made under compulsory licensing; curbs on soundtracks' free use on nighttime TV; and the copyright liability of Community Antenna systems. Kapp also named a District Field Representative (D., Ariz.), Other members are Sen. Philip A. Hart (D., Mich.), Quentin Burdick (D., N., Dak.), Hessen L. Fong (R., Hawaii), and Hugh Scott (R., Pa.).

Both House and Senate members close to this legislation are most anxious to get action completed not only because the upcoming of the 1968 Copyright Act is so sorely needed—but also because the interim copyright extension act runs out at the end of December 1967 in the first session of the 90th Congress.

The extension legislation, passed in two previous Congresses, saves expiring copyrights in their second term under the present law's 56-year span. The revision bill would make the copyright term life plus 50 years. Further delay in passage would require another extension. Also there would be other complications arising from adjustments under the new law, which provides certain limits for copyrights already in a first term and subject to licensing contracts. Other technicalities are involved for copyrights in second term, or in a last term extended by the interim legislation.

There is a do-or-die feeling about settling the copyright revision in this Congress. It has (Continued on page 77)

At Wexler Salute

RUSS SANJEEK of BMI, master of ceremonies, presents Wexler, right, with a silver plate which will later be presented to those who attended. Sitting at the table is Mrs. Shirley Wexler.

RECEIVES CITATION

WISDOM & FUNFARE AT WEXLER FETE

WASHINGTON—Very wise and the music industry among the highlights of his salute to Jerry Wexler, vice-president of Atlantic Records, who received the Governor's citation as "Record Man of the Year" and the 215 industry and innovations, Coop for attending the luncheon ceremonies in the Hotel St. Regis at $12 a head. Jan. 20 also marked Wexler's 50th birthday. It was a testimonial to Wexler's accomplishments and presentations.

(Continued on page 10)
FOR BABY

BACKED WITH:

LA BAMBA

THE SANDPIPERS

AM RECORDS

835
Newsstands is 90 has been Over-Metromedia Hondlemon Automatic Admiral Vice President Out为啥 DBM End. The “Controversy” album is the most successful of the three news documentaries by Capitol since it started exploring the sonic values of in-depth news studies last August. The first two path-setting products were “LSD” and “Why Did Lennie Bruce Die?” according to Rocky Catena, national popular album sales manager, who was placed at one stand in Hollywood. 20 copies were placed with the Out of State Ticket Agency in Boston 10 copies were given to a news dealer on 7th Street in Manhattan, and Interstate Distributors of Hagerstown, Md., bought 10,000 copies for newsstands in Baltimore-Washington.

Interstate and Mid-Continent Distributing of Oklahoma are two record rack jobbers who are also magazine wholesalers. Mid-Continent took 1,000 copies for its state.

The label could not find a magazine wholesaler to handle distribution of the LP locally, Catena said. Newsstand distribution Consumer reports, which has some built-in difficulties: products are usually dropped off on a truck loaded with the goods. The prices are pre-printed and news dealers tear magazine covers when returning unsold publications.

An indication of the problems Capitol and the industry face with newspaper exposure was readily apparent at the Hollywood stand at Cahuenga Boulevard. A sales clerk said in anonyous terms that she felt the LP, despite its $3.79 price, was just like any other item on sale. Copies were available on adjacent sides of the sales desk, and the reader was given a view of all the passes-by. The woman’s inability to comprehend the potential in the $3.79 LP, as opposed to lower-priced magazines and paperback books, indicated that newsdealers may not compare to retailers as sales boosters for recorded product.

On the retail level, Catena said the “Controversy” LP had broken down most resistance to the development of controversial news documentaries in album form. Catena did say that he had reports from New York that several dealers felt the LP "too touchy" and were not participating in co-op advertising.

Reports were good of consumer interest at the Discunt Record Center chain in Los Angeles, the Jordan Marth department store chain in Boston and National Record Mart in Pittsburgh. Catena reported. Ads began appearing in major cities for the LP last week to tie in with the release of Look Magazine’s first installment of James Manchester’s book, “Death of a President.”

National Record Mart reported that it placed ads on WJAS, the NBC affiliate in Detroit, the NBC affiliate in New York, and through the ABC affiliate in the market, in conjunction with a one-hour special the show did on the LP.

London Event Put in Gear

Vast-Ranging Version Help Tunes Win

now spreading over to other labels. Disk versions of “If You Go Away” are now coming from the Broadway (United Artists), Laino Kahan (MGM), the singer, and Bob Fosse (RCA Victor), as well as from NBC and the want the album. “All” reached out to follow-up kiosk versions by Chet Baker (World Pacific), James Darren (Warner Bros.), Charlie Fox (United Artists) and the Bob Fosse (United Artists) and Sun Stringers (Liberty).

Markets are now engaged in applying similar treatment to the same song, “La Bamba.” There are currently 21 Latin-American disks available in the U.S. The Latin-American disk is giving it an American promotion. The songs, which range in price from the title of “Yellow Days” has already been recorded by Tony Orlando, Charlie Fox, Chicago Wilson on World Pacific, and Ench Light on Project 3. Mike is now planning a trip to the Coast at the end of the week. He then plans to make a foray to New York, he maintains the Hill Harry B. Smith all includes just about everything.
HICKORY’S GONE WILD

with...

Neal Ford & The Fanatics

SOLD

6,500 singles in Houston, Texas the first six days.
#1 on KNUZ Houston
#2 on KILT Houston

"GONNA BE MY GIRL"

B&W SHAME ON YOU
45-P-1433

a RICHARD AMES production

published by AGHEE-DOSE PUBLICATIONS, INC.

Hickory RECORDS, INC.

and would you believe...
Epic Keys Meet to Growing Role Of Distrib Promotion Manager

* Continued from page 3

tain excitement, status reports compiled and printed by computer will be made to distributors every two weeks. All personnel within each distribution will participate in the program. The three Epic distributors along the coast of April 29 will win prizes for all members of their organizations. A 1977 Cadillac De Ville convertible will go to the first-place-winning distributor executive or sales manager. The second prize consists of all-expense-paid trip to Havana, Cuba, for two and the third prize includes a week for two in the Caribbean.

Prizes to other personnel in the top three organizations include 19" table-model color television sets to each promotion manager and operations manager, as well as to all salesmen. Female members of the office and warehouse staffs will receive a Ronson portable hair dryer and the men a Ronson electric razor.

On the merchandising level, Epic is continuing its use of unusual means for marketing its medium-priced classical label, Crossroads. A comprehensive advertising program has been scheduled which will stress that Crossroads Records is a truly high-quality, medium-priced label which contains new stereo records. The ad carrying the headline, "Use Your Ears!" will appear in such publications as the Saturday Review, High Fidelity and as well as college newspapers throughout the country.

Approaching the campaign with the "Don't take our word for it" attitude, Epic has developed a 7-inch 33-1/3 stereo sampler record entitled "Hearing Is Believing," which contains excerpts from 10 Crossroads albums. The recording is new with the new and complete illustrated Crossroads catalog, which will be offered to consumer free of charge. Counter displays are designed to hold the records and catalog in record retail outlets invite the consumer to "Use Your Ears! Hearing Is Believing -- Take One of Each 7". The new Crossroads release has earned the applause of the period from the torque to 20th Century, and includes both familiar and lesser known works. The release will be in the release feature the Prague Chamber Orchestra, the Czech Philharmonic and the Smetena Quartet, the Dvorak Quartet, and the Dvorak Chamber Orchestra.

There is a new album in the Epic catalog featuring Donnovan jazz vibist Guy Boye, the Cory Band, and the Hawaii group Billy Grammer; an album starring "girls of stage, screen and radio," and a teen-encyseam album, written and performed by Kenny Solons and Gail Parent. Solons and Parent were responsible for a James album, "Our Wedding Album or the Great Society Affair," a spoof of the Los Angeles-Johnnie-Sting wedding.

Little is the featured artist on the lone New Orleans release.

COMMAND YR. "EX'ORDINARY"

NEW YORK -- Command Records experienced the second best year in its seven-year history last year, according to Leon Becker, vice-president and general manager of the label. During the year, 19 albums were released including albums by Toots Thileman, Mitchell Ayres and His Orchestra, and Count Basie and His Orchestra, all new to the label. Becker described 1966 as an "extraordinary" year for us in hitting new heights.

** COMMAND YR. "EX'ORDINARY" **

** NATIONAL RECORD PROMOTION GUARANTEED **

All-Star Line-Up

* Continued from page 1

"Quando Dice Che Ti Amo," Caterina Caselli (CGD), displayed when her original song was eliminated, now performs "Il Camminio" with Soney & Otti. Their music is a European hit.

Mareo Feraul (Darlin') is touring with his latest album, "Amaro" (Sala) and Cristian Nu (AZ/Sala) joins Domingo Modugno (Carly) and a new album (Record) teams with Spanish Columbia's Los Braves on "Una Come Noi."

** NATIONAL RECORD PROMOTION GUARANTEED **

We Will Guarantee Air Play and Promotion in at Least One of America's Top Five Markets on any Record of Yours on a Guaranteed Basis. 

** DISTRIBUTION ARRANGED **

** MASTER RECORD LABEL CONTACTS **

** THE BEST RADIO AND TV COVERAGE **

** TOP PROMOTING AGENT CONTACTS **

** WEST COAST RECORD DISTRIBUTION **

Phone: 213-689-8899 Weekly Meetings in Los Angeles, Portland and San Francisco.

Sincerely, Lee Desmond

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

JANUARY 21, 1967, BILLBOARD
Another SMASH!

THE YOUNG RASCALS

Lonely Too Long

ATLANTIC # 2377 (Single available in four color sleeve)

from their smash LP "COLLECTIONS"

Atlantic 8134/SD8134

Management: Sid Bernstein
Booking: Associated Booking Corporation

Copyrighted material
www.americanradiohistory.com
ADDENDA #2: Billboard 1966-67 International Buyer’s Guide of the Music-Record Industry

Keep your copy of the music-record industry’s most widely used year-round business directory complete and up to date.

There are two ways to use this data: (1) simply clip and paste those sheets into your copy of the Buyer’s Guide, marking a mark adjacent to the original listing to indicate that a change has taken place in the music-record industry in the actual changes clearly within the actual directory listings so you won’t have to switch back and forth to be sure you have the last information.

MUSIC PUBLISHERS

<table>
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<tr>
<th>Name</th>
<th>CEO</th>
<th>VP &amp; Gen. Mgr.</th>
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RECORDING STUDIOS

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<td>777 Seventh Ave., New York, N.Y. 10003</td>
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INDEPENDENT RECORD PRODUCERS

Check Your Own Company Listing to see if it is current and up-to-date. If not, send changes to Buyer’s Guide Editor, Billboard, 165 W. 46th St., New York, N.Y. 10036. Changes will be covered in the next addenda report.

The evening tone of the affair, however, was set by Ahmet Ertegun, Atlanta Records president, who said: “To us, Jerry is the ‘Record Man of Every Year.’”

Randazzo Moves

NEW YORK — Teddy Randazzo Productions and South Mountains Phonographic, both headed by Teddy Randazzo, have moved to new quarters at 50 W. 55th St. The phone remains 7L-7630.

Sands Trial

LOS ANGELES — Mark Sands, former Westcoast Records controller, goes on trial Monday, charged with accepting $24,000 in kickbacks to avoid reporting Federal excise taxes. Sands’ counsel claims that the money was for expenses.

ADDENDA

67 of Reinhardt’s Tunes to Goodman

Harry, the Goodmann conducted the Chicago Symphony Orchestra, and guest conductor Frank X. D. S.

Renowned” composer. The title, included among other sides, works such as “Christmas Swing, “Blues for Ella, “Tanzat,” “Echoes of Spain,” “Russian March,” “Holm” and “Djangology,” was Goodman stated that a number are being released in the deal.

It is known that one of the factors in the recent peace agreements with the Goodmanns has been the acquisition of the “Django’s Castle” group and the Reinhardt compositions.

The 67 compositions will be released in the Goodman AMC firm, Jewell Music. These recordings for years have been available in the blues field via the publishing firms of AAC and the Goodman company. The new release of the Reinhardt acquisitions, Gen. Goodman stated, is in line with the Goodmanns’ recently announced expansion plans in the fields of jazz, pop and country.

Catonan Tour

Bourbon Records

NEW YORK — Stan Caten, general manager of the independent record promotion firm of Bourbon Records, has launched a new record label—Bourbon Records. Larry Recor- dings, owned by Catonan, will distribute records for Bourbon. The first release, featuring Grady & Pedrick, will be out in February, the Left-overs have also been signed to Bourbon.

NARM Meet Key

* Continued from page 3

shop is scheduled on “Ware- housing and Inventory Management.” This seminar will be conducted by William H. O. Dell of the RCA Victor Record Division, P. A. A. A. Former chairman, urges members to submit advance regulations to be assured accommodations.
New for '67
The Monkees
Second Album
Already RIAA certified

MORE OF THE
Monkees

COM/COS-102

COLGEMS

DON KIRSHNER, President
Manufactured and distributed by RCA
POP SPOTLIGHTS

**TOP 20**

**NEIL DIAMOND—YOU GOT TO ME** (Prod. Jeff Barry & Ellie Greenwich) (Writer: Diamond) (Tallyrand, BMI)—Penned by Diamond, and given a powerful vocal workout, this infectious rhythm number is destined for the top of the Hot 100. Fine Jeff Barry and Ellie Greenwich production. Flip: “Somebody Baby” (Tallyrand, BMI). Bagn 840

**THE MUSIC MACHINE—THE PEOPLE IN ME** (Prod. Brian Ross) (Writer: Bonniwell) (Threxx, BMI)—The “Talk Talk” group should surpass their initial hit with this hard-driving rocker with a Middle Eastern flavor. Moves from beginning to end. Flip: “Mascelline Intention” (Threxx, BMI). Original Sound 67

**THE SUPREMES—LOVE IS HERE, AND NOW YOU'RE GONE** (Prod. Holland-Douglas-Holland (Joeete, BMI)—THERE’S NO STOPPING US NOW (Prod. Holland & Dozier) (Hoeete, BMI)—Top side is a change of pace rocker featuring a spoken interlude while the flip is a pulsating rock number much in the vein of their “You Keep Me Hangin’ On.” Both have equal potential for top of the chart honors.

**TOP 60**

**LOU RAWLS—TROUBLE DOWN HERE BELOW** (Prod. David Axelson) (Writer: Anderson) (Row Lou, BMI)—A funky sound puts Rawls in a new bag as he wails and rocks with ease creating much excitement. As usual, he’s in great vocal form and should hit the charts with impact. Flip: “The Life That I Lead” (Moryar, ASCAP). Capitol 5824

**THE ASSOCIATION—LOOKING GLASS** (Prod. Jerry Yester) (Writer: Yester) (Beachwood, BMI). Culled from their hit album “Romance,” the group offers a smooth vocal treatment of an easy going rhythm number, which has much of the feel of their “Cherish.” Flip: “No Fair at All” (Beechwood, BMI). Valium 758

**THE YOUNG RASCALS—IVE BEEN LONELY TOO LONG** (Prod. Young Rascals) (Writers: Caviar-Bright) (Saclar, BMI)—The “Good Lovin’” boys have a winner in this easy rocker featuring a good vocal performance that should bring them back to the Hot 100 in a hurry. Solid dance beat keeps moving. Flip: “If You Know” (Saclar, BMI). Atlantic 2377

**JACKIE DEShANNON—COME ON DOWN** (Prod. Cal Carriker) (Writer: Bromley-Clemmons-Cooper) (Regent, BMI)—A multi-vocalized Jackie deShannon backed by a lifting George Tipton arrangement will work its way right up the Hot 100. Exceptional performance of a good new tune gains with each hearing. Flip: “I Find Me Love” (Metric, BMI). Imperial 66224

**BONNIE GIBSON—ONLY I** ( Prod. Randy Wood) (Writer: Antonio-Sun-Vine, BMI)—Bonne Gibson, who’s scored well on the country charts with “I’m Living in Two Worlds” has a strong Hot 100 contender in this beautiful original ballad. Fast-ease Randy Wood production. Flip: “The Kickin’ Tree” (Sun-Vine, BMI). Dot 16567

**CHART**

**SPOTLIGHTS—Predicted to reach the Hot 100 Chart**

**TONY COCHRAN—CALL ME BELONGS TO YOU** (Prod. Fred Fosier) (Writer: Haggard) (Blue Book, BMI)—Cochran makes an impressive debut on most charts with this beautiful Merle Haggard tune, which should ride right to the top of the country charts. Flip: “I Just Burned a Dandelion” (Dawg, BMI). Monument 994

**JACK WOOD—I COME HOME A DRINKIN’** (Writers: Willard-Lynne) (Writer: Morgan) (Chappell, ASCAP)—Morgan makes a big dent in the country chart with this first effort, a clever answer to Loretta Lynn’s “Don’t Come Home (Sure-Fire)” (Blue Book, BMI). Capitol 32087

R&B SPOTLIGHTS

**TOP 10**


**LITTLE RICHARD—HURRY SUNDOWN** (Prod. Larry Williams) (Writer: Larry Williams) (Chappell, ASCAP)—Blues walker Little Richard belts the film theme in fine style, making it a hot chart contender for record and pop sales. Flip: “Don’t Want to Discuss It” (Nettleb, BMI). Epic 7221

**DONALD HEIGHT—THREE HUNDRED AND SIXTY FIVE DAYS** (Prod. Dyno Prod.) (Writer: Height) (Writers: Height) (Dino Productions, BMI)—Big hit will jar the top of the R&B charts. Powerful Height vocal workout and wailing arrangement with good potential flip. “I’m Wanting to Will” (V.I.P.). V.I.P. 1786

**EARL HARRISON—HUMPHEY STOMP** (Prod. Andquest) (Writer: Andquest) (France-Flamor, BMI)—Earl Harrison is right in the groove with a hot rock item that’s chart bound. Solid dance beat endures to last. Flip: “Anymore” (France-Flamor, BMI). Harrison 3001

**CHART**

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

**CONTRIBUTOR’S stabilize—by Brian Godfrey** (Billboard, BMI) (Dot 550) (The Singer) (Writer: Godfrey) (BMI)—Big hit which should bring the group to the top of the charts. Solid Godfrey production. Flip: “I’m Wanting to Will” (V.I.P., BMI). V.I.P. 1786

**JIM EDWARDS—DANCE THE BEAT** (Prod. David Edgerton) (Writer: Edgerton) (BMI)—Big hit which should bring the group to the top of the charts. Solid dance beat endures to last. Flip: “Anymore” (France-Flamor, BMI). Harrison 3001

**JANUARY 21, 1967, BILLBOARD material**
RECORDS PRESENTS
THE GREAT
BONNIE GUITAR
WITH A TWO-SIDED SMASH
ONLY I B/W THE KICKIN' TREE
#16987
PRODUCER: RANDY WOOD • ARRANGER: ERNIE FREEMAN

DOT BEST SELLING ALBUMS

WINCHESTER CATHEDRAL
LAWRENCE WELK
DLP 3774

ALFIE
BILLY VAUGHN
DLP 3751

WISH YOU WERE HERE, BUDDY
PAT BOONE
DLP 3764

MISS BONNIE GUITAR
DLP 3727

RHAPSODIES FOR YOUNG LOVERS
Midnight String Quartet
V 6001

Rudy Vallee
V 6005

THE GREATEST TALENT ON RECORDS!

www.americanradiohistory.com
Muntz to Invade Chicago
With Duplicating Plant, Store

By ELIOT TIEGE

LOS ANGELES — Muntz
Stereo-Pak has mapped plans
for construction of a Cartridge
production plant and retail out-
et facility in Chicago next
summer.

The writer of this column receives
many letters asking why some minor
duplicators take such a vehement
stand against the eight-track con-
figuration or why some say they do
not have faith in eight track.

The answer is quite simple. We
feel that those making this state-
ment do not know how to make a
good eight-track cartridge — either
to much lack of ingenuity or through
poor financing to properly
develop eight-track car-
tridges.

On almost a daily basis these few
people spread rumors that "hurt"
the entire industry. But, despite all
of the above talk, the automotive
industry is 100% behind the eight-
track configuration. Reliable sources
have informed us that all the major
automotive firms are happy about the
acceptance of the eight-track concept, and that the eight track
play-back unit will not only be
optional equipment in some 1967
models but will be standard equip-
ment in most of them.

In addition to the suppliers of
play-back units for the automotive
field, Matsushita, Lear, Columbia, Capi-

tel, RCA, Rogers, Automatic Radio,
Olympic, Parked Bell, General Elec-

tric, S. J. B., Philco, Takis, Hoff-

mans, Craig and many others have
given their endorsement to eight
track by using this configuration in
their home entertainment lines. The
millions of dollars spent by these firms, as well as millions more of
dollars spent by the automotive
firms in advertising are certainly
indicative of the way this business
is going and will continue to go.

The experienced, well-financed
firms who duplicate eight track,

tapes such as Columbia, RCA, Capi-
tel, Liberty, United Artists, Decca
and ITCC, do not criticize the eight
track configuration. They have in-
vested heavily in this medium and
must know how to properly make the eight-track car-
tridge.

At ITCC, the world's largest dupli-
cator and distributor of eight-track
and four track, there is no such
to grudge. ITCC does not care whether
it will make a four track or eight
track as it has rights to all cartridge
configurations.

Eight track is out-selling four
track at a rate of 8 to 1 at the
present time, and sales figures show
a daily increase in this ratio. This
point, alone, means that the pub-
lic has already accepted this con-
figuration.

Those that do not have the finan-
cial backing or ingenuity to properly
master, duplicate and load an eight-
track cartridge should stop knocking
it. They should take off the blinders
and arrange for getting on the eight-
track bandwagon. This is the way
the business is presently moving,
and, as the publicity increases, so will it continue.

Tape Cartridge

By Larry Finley

Lloyd Neben, plant sup-
ervisor at Muntz's Van Nuys head-
quartes, will arrive in Chicago
later this month to seek land
acquisition for the proposed
25,000-square foot facility.

The Chicago facility will be
the four-year-old firm's first
duplication plant outside Cal-
ifornia. A staff of 125 persons
will be needed to run the
plant with particular produc-
tion stress on 4-track and 4-
track models, with some 8-
track duplication included.

The company would like to initially
produce 115,000 cartridges
per day in the new plant. Music
programming will remain re-
sponsibility of the firm's Van
Nuys music department.

Muntz expects the Chicago
plant to expedite duplication and
shipment of cartridges to
Midwest and Eastern dealers on
an overnight basis.

Outlet at Plant

A retail sales store would be
established at the plant for
sales, service and playback unit
installation. A feature of
Muntz's Chicago plant is a
retail operation, offering
sales, service of playback equip-
ment, installation and the avail-
ability of cartridges for sale
while the unit was being in-
stalled in the car.

Several months ago, Muntz
moved the retail store away
from the factory to utilize the
space for additional duplica-
tion and services concurrent with
the factory's expansion.

In a representative move, Muntz
has acquired the Viva line on
a one-year non-exclusive basis.

New Lubricant

By 3M Dept.

CHICAGO — A new lubri-
cated magnetic tape designed
especially for tape cartridge
applications has been introduced
by the Magnetic Products Divi-
sion of the 3M Co.

"The sudden interest in auto-
mobile tape systems has brought
with it technological advances
which placed the burden of per-
formance on the particular type
of tape used," said D. T. Win-
dahl, division sales manager.

"This is especially true when
you consider that up to eight
separate information tracks as
small width as .017" are now
recorded on a single length
of 1/4-inch-wide tape."

He said that the new 3M
tape, "Scotch" brand No. 153
Lubricated Tape, contains im-
proved lubricants designed to
increase performance under tem-

eratures and humidity extremes
perticular to the automobile stereo
tape cartridge market.

NEW

Head Cleaning
Cartridge

for all 4 and
8 track players

Suggested List $1.95

• Cash in on this untapped market
• A must for every cartridge owner
• Cut down on service call headaches

Aladdin Price List & Information

CHANNEL MARKETING
42 MADISON AVENUE
NEW YORK, N. Y. 10017

January 21, 1967, Billboard
to all record labels, producers and publishing firms—

---

**CAMPI EDITORE**

established since 1898

n.1 in ITALY with

The music and entertainment weekly magazine sold over 1,200,000 copies weekly.

n.1 in EUROPE with

The sound-tracks production and publishing firm.

—over 700 sound-tracks released in 5 years, including FELLINI 8½, MONDO CANE, DIVORCE ITALIAN STYLE, JULIET OF THE SPIRITS and others.

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**INTRODUCES ITS NEW POP LABEL**

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**SUBMIT YOUR PRODUCTIONS TO US**

BIG PROMOTION BIG SALES BIG PROFIT IN ITALY THRU CAMPI EDITORE ORGANIZATION

SEND ALL INFORMATION, SAMPLES AND TAPES TO

**EZIO LEONI** general manager

**DET recording** — via Virgilio 8 — Rome (Italy) — cable Camusic

---
Chicag o— In 1967, sales of stereo tapes for home and auto listening are expected to be better than double 66's figure, according to T. S. Wall, general manager of Ampex Stereo Tapes. Hall predicted that sales this year will total to the $100 million mark, a st ete last year's volume of $45 million. Cartridge tapes will record approximately 45 per cent of this year's sales due to the auto industry's promotion of this unit.

**Ortronics Bows Automatic 8**

Toledo—Ortronics has introduced a new stereo 8-track tape cartridge, which can be used in any position. Known as the Ortronics Automatic 8 Cartridge, it meets recommended specifications of the Electronics Industries Association for Class III cartridges.

The new cartridge can be assembled and disassembled easily by duplicators when productivity of defects is noted, which should sharply reduce the rejection and scrapping of cartridges during final inspection. The label can be placed to act as a protective seal to insure against unauthorized tampering.

The Automatic 8 is being shipped this month. Evaluation samples are available on request to duplicators, music suppliers and original equipment manufacturers. Subrutes on the cartridge's performance and its use in various applications can be obtained by writing J. C. Meidt, Ortronics sales manager.

**Olympic's New Units**

New York—Olympic has included two self-contained portable tape cartridge units in its 1967 line. Also included are four stereo consoles with built-in cartridge tape players.

**Finebilt System**

Los Angeles—Finebilt Manufacturing has developed a tape-duplicating system which can turn out 2, 4 and 8-track masters from 2-track studio copies. The system is the model 36, comprised of one master machine and five slaves.

**Sears Truck URIT'S PRICE FOR HOLIDAY**

Chicag o—Sears Roebuck & Co., locally, faced with slow sales of the $19.92 Playtape units through the toy department, reduced the price of the tape cartridge players down to $19.98 during the Christmas period. The merchandise has been shifted to the music department.

Seas, Wards and other depart ments have been experiencing competition between departments for the new tape cartridge players and tapes. Automobile, music, photographic and toy departments want the merchandise.

**Nat'l Phillips & Pulse Deal**

Los Angeles—Six months after National Phillips Corp. distributed by auto industry names, has secured the Pulse stereo cartridge music library. The New York-based music supplier's catalog includes such artists as Burl Ives, Johnny Rivers, Tex Ritter, Jimmy Dean, Buck Owens, the Stoneman Family, Bob Wills, the Shindiggers, New Dimension, Ira Lee Brothers, Ken Roberts, Al Hirt, Slide Hampton, Duke Jordan, Charlie Parker, Lester Young and Mundell Lowe.

Philips Corp. offers the $15.95 4- and 8-track cartridges to auto accessory and record stores, and its president, Phil Costanzo. The library is the firm's first acquisition in the cartridge field.

**Learn Jet Posts $54.3 Mil. in Sales**

Los Angeles—The combination of E-Track Cartridges, playback equipment and business men, produced total sales for Lear Jet Industries of $54,349,155 in 1966. The net profit amounted to $24,243,300, or $2.07 a share. Lear Jet's financial structure the previous year's sales were $2,525,985 net, or $3,416,263. There was no breakdown on cartridge business versus aviation products. The company moved its executive offices here from with its last year to rank among the 100 top industrial companies in the State.

**Lloyd Trade Bows 4 & 8-Track Player**

Los Angeles—A Cartridge player which can accommodate 4 and 8-track has been announced by the Lloyd Trade Co. The equipment will be displayed at the firm's offices here. Delivery is expected this month. The company is also unveiling some 30 consumer electronics units.

**Erichman Named**

Los Angeles—Muntz Stereo-Pak has appointed the William Erichman Co. of Pennsylvania as manufacturers representative for the Eastern auto trade. The firm will cover New York, New Jersey, Pennsylvania, Maryland, Delaware, and Washington, D. C. placing car stereo systems and cartridges.

**Duplicating for Stereo and Mono Noreloca Cassettes**

Dubuque Electronics Inc. 1805 S. Strong Ave., Copleague, N. Y., 605-1099

**DuPont X 750**

DuPont X 750 is designed for use in both stereo and monophonic applications. It exceeds A.C.M.E. and other high standards in retention, contrast and uniformity. For information, write: DuPont X 750, 1805 S. Strong Ave., Copleague, N. Y., 605-1099.
## Billboard Top 40

**January 21, 1967**

**EASY LISTENING**

These are best selling middle-of-the-road singles compiled from national radio sales and audio engineer air play tuned to rock music.

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Label/Number</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>Neil Diamond/Chesley</td>
<td>1 THAT'S LIFE</td>
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<td>2</td>
<td>The Spastics/Ultimate</td>
<td>2 HAWAII (Main Title)</td>
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<td>3</td>
<td>The Ventures/Not On Label</td>
<td>3 WHAT IS THIS LIFE?</td>
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<td>The рублей/Browse</td>
<td>4 MAIN TITLE OF THE MOVIE</td>
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<td>5</td>
<td>The Beatles/Apple</td>
<td>5 WISH ME A RAINBOW</td>
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<td>6</td>
<td>The Raiders/Capitol</td>
<td>6 HOLDIN' ON TO YOUR HANDS</td>
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<td>7</td>
<td>The Rolling Stones/Decca</td>
<td>7 JUMP WITH ME</td>
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<td>The Troggs/Decca</td>
<td>8 TOGETHER</td>
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<td>The Beach Boys/Reprise</td>
<td>9 GOODBYE, RALPH</td>
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### Neal Will is only part of what we sell

Neal will be your "answer man" when it comes to record packaging. As an engineer/salesman for Cryovac, he knows film, equipment and has the technical knowledge to keep your production lines humming. (Neal is but a part of a capable team of experts that makes possible on-the-spot service throughout the country.)

When you combine his technical knowledge with the advance design features and versatility of the Cryovac SA-1 machine, and a wide range of shrink films, you know how we can answer any needs you may have.

### Neal Is Your "Answer Man"

- **Cryovac**

Whether you are edge sealing single LP's, LP albums, tapes or tape cartridges... Neal has the answers on how you can wrap them faster, better and more economically. One reason for the answers is that only Cryovac offers a complete record edge sealing packaging program of films and advance design equipment.

Another reason is the technical assistance of engineers such as Neal Will. That's why he's very important.

---

![Image of Cryovac machinery](https://www.americanradiohistory.com/files/cryovac.jpg)

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HAPPENING!

THE BACHELORS
Walk With Faith In Your Heart

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LONDON RECORDS

VAL DOONICAN
What Would I Be

PRESS RECORDS

division of LONDON RECORDS

www.americanradiohistory.com
Holy Cats!

(pussy cat)
Lesley Gore
sings her new hit
California Nights
GENIUS MUSIC CORP. & ENCHANTED MUSIC CO., INC. (ASCAP)
72649
As she performs with Cat woman on the
Batman Show
Jan. 19th
On ABC-TV

A BOB CREWE PRODUCTION
GARY LEWIS & THE PLAYBOYS ARE OUT TO PAINT THE TOWN GREEN $$$ WITH A BRAND NEW ALBUM AND A SMASH HIT SINGLE!

"WHERE WILL THE WORDS COME FROM"

#55933
Bailey Films Bought By CBS for Division

NEW YORK—Bailey Films, Inc. of Los Angeles, a producer and distributor of educational films and filmstrips, has been acquired by CBS. Bailey Films will operate as a unit of the CBS Educational Services Division under the supervision of Norman A. Adler, vice-president and general manager of the division. Albert Bailey, who founded the firm in 1935, will continue to direct Bailey Films as vice-president and general manager.

Bailey Films distributes its own productions and independent produced films to schools, colleges and libraries. They are used at all educational levels, beginning in the primary grades, and in adult education. Its catalog includes films and filmstrips in art, music, English and foreign languages, theatre arts, geography, civics, history, guidance, vocational training, industrial arts, health, physical education, safety, science, mathematics and teaching aids.

Six of the firm's films in social studies and the arts have recently won 12 awards at American and European film festivals.

In March, 1966, when CBS and Bailey was incorporated, the Learning Center, suppliers of three-dimensional educational systems, Goddard Libberson, now president of CBS/Columbia Group, said, "We view this as just the beginning of a planned program in the new fields of Education, Creative Playthings and the Learning Center became its first components.

Bailey Films has been privately held, CBS shares are traded on the New York Stock Exchange and the Pacific Coast Exchange.

Miriam Makeba 'Clicks' With English Songs

NEW YORK—Miriam Makeba, South Africa's most-famous musician, will be heard on the Jerry Hall, rewarding program at Philharmonic Hall on Jan. 6. The music recorded was noted not only relied mainly on songs in Afri
can languages, but also on English. "Clicks" songs, but also sang in English. "A Piece of Africa" was one of the first hits of the first half. The repertory included South African dancers with Miss Makeba joining them twice. She also introduced the new teen-age epic recording duo, Angela and Judy, whose repertoire includes two numbers, "I Love My Man", after the applause, Miss Makeba proudly told the packed audience that Angela (Continued on page 46)

The Festival of Stars for Cole Cancer Fund Crosses 20C

NEW YORK—The second annual "Festival of Stars" benefit for the Cole Cancer Foundation grossed more than $20,000 Sunday night (Aug. 27) according to Dick Gabbe, president of the Conference of Personae, Inc., which sponsored the show.

The conference members and the sponsors who appeared on the show donated their services, but the expenses of the show were for the Philharmonic Hall and other items. Still, this will leave a substantial sum for the benefi
ty.

Among the artists who appeared were Eddy Arnold, Tony Bennett, and Rowl
d Allan Carroll, Connie Francis, Sandy and Young, Flip Wilson, Corbett Monica, the comedy team of Jerry Stiller and Anne Meara, comedian Barry Hackett, and personalities Ed Mc
mahon and William B. Willi
ams.

Diannah Carroll turned in a sparkling performance especially in "What a Little Moon Light Means".

Eddy Arnold delivered a medley, 'Round Midnight," and "Make the World Go Away." But it was "Up Above My Head" that really thrilled the audience.

Ralph Young and Tony Sand
er, a duo that does equally well with French as well as English versions of tunes, some
times both at once, presented "What Now My Love" with an impact.

The Four Seasons started the first set with "Eve." The first number, "I've Got You Under My Skin," by Tony Bennett was a huge hit, and his "The Man I Love," also a huge hit.

With the opening chords of "Joshua Gone Barbados," also included in his latest record, Russell created a one-to-one communication with his audience throughout the remainder of the evening. He closed the concert with his famous "Moonlight," which is an earlier Prestige recording. "Get a Mind to Rumble." Russell accompanied, on a four-piece group, sang 18 selections. Most of these have been recorded except for the new rendition of "Duncan and Brady," a near-tingling blues number. Other well-done selec
tions included "Golveton Flood," "Uptown" and a new number entitled "The Cirl
cle." Russell has said that some of the concert selections will be included on a Russell recording. A release date is still in early March.

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

Rush Gives Out With 18 Tunes in Wide Folk Fare

NEW YORK — Tom Rush made his New York concert début near capacity crowd at Town Hall here Friday (6). Rush, who records for Elek
ta, opened his show with "Turn Your Money Green," which is included on his latest disk, "My Living". From this point, Rush compares coast to coast as he builds up a handful of songs to intermin
tion time.

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PHILIPS HAS THE ORIGINAL HIT

TEN COMMANDMENTS

Prince Buster
40427

Fantastic R/B Sales in Just 3 Days!

New York 25,000
Nashville 10,000
St. Louis 10,000
Hartford 12,000
Atlanta 3,000
Miami 3,000
Detroit 5,000
Cleveland 4,000
Los Angeles 6,000
Baltimore 5,000
Philadelphia 4,000
New Orleans 2,000

Top 40 Action starting Now!

PHILIPS RECORDS

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www.americanradiohistory.com
Radio TV Programming

Latin Rock Picks Up Sales
Steam Despite Ethnic Tag

• Continued from page 1

Providence, R.I., and WOR-FM, New York.

The hottest records at the moment are "Hey, Leroy, Your Mama's Calling You" by Jimmy Ruffin on the Motown Records--No. 53 with a star on Billboard's Hot 100 Chart this week. The No. 6 spot on the list is held by the Sexton on Tico Records--No. 74 "I'll Be There." Also on the recent Hector Rivera on Barry Records--No. 11 in the Bubbling Under chart. In addition, many program directors consider "You're the One," by the Young and the Holt Trio on Brunswick Records in the same bag. The Young High is the second of the former members of the Ramones to make it on their own.

Start on R&B Radio

All four of these records got their initial start on R&B radio and made the transition to rock radio with a star on Billboard's Top Selling R&B Albums. "Hey, Leroy, Your Mama's Calling You" was recorded at New York's WOR Radio station. The record, according to records, was recorded in New York, but "Bang Bang," the second splash for Cuba, did make its single debut at a station in New York.

To illustrate just how rocky this transition was, a new record resulted, it sounded in the exodus of all the major rock stations and achieved an album. One day on an R&B station was for playing on the station. That didn't mean it was a hit. It meant it was a hit and was playing on the station.

WWRL Started It

The radio station largely responsible for establishing the Latin music on this format is the WWRL, which is owned by Robert Collier, president of Roulette Records, attributes to WWRL the success of the R&B station. The station is located in the New York area.

"Hey, Leroy" is a Cuban-type record of "a marriage of Latin and beegola, Kid," said. "I don't know whether to call it Latin music going American or American music going Latin." He said "Oh, Yeah" by Cuba music is a record that has been selling in Latin American and music and rock.

"Latin music has been big in the United States for too many years to count," he said, "but before that, it was always enjoyed Latin. Now, for the first time, it's really the second language for some people," he said. "Bang Bang" sold 300,000 copies in its first week. The record was broken by Symphony Sid, air personality who hosts a Latin music show on WCBS-FM in New York.

WOMY to Country

BASKET, Va. -- WOMY is switching to country music. The station format Feb. 1 and general manager Arnold Terry says, "We guarantee that all records sent our way will be programmed and played." Also to P.O. Box 231.

Radio City's WOR-FM in the Spot; R&B Audience Clock

NEW YORK -- The nation's pioneer R&B-styled Top 40 hits and record format -- WOR-FM is a good example of the new music format that is growing in popularity. The station is the New York City station of the WOR-FM network, which is owned by WOR Broadcasting.

In addition, the five-month-old station is adding all other stations on the FM band in terms of net rating and in the age range more than 50,000 different teen and young adult listeners at least once during a week. The station's program director, Bob Marley, said the station has placed seventh among all reported stations in average quarter-hour listeners between 12-14 years of age between 6 a.m. and midnight. This growth could be attributed to WOR's new Top 40 sound and the increased popularity of the format.

The station has added just Jon Loundsbury, formerly a deejay with WDWB, Chicago, to its staff for weekend duty.

WXCL Scores High in Pulse

PEORIA, Ill. -- Across the nation this week, country music stations are capturing high ratings and chalking up the highest scores of the year. The trend will continue as country stations strive to maintain an ever-increasing number of listeners.

The station is No. 2 in Pulse and, according to the industry publication Billboard. The station has been a country music station for the past 10 years and has been known as Electra Broadcasting. Co. Other recent Electra growth movements have been in England with the creation of a London-based subsidiary, Electra Records (U.K. Ltd.), and the establishment of the College West Coast office of the company.

Jack Holzman and Ernest Tannen are officers of Electra Broadcasting. Tannen is president and Holzman is a former top executive at WSDK in Milwaukee and WEZD in Philadelphia. He will supervise the station's operations.

Electra said that they are discussing the format of WCCG and that it could change. No "divisio" personnel changes are anticipated, according to Harris.
FOR IN-STORE "GRABBERS"!
- Lewis-Ventures "Look To" Display!
- "Frenchy" Becaud Kiosk!
- Gary Lewis, Ventures, 50 Guitars, & Guitar Phonics Counter Supplements!
- Eye-catching, Colorful Streamers!
- Easel Jackets Galore!
Look
3 WAYS FOR JAN.!!

Look to
IMPERIAL for '67

Look

Look

Look

Look
LOOK CLOSELY...

New, dramatic concepts in recording and proven volume product...what you expect from Philips '67

PHILIPS

HIGH PRIESTESS OF SOUL—Nine Simone
Want her—with applause!
PHM 200-219

KNOW NORDINE
COLORS—Ken Nordine
The author of the best selling book

"How to Avoid Probate"—Norman Dacey
The voice of law some-where in the world
PHM 200-224/PHS 600-224

"The Swingle Singers Perform With The Modern Jazz Quartet"

BRAZILIAN BLEND—Walter Wanderley
Another chart
TOP SELLER—PHM 200-227

WHY TO AVOID PROBATE—Norman Dacey
The voice of law some-where in the world
PHM 200-224/PHS 600-224

BRAZILIAN BLEND—Walter Wanderley
Another chart
TOP SELLER—PHM 200-227

NEW CLASSICAL RELEASES

David Oistrakh
Recital

MOZART
A CENTURY OF FRENCH SONG

"A pet of record-collectors, especially for his
score, elegant work in Mozart and Rameau-
sehe."—Man Rich in The N. Y. World Journal
tribune. Grammatic has been awarded the
third Grand Prix du Disque for this album.
PHS900-130/PHM500-130

"The world-famed interpreter of French songs
chose this program to reveal the quality
richness and range of the French Art Song
tradition, and won with it the Prix Charles
Dezie for the best solo singing interpretation.
PHS900-132/PHM500-132

World Premiere Recording! Ravel, who has
been called "The Father of the '20th Century'
and one of the finest interpreters of Hindemith
music today, conducts a handsomely com-
piled program in his version of a great
Telemann score.
PHM500-132

WOLFGANG KAWALLICH
A CENTURY OF FRENCH SONG

"The world-famed interpreter of French songs
chose this program to reveal the quality
richness and range of the French Art Song
tradition, and won with it the Prix Charles
Dezie for the best solo singing interpretation.
PHS900-132/PHM500-132

World Premiere Recording! Ravel, who has
been called "The Father of the '20th Century'
and one of the finest interpreters of Hindemith
music today, conducts a handsomely com-
piled program in his version of a great
Telemann score.
PHM500-132

PHILIPS RECORDS
ONE WORLD OF MUSIC ON ONE GREAT LABEL!
KFWB to Make Changes Slowly

- Continued from page 39

Lightfoot said the station’s playlist would be “flexible” to reflect strong new growth although he was guarded not to specifically mention any format revisions.

However, one of the eight Westinghouse officials visiting the station from New York said that other music would be programmed on a gradual basis. The new owners first call their $9.6 million property a “musical station,” rather than accepting any specific musical definitions such as teen-oriented or rock ‘n roll.

Lightfoot said the new owners were not coming “as big a high pass” to lay off current staffs. Additions will definitely be made in the news operation and the station has already started five minutes on the hour and increased public service news shows on Sundays, a time Lightfoot says the public has accepted for informational programs.

Westinghouse expects to “experiment on the air with lots of things,” Lightfoot said, to gain something "extraordinary in a market already heavy with 30 AM stations alone and every kind of music programming except all foreign language and all jazz.

The station has already begun a major modernization program with $60,000 allocated for news and record playback systems. Jingles are already being prepared.

Interestingly, the station’s current format is programmed by Bobby Bonds and the Jazz Quartet and Sergio Mendez. That’s the first time they’ve ever asked for the station’s format, said one of the station’s listeners playing “I’m a Believer,” by the Monkees, “George Girl,” by the Staxers and “Jingle Bell.”

By CLAUDE HALL

Vox Jox

Radio TV Mart

RATES

REGULAR CLASSIFIED 25c a word. Minimum, 25. First line free on all copy over $100. Additional each inch in same ad, $15.00. Each additional line $25.00. Full rate box. All rates non-refundable.

FREQUENCY DISCOUNTS: 3 consecutive months, 50%; 6 consecutive months, 10%. Gene

DIEHL & DIEHL

ANNOUNCERS: MORNING ANNOUNCERS, 1 ST: 8:00 a.m., M-F, 7:00 a.m., S-S. Other times and days, call collect.

FEMALE JOEY - ARE YOU TALL, laughing, pleasant, more than a pretty face. Good market. Salary to be negotiated. (Call Wax) 244-3511.

SALES UP 307%-

The Doebling Broadcasting Company has a new salesperson on its staff. We are expecting and need talented people in the sales field. Some experience as a launching pad. Will consider an entry position, Manager, Sales Manager, Production Manager. Salary to be negotiated. Write Bill Siviter for full particulars.

KWIZ

3101 W. 5th St., Santa Ana, Calif.

Phone: 714-630-4220

SITUATION WANTED

ALL PERSONALITY AND PROGRAM DIRECTOR work available with many radio stations in the East and West. Also interested in consulting positions. Write Box 3462, FRIDAY MAGAZINE.

BRITISH AIR PERSONALITY WITH YEARS OF BIG TIME (AM, FM) RADIO EXPERIENCE seeking same or comparable position in the U.S. or Canada. Many years experience in radio news, music, entertainment and production. Can also do zone sales and advertising. Write Box 3463, FRIDAY MAGAZINE.

EXPERIENCED DISC JOCKEYS AVAILABLE. Credentials and experience recommended. Write Box 3464, FRIDAY MAGAZINE.

WANTED TO BUY

45% w.m. TO ANOTHER CITY. No minimum. Can be W.B. Call Mr. Kelly, Los Angeles, Calif. Phone: 213-982-1599.

(Continued on page 47)
Historic First!

The Blues Magoos

Are going on a Chartered Flying Tour to these Cities

<table>
<thead>
<tr>
<th>Day</th>
<th>Destinations</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRIDAY, JAN. 20</td>
<td>NYC to Boston, Mass. (entire day)</td>
</tr>
<tr>
<td>SATURDAY, JAN. 21</td>
<td>Boston to Baltimore—Washington DC area</td>
</tr>
<tr>
<td>SUNDAY, JAN. 22</td>
<td>Baltimore—Washington area</td>
</tr>
<tr>
<td>MONDAY, JAN. 23</td>
<td>To Pittsburgh, Pa. (overnight)</td>
</tr>
<tr>
<td>TUESDAY, JAN. 24</td>
<td>To Columbus, Ohio (stops only)</td>
</tr>
<tr>
<td>WEDNESDAY, JAN. 25</td>
<td>To Cincinnati, Ohio (overnight)</td>
</tr>
<tr>
<td>THURSDAY, JAN. 26</td>
<td>To Louisville, Ky. (stops)</td>
</tr>
<tr>
<td>FRIDAY, JAN. 27</td>
<td>St. Louis (all day) (overnight)</td>
</tr>
<tr>
<td>SATURDAY, JAN. 28</td>
<td>To Des Moines (hops at site) (travel to St. Paul)</td>
</tr>
<tr>
<td>SUNDAY, JAN. 29</td>
<td>St. Paul/Minneapolis (2-4 p.m. show) (overnight)</td>
</tr>
<tr>
<td>MONDAY, JAN. 30</td>
<td>To Milwaukee (all day) (overnight)</td>
</tr>
<tr>
<td>TUESDAY, JAN. 31</td>
<td>To Toledo (all day) (overnight)</td>
</tr>
<tr>
<td>WEDNESDAY, FEB. 1</td>
<td>To Erie—Buffalo (overnight)</td>
</tr>
<tr>
<td>THURSDAY, FEB. 2</td>
<td>To Syracuse-Rochester (overnight)</td>
</tr>
<tr>
<td>FRIDAY, FEB. 3</td>
<td>To Hartford</td>
</tr>
</tbody>
</table>

Their current hit album

**PSYCHEDELIC LOLLIPOP**

Hit single from the album

**(WE AIN'T GOT) NOTHIN' YET**

72622
CBS to Beam Tunes to GI's

NEW YORK—The CBS radio network will present melodies familiar to Vietnam GI's, in a special broadcast Jan. 31, 7:35-8 p.m. "The Songs of War" will be hosted by news reporter Ike Pappos, who labels the Vietnam struggle "the greatest war of them all.

He'll introduce the best-known songs written, played, and sung by American fighting men, such as "Cow-Cow Run," "Jolly Green," "The Battle of the USS St. Francis River," "The Battle of Ia Drang" and "Paper Soldier.

Dick Reeves is producer of the show.

YesterYear's Hits

Change-of-pace program from your librarier's shelves, featuring the disc jockey who hosted the show for 5 years before he left for 10 years ago this week. Here's how they marked in Billboard's chart at that time.

POP SINGLES—5 Years Ago January 27, 1962
1. Peppermint Twist, Joey Dee and the Starliters (Roeacde)
2. The Twist, Chubby Checker, Parkway
3. The Twist, Chubby Checker, Parkway
4. Can't Help Falling in Love, Elvis Presley, RCA Victor
5. The Twist, Chubby Checker, Parkway
6. The Lion Sleeps Tonight, Tokens
7. Please Mr. Postman, Marvelettes, Tamla
8. Duke of Earl, Gene Chandler, Vegas Jay

POP SINGLES—10 Years Ago December 17, 1972
1. Singing in the Rain, Guy Mitchell, Columbia
2. Gene Dupree, Jim Reeves, Dot
3. Black Mountain, Pat Boone, RCA Victor
4. Save the Last Dance for Me, Bobby Darin, Warner Bros.
5. The Searchers, Monument, Columbia
6. Our Day Will Come, The Mamas & Papas, Mercury
7. The Pied Pipers, Polydor, London
8. The Searchers, Monument, Columbia
9. The Kinks, Columbia
10. The Doors, We Are The World, Reprise

R&B SINGLES—5 Years Ago January 27, 1962
1. I Knew, Barbara George, AFO
2. Steal Away, My Heart, Ray Charles, ABC
3. Lost Someone, James Brown & the Famous Flames, King
4. The Twist, Chubby Checker, Parkway
5. Poor Fool, Ike & Tina Turner, Sue
6. In the Year of the Light, Credence
7. The Lion Sleeps Tonight, Tokens
8. Peppermint Twist, Joey Dee & the Starliters, Roulette
9. Please Mr. Postman, Marvelettes, Tamla
10. Duke of Earl, Gene Chandler, Vegas Jay

WIXY Wins Crown

CLEVELAND — With the emphasis on programming and promotion, WIXY has captured the Pop Radio Response Rating survey crown, leapimg from third place a year ago.

The unique factor is that the station took No. 1 position, as well as No. 1 in both Pop and Hooper in total-rated time periods without the advantages of a drive-time format.

The station received 41 per cent of the votes as the major influence on sales of singles records—indicating an ability in reaching and swaying a vast audience of teens and young adults. Voting in the survey was limited to sales managers, one-stop operators, and local and national record company representatives.

Second in the survey in influencing singles sales was WXEN, 1460 Miami, Cleveland. The market is presently undergoing changes. The management there has seen the name of WIXY, recognized fourth in the survey, under the name of Jack Wix, WIXY's major personality, Jerry D., is reportedly leaving the station.

Norman Wain, president and general manager of WIXY, said the station places most of its effort on the format, with three fulltime staff members who work strictly with music. "It's the format that brings listeners—the record you play, the way you play it. "Third is the promotion and the contests, the excitement you create to surround the station's record sales, and we have some excellent people who really do their jobs well."

FCC Renewal

ATTACK ON Confli ct of Int.

WASHINGTON — The Federal Communications Commission has again warned broad casters to keep their dayl y schedules "as-congested" from any conflict of in terest that can affect program selection. The warning came through an individual case of scheduling practices recently given station WKWK, Wheeling, W. Va.

The FCC found that the unusual payola situation, FCC has penalized WKWK because it permitted one program to be broadcast over the air the current record of an artist who failed to make a free appearance for the disc jockey.

The FCC, in the decision, which is significant to any public service on the program, mandated that it had "improper use" of the station facilities, and management had not taken any steps to see that it would not happen again. In fact, FCC staff found that "the artist's record was rejected after the show and the station's自律 program with the approval of the general manager of the station."

The FCC quoted its decision in the case of Crossley-Culler KFPA case, in which the Los Angeles station—since transferred to the company that broad cast CO — was sharply rebuked for "conflict of interest" situation involving the disc jockey.

The controversy called a general warning to all radio stations that any personnel involved in outside or conflicting profit-making activities should be isolated from the personnel of program selection.

when answering ads . . .
Say You Saw it in

Billboard

JANUARY 21, 1967, BILLBOARD
### Billboard Special Survey for Week Ending 1/21/67

#### Top Selling R&B Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; No.</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TELL IT LIKE IT IS</td>
<td>Aretha Franklin, label 301 (Gray, BMI)</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I'M LOSING YOU</td>
<td>Sam &amp; Dave, label 321 (Gee, BMI)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>7 STANDING IN THE SHADOWS OF LOVE</td>
<td>Ray Charles, label 328 (Gee, BMI)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>TRY A LITTLE TENDERNESS</td>
<td>Little Richard, label 112 (Atlantic, BMG)</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ARE YOU LOVELY FOR ME</td>
<td>Little Richard, label 107 (Atlantic, BMG)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MUSTANG SALLY</td>
<td>Wilson Pickett, label 3553 (Atlantic, BMG)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>STAND BY ME</td>
<td>Wilson Pickett, label 3553 (Atlantic, BMG)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>YOU GOT IT IN GOOD TIME</td>
<td>Little Richard, label 112 (Atlantic, BMG)</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>THE SPECIAL PRAYER</td>
<td>Marvin Gaye, label 549 (Motown, BMG)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>11 BACK IN THE OLD BAD</td>
<td>Booker T &amp; the MGs, label 2938 (Verve, BMG)</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>IT TEARS ME UP</td>
<td>Wilson Pickett, label 3553 (Atlantic, BMG)</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>I CAN'T PLEASE YOU</td>
<td>James Brown, label 207 (King, BMI)</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>A LITTLE LONELY RUN</td>
<td>Bobby Blue Bland, label 1546 (Matther, BMG)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>CAME 'ROUND HERE</td>
<td>Wilson Pickett, label 3553 (Atlantic, BMG)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>I'M GONNA MAKE YOU LOVE</td>
<td>Wilson Pickett, label 3553 (Atlantic, BMG)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>YOU TELL ME</td>
<td>Wilson Pickett, label 3553 (Atlantic, BMG)</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

#### Billboard Special Survey for Week Ending 1/21/67

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; No.</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE TEMPTATIONS GREATEST HITS</td>
<td>Gordy 919 (R)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>LOU RAMS SUBLIN'</td>
<td>Tommy Roe, label 3555 (Atlantic, BMG)</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>4 TOPS LIPS!</td>
<td>Milt Jackson, label 564 (S &amp; S)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>A GO-GO</td>
<td>Bobby Blue Bland, label 1546 (Matther, BMG)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>7 LOU RAMS LIVE</td>
<td>Bobby Blue Bland, label 1546 (Matther, BMG)</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Tequila</td>
<td>Monty Brothers, label 2649 (RCA Victor, BMG)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>THE ODDS READING DICTIONARY</td>
<td>Dell 515 (Blues Box, BMG)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>SUPREMES A-G-GO-DO</td>
<td>Milt Jackson, label 564 (S &amp; S)</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>WARM AND TENDER SOUL</td>
<td>Patti Page, label 3812 (S &amp; S)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>THE EXISTING WILSON PICKETT</td>
<td>Wilson Pickett, label 3553 (Atlantic, BMG)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>THE BEST OF TIME</td>
<td>Wilson Pickett, label 3553 (Atlantic, BMG)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>I'M GONNA MAKE YOU LOVE</td>
<td>Wilson Pickett, label 3553 (Atlantic, BMG)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>WHY THE WATER LAZY</td>
<td>Rosemary Clooney, label 774 (Polydor, BMG)</td>
<td>13</td>
<td></td>
</tr>
</tbody>
</table>

#### Radio-TV Programming

- Continued from page 34

- Oota Redding has been crowned King of Rockin' Soul by Bobbin' Robin of WBBM, Baltimore. Bill Crable has joined WQAM, San Antonio, 6-10 a.m. Monday through Saturday... Bill (Wild Willie) Jennings has joined WKLO, Louisville, Ky., he was with WATC, Flint, Mich.,... Ator, president of the back-ground music firm of Emile Ascher, Inc., has just sold WJIR, Chauncey, Tenn., 12-6 p.m. six nights a week... ****

- Donald W. Hillman, program director of KNX, the country music station in Bakersfield, Calif.,... has been named as the in-house announcer at KLTV, Longview, Texas. Hillman has written and recorded new music specials and special segments for KLTV. Hillman will be the in-house announcer at WKOK, Knoxville, Tenn., and WOR, Nashville, Tenn.,... ****

#### Enchanting Delightful Beverly Terrace Motor Hotel

Beverly Hills Most Distinctive Motor Hotel

469 N. Doheny Drive
Beverly Hills, Calif. 90210

Telephone: 878-4588

**ONE-STOP RECORD SERVICE**

Complete line of Spirituals, R & B and Catalog Merchandise

Write to be placed on our national mailing list.

We ship C.O.D. in the U.S.

Check must accompany order from non-U.S. orders.

Barney's One-Stop

3254 Roosevelt, Chicago, Ill. 60624

Phone: 312-64-6429

ON THE WEST COAST

TOM SAWYER PROMOTIONS

RECORD PROMOTION DISTRIBUTOR SALES

WE PROMOTE AND SELL YOUR RECORDS THROUGHOUT THE ELEVEN WESTERN STATES. RADIO RESPONSE GUARANTEED FOR YOUR PRODUCT.

150 N. VINE ST 3012

Hollywood, Calif. 90028

(213) 460-8550

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**January 21, 1967, Billboard**
<table>
<thead>
<tr>
<th>TITLE—Artist &amp; No. (Mono &amp; Stereo No.)</th>
<th>TITLE—Artist &amp; No. (Mono &amp; Stereo No.)</th>
<th>TITLE—Artist &amp; No. (Mono &amp; Stereo No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>01. <strong>SHADOW OF YOUR SMILE</strong></td>
<td>01. <strong>THE ANDY WILLIAMS CHRISTMAS ALBUM</strong></td>
<td>01. <strong>MERRY CHRISTMAS</strong></td>
</tr>
<tr>
<td>Andy Williams, CL 1299 (M); CS 9299 (S)</td>
<td>Andy Williams, CL 2087 (M); CS 8887 (S)</td>
<td>Johnny Mathis, CL 1195 (M); CS 8021 (S)</td>
</tr>
<tr>
<td>02. <strong>MY NAME IS BARBRA, TWO</strong></td>
<td>02. <strong>COLOR ME BARBRA</strong></td>
<td>02. <strong>I LEFT MY HEART IN SAN FRANCISCO</strong></td>
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<tr>
<td>Barbra Streisand, CL 2099 (M); CS 9199 (S)</td>
<td>Barbra Streisand, CL 2748 (M); CS 9728 (S)</td>
<td>Tony Bennett, CL 1649 (M); CS 8649 (S)</td>
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<tr>
<td>03. <strong>MY FAIR LADY</strong></td>
<td>03. <strong>SOMEBODY MY LOVE</strong></td>
<td>03. <strong>JUST LIKE US</strong></td>
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<tr>
<td>Original Cast, CL 2000 (M); CS 2015 (S)</td>
<td>Andy Williams, CL 2208 (M); CS 9119 (S)</td>
<td>Paul Revere and The Raiders, CL 2449 (M); CS 9231 (S)</td>
</tr>
<tr>
<td>04. <strong>TIME OUT</strong></td>
<td>04. <strong>DEAR HEART</strong></td>
<td>04. <strong>RAMBLIN’</strong></td>
</tr>
<tr>
<td>Dave Brubeck, CL 1397 (M); CS 8192 (S)</td>
<td>Andy Williams, CL 2328 (M); CS 9113 (S)</td>
<td>The New Christy Minstrels, CL 2655 (M); CS 6655 (S)</td>
</tr>
<tr>
<td>05. <strong>BOUQUET</strong></td>
<td>05. <strong>HANDEL: MESSIAH</strong></td>
<td>05. <strong>FAITHFULLY</strong></td>
</tr>
<tr>
<td>Percy Faith, CL 1322 (M); CS 8124 (S)</td>
<td>Eugene Ormandy, ASD 265 (M); ASD 667 (S)</td>
<td>Johnny Mathis, CL 1422 (M); CS 8219 (S)</td>
</tr>
<tr>
<td>06. <strong>CALL ME IRRESISTIBLE</strong></td>
<td>06. <strong>SOUND OF MUSIC</strong></td>
<td>06. <strong>RING OF FIRE</strong></td>
</tr>
<tr>
<td>Andy Williams, CL 2171 (M); CS 8071 (S)</td>
<td>Original Cast, KOL 5400 (M); KOS 2000 (S)</td>
<td>Johnny Cash, CL 2003 (M); CS 8833 (S)</td>
</tr>
<tr>
<td>07. <strong>WONDERLAND OF GOLDEN HITS</strong></td>
<td>07. <strong>MY NAME IS BARBRA</strong></td>
<td>07. <strong>THE GREAT LOVE SONGS FROM BROADWAY HITS</strong></td>
</tr>
<tr>
<td>Andre Kostelanetz, CL 2039 (M); CS 8639 (S)</td>
<td>Barbra Streisand, CL 2036 (M); CS 9136 (S)</td>
<td>Andy Williams, CL 2005 (M); CS 9005 (S)</td>
</tr>
<tr>
<td>08. <strong>SO MUCH IN LOVE!</strong></td>
<td>08. <strong>JOHNNY HORTON’S GREATEST HITS</strong></td>
<td>08. <strong>HAPPY TIMES SING ALONG WITH MITCH</strong></td>
</tr>
<tr>
<td>Ray Conniff, CL 2219 (M); CS 9119 (S)</td>
<td>Johnny Horton, CL 1976 (M); CS 8016 (S)</td>
<td>Mitch Miller, CL 1568 (M); CS 8038 (S)</td>
</tr>
<tr>
<td>09. <strong>GUNFIGHTER BALLADS AND TRAIL SONGS</strong></td>
<td>09. <strong>THE LORD’S PRAYER—VOLUME 1</strong></td>
<td>09. <strong>VIVA!</strong></td>
</tr>
<tr>
<td>Marty Robbins, CL 1349 (M); CS 8138 (S)</td>
<td>The Mormon Tabernacle Choir, ML 3286 (M); MS 6068 (S)</td>
<td>Percy Faith, CL 1075 (M); CS 8038 (S)</td>
</tr>
<tr>
<td>10. <strong>HEAVENLY</strong></td>
<td>10. <strong>MY FAIR LADY</strong></td>
<td>10. <strong>MEMORIES SING ALONG WITH MITCH</strong></td>
</tr>
<tr>
<td>Johnny Mathis, CL 1931 (M); CS 8132 (S)</td>
<td>Sound Track, KOL 8000 (M); KOS 3400 (S)</td>
<td>Mitch Miller, CL 1542 (M); CS 8345 (S)</td>
</tr>
<tr>
<td>11. <strong>WEST SIDE STORY</strong></td>
<td>11. <strong>SENTIMENTAL SING ALONG WITH MITCH</strong></td>
<td>11. <strong>PEOPLE</strong></td>
</tr>
<tr>
<td>Sound Track, CL 5670 (M); CS 8207 (S)</td>
<td>Mitch Miller, CL 1429 (M); CS 8211 (S)</td>
<td>Barbra Streisand, CL 2135 (M); CS 9015 (S)</td>
</tr>
<tr>
<td>12. <strong>SATURDAY NIGHT SING ALONG WITH MITCH</strong></td>
<td>12. <strong>MORE JOHNNY'S GREATEST HITS</strong></td>
<td>12. <strong>THE WONDERFUL WORLD OF ANDY WILLIAMS</strong></td>
</tr>
<tr>
<td>Mitch Miller, CL 1414 (M); CS 8371 (S)</td>
<td>Johnny Mathis, CL 1244 (M); CS 8110 (S)</td>
<td>Andy Williams, CL 2137 (M); CS 9070 (S)</td>
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<tr>
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<td>Barbra Streisand, CL 2154 (M); CS 8954 (S)</td>
<td>Original Cast, KOL 5020 (M); KOS 2031 (S)</td>
</tr>
<tr>
<td>14. <strong>MEMORIES ARE MADE OF THIS</strong></td>
<td>14. <strong>WEST SIDE STORY</strong></td>
<td>15. <strong>PARTY SING ALONG WITH MITCH</strong></td>
</tr>
<tr>
<td>Ray Conniff, CL 1974 (M); CS 8374 (S)</td>
<td>Original Cast, CL 5320 (M); CS 2001 (S)</td>
<td>Mitch Miller, CL 1231 (M); CS 8118 (S)</td>
</tr>
<tr>
<td>15. <strong>THE SECOND BARBRA STREISAND ALBUM</strong></td>
<td>15. <strong>OPEN FIRE, TWO GUITARS</strong></td>
<td>16. <strong>FLOWER DRUM SONG</strong></td>
</tr>
<tr>
<td>Barbra Streisand, CL 2054 (M); CS 8854 (S)</td>
<td>Johnny Mathis, CL 1270 (M); CS 8056 (S)</td>
<td>Original Cast, CL 5020 (M); CS 2009 (S)</td>
</tr>
<tr>
<td>16. <strong>MOON RIVER AND OTHER GREAT MOVIE THEMES</strong></td>
<td>16. <strong>CONCERT IN RHYTHM</strong></td>
<td>17. <strong>THE BARBRA STREISAND ALBUM</strong></td>
</tr>
<tr>
<td>Andy Williams, CL 1809 (M); CS 8609 (S)</td>
<td>Ray Conniff, CL 1163 (M); CS 8022 (S)</td>
<td>Barbra Streisand, CL 5007 (M); CS 8007 (S)</td>
</tr>
<tr>
<td>17. <strong>SOUTH PACIFIC</strong></td>
<td>17. <strong>FOLK SONGS—SING ALONG WITH MITCH</strong></td>
<td>18. <strong>PORGY AND BESS</strong></td>
</tr>
<tr>
<td>Original Cast, CL 4100 (M); CS 2049 (S)</td>
<td>Mitch Miller, CL 1216 (M); CS 8118 (S)</td>
<td>Sound Track, CL 3410 (M); CS 2016 (S)</td>
</tr>
<tr>
<td>18. <strong>STILL MORE SING ALONG WITH MITCH</strong></td>
<td>18. <strong>'S MARVELOUS</strong></td>
<td>19. <strong>MORE SING ALONG WITH MITCH</strong></td>
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<tr>
<td>Mitch Miller, CL 1293 (M); CS 8099 (S)</td>
<td>Ray Conniff, CL 1074 (M); CS 8037 (S)</td>
<td>Mitch Miller, CL 1245 (M); CS 8043 (S)</td>
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<tr>
<td>19. <strong>WARM</strong></td>
<td>19. <strong>JOHNNY'S GREATEST HITS</strong></td>
<td>20. <strong>CHRISTMAS WITH CONNIF</strong></td>
</tr>
<tr>
<td>Johnny Mathis, CL 1978 (M); CS 8039 (S)</td>
<td>Johnny Mathis, CL 1220 (M); CS 8634 (S)</td>
<td>Ray Conniff, CL 1900 (M); CS 8116 (S)</td>
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<tr>
<td>20. <strong>CHRISTMAS SING ALONG WITH MITCH</strong></td>
<td>20. <strong>SING ALONG WITH MITCH</strong></td>
<td>21. <strong>HOLIDAY SING ALONG WITH MITCH</strong></td>
</tr>
<tr>
<td>Mitch Miller, CL 1295 (M); CS 8027 (S)</td>
<td>Mitch Miller, CL 1160 (M); CS 8004 (S)</td>
<td>Mitch Miller, CL 1701 (M); CS 8001 (S)</td>
</tr>
</tbody>
</table>
MAKE A MINT OF PROFITS WITH

Solid Gold.

Our Solid Gold program will reach consumers everywhere. A massive national advertising campaign will saturate all major markets with the word about Columbia’s complete Gold Record Catalog. In addition, particular sections of the Catalog, such as Shows and Country & Western, will be featured in special newspaper ad mats.

The glittering albums in the Solid Gold Gallery will be showcased through in-store promotions. A rack of almost solid gold (A) and a double browser (B) will house the treasury of million dollar LP’s. A package of Kleen-stik streamers (C) will serve to convert existing floor browsers or racks into a gold mine for sales. Or, they may be used as attractive, attention-grabbing wall banners, window streamers and bumper stickers. Other merchandising aids are a divider card (D) and backer card (E) to further separate the Gold Record product in stores.

A million Solid Gold Consumer Brochures (F) have been printed for use as convenient giveaways. They can be placed in a versatile Kleen-stik holder unit (G) that is easily affixed to existing headers, corrugated browsers, walls and cash registers in any high traffic area of your store.

These, and more, will announce to the public just which albums have sold that magic million that earns it the Record Industry Association of America Award. They are the best sellers in our catalog. We are putting our effort behind the most acceptable, saleable product we have. Separate them from the other product in stores, group them, point the way with attractive streamers and pop a brochure into the hands of record collectors for ready reference. Then, sit back and reap the sales. We won’t be sitting back, however. We’ll be busy stamping out more Columbia Solid Gold.

The Solid Gold Catalog is on COLUMBIA RECORDS.
MGM - 20 YEARS AS THE FIRST FAMILY OF RECORDED MUSIC

MGM RECORDS

MGM BUILDING

www.americanradiohistory.com
We're proud to be part of the pride.

W. H. SCHNEIDER, INC.
Advertising and promotion counsellors to The Lion and all the family
and we have a past in which to take pride, as well as a present to capitalize and a future in which to grow and build. We are, however, and will continue to be an artist-oriented company. In every sense of the phrase—we have hitched our wagon to the stars.

This 20th anniversary celebration of the founding of MGM Records is really a salute to all of our artists—past and present—who have contributed to MGM’s success over the years. For it has always been my belief that a record company is really only as good as its artists.

Talent is the prime commodity any record company has to sell. But merely selling isn’t enough. To be successful, a recording company must structure a creative climate in which established performers may strive and grow and new artists may quickly find their identity and maturity...their groove.

At MGM we have a wealth of great artists—performers who have proven they have the talent that creates the kind of singular magic that leads to public favor. This magic is unique and individual to a myriad of artists on MGM and its associated labels. Each artist is an original, a copy no one else. And, in this highly competitive business where the audience never settles for an imitation or a “No. 2,” we not only try harder, but we come up with many “1s” as well.

Above and beyond talent and product considerations, MGM Records is a vital functioning wing of Metro Goldwyn Mayer, Inc. We are part of a great entertainment complex which includes motion pictures, music and television. One of our major functions is to make significant contributions to the promotion and exploitation of projects conceived and executed by the other creative divisions of the company. The success of “Dr. Zhivago,” “The Singing Nun,” “How the Grinch Stole Christmas,” and other films and TV shows on records, has proven just how successful this cooperation is. In the future we expect even more great product from the motion picture and television divisions. “Grand Prix,” the new MGM film for ’67, promises to be “Dr. Zhivago” all over again.

I believe, too, in the theory of market diversification. Talent and product are the core of a recording company, and it is therefore imperative that a recording company be in a flexible position to offer product to the public for any and all types of equipment and players. If the public should decide to listen to recorded music on the head of a pin, a recording company must be ready to have product available to meet the demand.

It is just this theory that made it essential for MGM to be the leader in the introduction of Playtape No. 2 “The Music Machine” cartridges and players. Our commitment in the field of cartridge tape is a complete one.

Another facet of MGM’s total commitment to talent and product is the important position the label has taken in the last few years with the utilization of independent production. Many of MGM’s biggest hits over the past three years have been produced by creative outside disk makers—and we have helped make some of them the hottest independent producers in the industry. Perhaps it is time, however, to balance our product with company-oriented artists who have been and will continue to be an artist-oriented company. Just as we have been and will continue to be an artist-oriented company.

Well Done, MGM

The bulk of the material in this section has been prepared by the staff of MGM Records and its advertising agency. It is labeled “advertorial.” These few words are not “advertorial.” They are the collective opinions of Billboard’s editorial staff.

It is difficult to sum up one’s feelings toward a corporate entity or a division thereof. The accomplishments of two decades of MGM Records are chronicled elsewhere in this section. They are impressive accomplishments by any standard. We will not go into them here.

We do, however, want to acknowledge the contributions of MGM Records to the international musical scene and to the industry of which it is a part. From the immortal Hank Williams to such current chart busters as the Lovin’ Spoonful and Herman’s Hermits, MGM has usually sensed musical tastes and often anticipated them. The label, of course, has made money in doing so, and that’s as it should be.

But we at Billboard regard MGM Records as more than a profitable enterprise. It has enriched the lives of millions of people throughout the world, including every staff member of this publication. It’s contributions in all fields of music—pop, classical, jazz, country and rhythm and blues—have been substantial.

It has made our lot just a bit happier.

So for these achievements, we say: “Well done, MGM.”
to

MGM

We wish a lion's share of success for the next...

TWENTY YEARS

ACUFF-ROSE
PUBLICATIONS, INC.

and our affiliated Companies

www.americanradiohistory.com
CONGRATULATIONS

Ray O'Brien
While MGM Records has continued to grow through the years, its biggest gross sales and profits rose sharply from 1963 through the present day. The company has been on a continual climb since its inception in 1947, but some of its most exciting achievements have been made during the past three years. In this time it has become in every sense of the word a major label with a consistent line of hit product in both singles and albums.

MGM's current reign of sales superiority began under the leadership of Arnold Maxin. Under his command, artists such as Connie Francis gained universal acceptance. He also was instrumental in the acquisition of Herman's Hermits, the Animals, Sam the Sham and the Pharaohs and Roy Orbison.

In 1965, the current president of the label, Mort L. Nasatir, took over. He has continued the progress with a string of innovations and the signing of even more influential stars. Nasatir began by building the artist roster of the existing labels—MGM, Verve and Met-fo—and creating new ones which filled particular needs in the industry—Verne/Folkways, VSP, Hallidays and Leo the Lion with totally new concepts in terms of product and approach.

Nasatir strengthened the parent label with the addition of such artists as Erroll Garner, Jan and Sylvia and Julius La Rosa. And he was instrumental in providing the climate which built many more: Lainie Kazan, Sandy Posey, Lou Christie, the Royalettes are just a few who come quickly to mind.

He was also the catalyst which opened the door to a wider popular acceptance of the Verve label. The signing of the Righteous Brothers was the key to the new "Blue Verve" a popular priced banner to go with its great strong-selling catalog of hit jazz artists like Jimmy Smith and Stan Getz. More artists have been added to the Verve repertoire: Arthur Prysock, the Mothers of Invention and Andy Warhol's Velvet Underground are a few.

The building and development of all of these artists have gone hand in hand with continued and constant success by artists already established with the label.

Nasatir also had the vision to see the tape cartridge market as a vital and highly rewarding diversification for the record industry. Under his leadership the company moved into 4 and 8-track tape in a complete way, and MGM's PlayTape 2 instrument and cartridges have become the important factor in the industry since its introduction at the MGM Records convention last July.

Another most important acquisition by MGM Records was the signing of Erroll Garner pictured here with MGM President Mort L. Nasatir. The veteran pianist has two solid LP's on the label and will be featured in an upcoming single in an entirely new context. The singing of Garner broadened and deepened MGM's audience as well as Stateside strength. He is a prime favorite around the world, but on the Continent in particular.
Congratulations

Connie

Personal Management: GEORGE SHECK, 161 West 54th Street, New York, N. Y. (212) JU 6-6767
I hope your distributors have listened to "Peter and the Wolf"... I think it's great!

Jimmy Smith
Congratulations

Johnny Tillotson

&

Tanridge Productions, Inc.

Executive Producer: Paul Tannen

President: Mel Shayne
MGM Makes the Pop Scene

MGM Records is continuously on the alert for new artists, new ideas and new trends in music. The label has completed the greatest sales year of the company's 20-year history.

The ability of matching the right material with the right artist is not always an easy task, especially in the pop market, but somehow the people handling this job at MGM have always come up with winners. They must always have their fingers on the pulse of the market keeping in constant touch with the sales department and with distributors throughout the world looking for new masters, local talent and regional breaking record hits.

For the past three years, MGM Records has led the pop hit parade with such established talents as Connie Francis, Stan Getz, Jimmy Smith, Johnny Tillotson, Bill Evans, Erroll Garner, Elia Fitzgerald, Hank Williams, Count Basie, Sheb Wooley and David Rose.

Some of the new stars who have contributed to the success of the company in the past three years are Herman's Hermits, the Lovin' Spoonful, Eric Burdon and the Animals, Lou Christie, Sam the Sham and the Pharaohs, Laine Kozan, Sandy Posey, Roy Orbison, Spyder Turner, the Righteous Brothers, the Sowwith Camel, Howard Tate, the Velvet Underground, Janis Ian, Laura Nyro, Hank Williams, Jr., Walter Wanderley, the Royales, Merv Griffin and the Blues Project.

A New Look For The Lion

It's more than 40 years since film publicists Howard Dietz zeroed in on the lion as the symbol of Metro-Goldwyn-Mayer—and initiated perhaps the most famous trademark of the century.

Leo's roar has sounded the first note for literally thousands of motion pictures and has gone into every country where MGM's distribution pattern has taken it: literally, the four corners of the world.

Naturally, when the MGM Record was launched 20 years ago, Leo was adopted—and adapted—as the identifying symbol of the new product.

Today, the lion is still king at Metro-Goldwyn-Mayer, but it's a new and more contemporary Leo. The current logo was created by the design firm of Lippincott and Margulies, in line with MGM's policy of changing with the times while maintaining continuity.

At the same time the new lion was introduced to the public, MGM made another major change, moving from its long-term quarters at 1540 Broadway to the new MGM building on the Avenue of the Americas. This move, too, was significant, for it positioned MGM's home office in the heart of New York's—and therefore the world's—communications center. (RCA, ABC, CBS and Time-Life are all within a five-block range.) In addition to meeting the space requirements of MGM's rapidly-expanding staff, the 31-story building offers ultra-modern facilities for editing, engineering and screenings.

JANUARY 21, 1967, BILLBOARD

MGM-10
January 9, 1967

Mr. Mort L. Nasatir
President
MGM Records
1350 Avenue of the Americas
New York, New York

Dear Mort:

ITCC is happy to be a part of this special BILLBOARD section commemorating MGM RECORDS' 20th Anniversary.

I want to congratulate you, personally, on the great advancements made by your company, and tell you how much I appreciate the cooperation MGM/Verve has given International Tape Cartridge Corporation.

Your catalog has become a very integral part of our business. I hope that we will continue to service you with both four and eight track cartridges, along with your and our distributors, for many years so that we may continue to grow together.

Most sincerely,

Larry Finley
President

LP: mms
Riding the Charts

MGM Records is one of the hottest labels around in the pop singles market and has been for more than two years. The label has been averaging between eight and nine singles on Billboard's Hot 100 for more than 24 months and on a given week, the total has exceeded the 11 and 12 mark.

Foremost on MGM among the Hot 100 performers have been Herman's Hermits with 13 singles in the Top 10, Sam the Sham and the Pharaohs, Stan Getz, and the Animals. Sandy Posey, Connie Francis, Lee Christie, Johnny Tillotson, Spyder Turner, Roy Orbison and many more gaining a position of prominence on the Hot 100 Chart.

On Verve, Jimmy Smith, the Righteous Brothers, Stan Getz, Astrud Gilberto, Kai Winding and Walter Wanderley have been the big scoring performers.

The Kama Sutra label, which is exclusively distributed by MGM Records, has one of the most powerful acts in today's record market in the Luv'n'Spoofful and they have contributed a steady string of nine Hot 100 hits. In addition the Kama Sutra boys have also been making brand new inroads with hot product from other artists on their roster. Of exceptional value have been the Innocence and the Trade Winds.

On the album front, MGM Records has been equally hot averaging between 12 and 14 LP's on the Billboard chart per week. Three of the most consistent performers were soundtracks, "Doctor Zhivago," "Born Free" and "The Singing Nun," all of which have consistent rides on the Top LP chart.

Individual artists have also contributed mightily to the impact on the best selling charts. Among the artists are Herman's Hermits, the Animals, Sam the Sham & the Pharaohs, Sandy Posey, Connie Francis and Johnny Tillotson.

On Verve the strongest chart album performers have been Jimmy Smith, the Righteous Brothers, Stan Getz, Astrud Gilberto, Walter Wanderley, Wes Montgomery, Cal Tjader, the Mothers of Invention and the First Family, 1968. Verve Folkways has contributed the Blues Project as a solid disk seller during its short one year of life in the MGM family.

(Right) Lanie Kazan is one of the newest stars in the MGM firmament.

The Verve catalog contains masterpieces from the greats — (Right) Duke Ellington, (bottom left) Ella Fitzgerald and Louis Armstrong.

(Left) Taps in pop—Erroll Garner, leading popular pianist of the era.
THE LION IS THE KING OF THE JUNGLE

Congratulations

CHARLES KOPPELMAN

DON RUBIN

Koppelman-Rubin Associates, Inc.
Kama Sutra
1650 Broadway, N. Y. C., N. Y.
ARTIE RIPP • HY MIZRAHI • PHIL STEINBERG
VERVE/FOLKWAYS:
Marriage of Folk and Pop

MGM Records, sensing a need to involve itself in one of the most important elements of American popular forms, folk music, approached Moe Asch and his highly respected Folkways label. In the spring of 1964 a new label was born—Verve/Folkways.

Having the availability of a great folk catalog, Verve/Folkways began to issue unreleased and previously released masters of the great traditional singers and players. The response from all levels was most gratifying.

Jerry Schoenbaum, director of Verve/Folkways, now began to direct his attention toward a concept that would give MGM Records not only a folk label but also to broaden the base of Verve/Folkways itself. The "pop" sounds of today are closely related to the basic elements of American Folk music. Applying this to what is happening, Verve/Folkways began a new approach. A search for talent was begun and a new series created to expose these artists. The 3000 series would be "pop" oriented and aimed at a broader market.

The Blues Project—was the first to be signed. Produced by Tom Wilson, this group made its way into the charts with its first album. Their second album has already exceeded all expectations.

Plans are now being made to further advance "The Blues Project" to one of the most important acts on record. Shortly after came "Jim & Jean", a duo whose first record "Changes" and subsequent album created national-wide interest. Tim Hardin, Laura Nyro, Janis Ian, Richie Havens, Burry Goldberg, all young writers, performers; will give Verve/Folkways, artists that have tremendous breakout potential. These young people are not imitators, they will become leaders. From such talent comes the new giants of our industry. High on the list of Verve/Folkways' artist roster are two established stars. Odetta and Dave Van Ronk. Both are looking into material for future recordings that will delight their legion of old fans and create a host of new ones. "The Paspers," a Canadian group, has every chance to make it with their first single. "If I Call You By Some Name" has already broken out as a hit record through-out Canada.

A part of MGM Records growth pattern has been to cover all phases of the record industry in depth. Verve/Folkways has and will become a vital factor in the future of MGM Records.

Blazing a trail in the folk and folk-blues field is Verve/Folkways. The roster includes such artists as The Blues Project, Laura Nyro, Jim & Jean and Tim Hardin.
**EARL W. MUNTZ AND MUNTZ STEREO-PAK, INC.**
**SALUTE MGM RECORDS FOR TWENTY YEARS OF DISTINGUISHED ACHIEVEMENTS WITHIN THE ENTERTAINMENT FIELD.**

And We Point With Pride to the Significant Lineup of MGM Entertainment Featured in the Muntz Library of Stereophonic Cartridges

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**SOON TO BE RELEASED**

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
<th>Artist</th>
<th>Notes</th>
</tr>
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<tbody>
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<td>7-TERROR</td>
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<td>The Animals</td>
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<td>LIVE IN CONCERT</td>
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<td>THE WORLD OF JIMMY DURANTE</td>
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<td>21.441..</td>
</tr>
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<td>24.441</td>
<td>THE DISCOVERY AND RECONSTRUCTION OF THE PART AS PERFORMED BY THE INHABITS OF LAO SCHWEY'S DENTED</td>
<td>The Discovery</td>
<td>21.441..</td>
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**AVAILABLE NOW FROM MUNTZ**

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**CURRENTLY IN PRODUCTION**

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**LATE RELEASES**

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**FROM THE WORLD'S LARGEST PRODUCER OF TAPE CARTRIDGES FOR CAR, HOME & BOAT**

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**MUNTZ STEREO-PAK • 7715 DENSMORE AVENUE • VAN NUYS, CALIF. • 989-5000**

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**JANUARY 21, 1967, BILLBOARD**

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Copyrighted material
Congratulations to señors Mort, Frank, Hair-old, Lenny, Tomás, Al, Art, Val, Jessy, y all the fine guys at MGM.

We hope you were happy with your service.

Righteously yours,

The Acapulco Taxi Drivers

Congratulations to MGM and VERVE for a job well done—
We are proud to be the west coast suppliers for MGM and VERVE in the 11 western states

H. V. Waddell Company, 231 West Olive, Burbank, California
Thank You
MGM
Jazz First Family

BY FERRIS BENDA

The first family of jazz has always been a part of the MGM-Verve family picture. Even before the sale of Verve to MGM by Norman Granz in 1960, jazz had figured in helping to build the MGM record label. Among the very first talents signed by the early firm was a little-known English pianist whose first session resulted in a hit record, and who went that route for the label many, many times. His name was George Shearing, and his style of jazz became popular, resulting in his sales going pop. In addition, MGM added sides and albums by such jazz artists as Lionel Hampton, Earl Hines, Chubby Jackson, Sarah Vaughan, Billy Eckstine, Woody Herman, and Billie Holiday, to name but a few. However, it was the jazz treasures that made the MGM-Verve catalog among the richest in the industry.

Norman Granz had been recording the very best jazz talent through his lean years and his, and in sessions ranging from soloist-with-ritornello to soloists-in-battle-to-big-ensembles-studded-with-jazz-giants. The label was an integral part of any serious jazz collection. Just a few of the names recorded by Granz over the decade or more of label life included such jazz titans as Dizzy Gillespie, Charlie Parker, Billie Holiday, Stan Getz, Ella Fitzgerald (who had also logged some fine pop hits as well as some striking jazz performances), Lester Young, Count Basie, Roy Eldridge, Gene Krupa, Buddy Rich, Lee Konitz, Ben Webster, Oscar Peterson, Johnny Hodges, Gerry Mulligan and Herbie Mann. The "Norman Granz Jam Sessions" and "Jazz at the Philharmonic" series were milestones for fans and collectors.

When MGM bought Verve, one of the first duties of the new account supervisor at the agency (Donahue & Coe) was to trek to California and assess the assets of the label and work on the move of the artwork and the files to the East, and work out schedules to maintain a continued flow of product from the label by working with Granz and MGM president Arnold Masin on material already in the can. The advertising man was Mort I. Nasatir, now president of the MGM-Verve first family of labels.

When the changeover had been effected, Masin hired one of the hottest jazz act men in the field—Creed Taylor. With a fine track record behind him at Bethlehem and ABC-Paramount, plus the successful launching of his branch label, the Impulse label, Taylor now set about to build a powerful label on the foundation of the Verve catalog and artist roster, coupled with the merchandising and distribution savvy of MGM. The result is today's Verve, a tower of jazz and pop strength.

One of the first things Taylor did on setting up shop at Verve was to re-issue a jazz album of two-hits classics that had been lying around on the shelf. It featured Al Hirt and Pete Fountain, and it became one of the label's big and steady sellers.

He cast about for new and exciting talent to bring to Verve, and came up with Jimmy Smith. The electric organist had made himself a fine name in funky jazz on Blue Note. Under Taylor, Smith's talent blossomed. Jimmy was featured in albums cut live with his trio, in studios with a big band, playing pop tunes and movie themes, and even singing. His sales and his appeal have soared. What's more, he now regularly tops the jazz polls.

Always quick to sense a trend, Taylor assembled musicians of the Third Stream jazz persuasion and produced albums of the brittle, ultra-modern school. He also signed Jack Teagarden and produced the last albums the trombonist ever cut.

When Stan Getz returned from his long stay in Europe, Taylor brought him together with Eddie Sauter for the most provocative album the lyrical tenor saxist ever made... "Focus." He also brought Getz together with guitarist Charlie Byrd in a holiday season in a Church in Washington to play some Brazilian music. "Jazz Samba" was the title of the album that launched bossa nova, plus, eventually, the careers here of Antonio Carlos Jobim, Astrud Gilberto, and Lulu Bonfa on the Verve label. It also launched dozens of other artists on other labels as the craze for the music caught the public fancy. Taylor nailed down the NARAS awards for "Record of the Year" and "Album of the Year," in 1965 for pro-

(Continued on page 33)

Jazz greats who have performed on the Verve label: Count Basie, Oscar Peterson, Willie Bobo, Johnny Hodges and Kenny Burrell.
Thank you for making me a member of THE FIRST FAMILY OF RECORDED MUSIC and one of the top single artists of ’66.

Sincerely,

[Signature]

MGM HITS—1966

Singles:
“LIGHTNIN’ STRIKES”
(RIAA GOLD RECORD)
(#17 SINGLE 1966)
“RHAPSODY IN THE RAIN”
“SINCE I DON’T HAVE YOU” (Current)

Albums:
“LIGHTNIN’ STRIKES”
“PAINTER OF HITS” (Current)
Riding the Bandwagon to Success

Congratulations, MGM Records
20th Anniversary

The Williams Family

Audrey
Hank Jr.
Hank Sr.

Avant Garde Productions

Clarence Avant

Sussex Productions, Inc.

Congratulations, MGM . . .
Here's to 20 More Great Years!

Johnny Nash

George Williams

The Judge & Jury

Lalo Schifrin

Irene Reid

CONGRATULATIONS,
AND BEST WISHES
FOR YOUR
CONTINUED SUCCESS

Pace Press Inc.
635 11th Avenue
New York, N.Y. 10036

January 21, 1967, Billboard
The Big 3 Salutes MGM Records

and is extremely proud to publish
MAURICE JARRE's magnificent music
from one of the biggest Sound Track Albums
in the history of the record industry!

Music from "DOCTOR ZHIVAGO" published by ROBBINS MUSIC CORPORATION
Music from "GRAND PRIX" published by LEO FEIST INC.
MGM and Acuff-Rose: The Ties That Bind

Traditionally, strong ties have existed between MGM Records and the Acuff-Rose music publishing interests in Nashville. The latest manifestation of this was the signing of 18 months ago of a multi-million dollar contract in a combined MGM Records and MGM Pictures deal. Orison's personal manager is Wesley Rose, president of Acuff-Rose.

The MGM-Acuff-Rose bond developed soon after the start of the record company, when Hank Williams, already an Acuff-Rose writer, became one of the first artists ever to sign MGM Records. This was in 1946, the late Fred Rose (father of Wesley), who was a proven songwriter and often described as one of the world's greatest songwriters, brought Williams to MGM as a recording artist.

During this earlier period, the late Frank Walker was head of MGM's Nashville office, who signed Roy Orbison, a timeless country singer who brought the songs of Fred Rose, his son, Wesley, assumed the art mantle, and became even more adept at running a recording session.

With the Williams发布了 several of his most successful songs, which turned into a virtually uninterrupted chain of equally successful record hits, a favorable climate for doing business together persisted over the years between MGM and Acuff-Rose.

Wesley Rose, at one point in his career, became one of the few musicians who could afford to spend his entire income on recording. He made his songs, which persists to this day and probably always will, eventually resulted in bread usage of the typical country tunes in Nashville. His was one during which Joni Jones recorded the Hank Williams song "Your Cheatin' Heart" for one of her very big hits.

And so it was that the most important deals ever consummated between Wesley Rose and MGM, took shape. Wesley Rose and signed Roy Orison, a slim, bespectacled Texan with a big tenor-baritone voice and a touch for songs, to an Acuff-Rose contract. Later Wesley Rose recorded Rose's song and sold him on the Orbison talent, which became "Claudette," in honor of Orbison's late wife. The tune later recorded by the late Orbison.

Some time after becoming Orbison's publisher, Rose also became the writer-singer's personal manager and in the intervening years, he helped guide Orbison into his... (Continued on page 33)
Connie Francis: Something for Everybody

For more than half of MGM's 20-year history, Connie Francis has been a moving force in the label's success. And vice versa - to the tune of over 35,000,000 records sold.

MGM was just nine years old and Connie 17 when they met and signed along the dotted line. The year was 1955. Connie's debut on the label was hardly prophetic. Although she cut eight sides plus vocals for two movie soundtracks ("Lamborhea" and "Rock, Rock, Rock"), nothing seemed to happen, and the young singer seriously considered giving up music for a career in medicine. (She'd just won a four-year scholarship to New York University.)

But the next year came "Who's Sorry Now." The song was a curious choice of material in an era dominated by shaggy boy-singers and swivel-hipped guitarists. In fact, it wasn't even Connie's choice, but rather an idea of her father's that she "try something different" from the hard rock then dominating the airwaves. For a while nothing happened - and then! The "and then!" being the first of Connie's eight gold records and the start of a music-business phenomenon. Connie was off on a European tour when the record broke big. She returned to follow it up with two more disk hits, "I'm Sorry I Made You Cry" and "Stupid Cupid," and in turn followed those up with a non-stop schedule of prime TV appearances: "The Dick Clark Show," "Perry Como," "Bell Telephone Hour," "Ed Sullivan," etc.

Hollywood called in 1961, and Connie responded with a starring role in MGM's big monymaker, "Where the Boys Are" - the first of three feature movies.

In fact, 1961 became a banner year all around. During the 12-month period, Connie authored her first book, "For Every Young Heart" (Prentice-Hall), provided the biographical priz for Ralph Edwards' "This Is Your Life." Got a "Person to Person" call from CBS. And topped off the action by signing a five-year multi-million-dollar contract with MGM Records.

In short, 1961 was the year that Connie Francis the Singer became Connie Francis the Star.

Grant the voice, the drive and the talent, what is it that Connie Francis has that keeps her on top year after year in a fierce and fickle business?

The answer is - something for everybody. There isn't another entertainer around who moves with the repertoire with such flexibility, with such a firm refusal to be typed.

When Connie sings Italian songs, even Venetian gondoliers go cut and buy her records. She sings in Spanish - and she's a shoo-in in Madrid. Connie goes country - and strikes gold with "Grand Old Opry" buffs. She's recorded ditties for little children, waltzes for senior citizens. All of which is to say nothing of her biggest market - America's teenagers.

This enormous range of records, repertoire - and fans - is reflected in the astronomical number of awards she's garnered in the past ten years.

A partial list of Connie's kudos:

- Five citations from "American Bandstand" as "Best Singer of the Year."
- The "Japan's Favorite American Singer" certificate
- Germany's "Queen of Popular Music" award
- A Command Performance for Queen Elizabeth of England
- "Italy's Most Beloved Italian-American Singer" trophy
- Radio Luxembourg's Golden Lion Award as the "Most Programmed Vocalist" in Europe
- Variety Clubs International Award for "outstanding service on behalf of deserving children all over the world"
- "Queen of Hearts" citation from the American Heart Association in recognition of her fund-raising efforts
- Exhibitor Magazine's "Laurel Award" as "Best Newcomer in Motion Pictures."

And so it goes.

As for the girl behind the Gold Records, Connie Francis has changed remarkably little, considering the whirlwind pace of her career.

She's still slight, soft-spoken and a bit on the shy side. Still guided by her manager of 15 years, George Scheck. Still collecting stuffed animals and cuddling and chumming with high-school friends. And still, of course, recording for MGM, which now boasts over 30 Connie Francis LPs in its current catalog.

What have changed are her circumstances.

Today, the diminutive Newark songstress heads up a sizeable business empire.

The once tousle-haired casualty-clad teenager is now one of America's Ten Best-Dressed Women, with a citation from the Custom Clothers Association of America. Connie requires the services of four full-time secretaries, just to answer the 7,000 fan letters she gets every week. And all this, of course, is in addition to her unending round of record sessions, foreign tours, TV and night club appearances.

JANUARY 21, 1967, BILLBOARD
Hank Williams: MGM's Country Tradition

Country music has long been a dominant force within the catalog of MGM Records, and its country roster has not always been long in terms of total numbers of artists, its growth has been, from the time the late, great Hank Williams first joined the label under the aegis of the company's founder, the late Frank Walker.

Williams is credited in many circles with having been the father of modern country music and his albums are consistent sellers even to this day, 14 years after his death. Walker, who was a country boy himself, from Upper New York State, provided the early impetus at MGM for a strong country representation. During his tenure as a three-tenured director primarily by Williams, but by such earlier artists as Marvin Rainwater, Bob Galion and others.

Walker also helped spread the gospel of country music in the pop field when he selected one of Williams' most renowned songs, "Your Cheatin' Heart," for Jimmie Davis. The disk became one of Miss James' biggest and best-remembered hits with the label.

One of those whose MGM tenure goes back to the latter phase of the Walker career, is the producer, Jim Vienneau, who, although headquartered in New York, nevertheless produced a number of important country entries.

Vienneau has been closely identified with the rise to stardom of Hank Williams Jr., who started his singing career with the company performing the songs of his father on the soundtrack of the movie picture "Your Cheatin' Heart," which dealt with the life story of Hank Williams. The younger Williams has since signed up with a series of hits, including the recent single, "Standing in the Shadows."

Also instigated in the new MGM Records Nashville office has been the updating of selected earlier Hank Williams hits, with the addition of background voices and strings to the original instrumentation. Several singles have been released in this series, as well as two albums.

Of perhaps even greater importance for MGM as the company moves into its 20th anniversary year, is the strengthening of the new artist roster now being developed in Nashville. Prime among these is the famed Stoneman Family consisting of 76-year-old Pop Stoneman and his two sons and a daughter. The family combine, which mixes the authentic, twangy, guitar and banjo-pickin' hill sound with a flock of slick-modern showbusiness effects, has won itself a major following, has two albums on the label now and has been doing a number of prime-time TV appearances.

Producer of the Stonemans is Jack Clement, one of Music City's better-known figures in the songwriting and singing areas. Clement, working with Vienneau, is expected to become an increasingly important factor in the MGM Nashville scene.

Two other important new additions have also been recently made to MGM's country roster. The firm has signed the well-known stars of WSM's "Grand Ole Opry," Wanda, and the Glider Brothers, in addition to the late singer, Sandy Posey, Miss Posey, who was prominent in Nashville's background singing scene, until her link-up with MGM, scored a major success with her first single, "Born a Woman," both in country and pop charts, and has since gone on to achieve further successes.

Grissip's success at the studio has been in the revival of Sheb Wooley's country comedy alter ego, Ben Colder. The Nashville forces elected to record Colder in a parody of the year's top award-winning country song hit "Almost Persuaded," which eventually did almost as well on the country charts as David Houston's original version. Although often identified with the California scene, "Wooley's "friend" Ben Colder came to Nashville last October where he performed his "Almost Persuaded" for a massive audience attending the annual Country Music Association banquet in the Coliseum.

Through this appearance, and an extended informal concert put on by the Stonemans during convention week, MGM made itself an integral part of that annual biggest week for country music. The country-oriented people at MGM, however, regard this as just a beginning in a new era of country music leadership for the MGM Records family.

Jazz First Family

*Continued from page 20*

The Girl From Ipanema" and the album, "Getz-Gilberto." Last year a whole new era was launched at Verve with the acquisition of the Righteous Brothers. In the trade, the 5000 albums of Verve because of its tie-in color of the label, but its meaning goes much deeper. "Blue" Verve has broadened and deepened the pop impact of Verve Records because it is loaded with high-power Top 40 product. Besides the Righteous Brothers, the label also features Arthur Prysock, Jimmy Witherspoon, and psychedelic reminiscences of the Mothers of Invention, and the Underground. The valuable Verve catalog remains current with an exciting series of budget albums, VSP - created by jazz author and critic Don Jordan. On the last of some of the glories of the past catalog come to life again to new and appreciative audiences.

Villa-Lobos is also long established as "The First Lady of Songs." And her best recorded work, including the Song Books of famous composers (another Grazioso inovatio - the way, by the way), are part of the backbone of the First Family of labels.

And, it appears, the coming to stardom of such names as Willie Bobo, Kenney Burrell, Johnny Hodges and Wild Bill Davis, Billy Evans, Walter Wanderley, Gil Evans, and the others touched by Taylor, indicate that as long as jazz there will be Verve.

MGM and Acuff-Rose: The Ties That Bind

*Continued from page 24*

current status of one of the leading international recording stars of that time.

When Orbison's earlier recording contract with a prominent indie label expired in 1965, Rose held negotiations with MGM which took into account Orbison's long-held desire to become active in motion pictures. The contracts were signed in July of 1965, since which Orbison has recorded a number of chart singles and four very successful albums.

In the fall of 1966, Orbison filmed his first picture, "The Fastest Guitar Alive," in Hollywood for MGM. The film, with the Civil War setting, is due to reach movie picture houses around the world, later this year. The second, tentatively scheduled for shooting in 1967, may have a British setting, a logical thought indeed, in view of Orbison's fanatical following in Great Britain as well as other areas of the Commonwealth.

Meanwhile, Orbison's recording schedule continues. And as a token, perhaps, of the years of close working relations between MGM Records and Acuff-Rose, Orbison's next LP, due for January release, is titled "Roy Orbison Sings Don Gibson." Gibson is a long-time writer for Acuff-Rose Publications, and one whose varied compositions like "I Can't Stop Loving You" and "Oh Lonesome Me" have frequently brought such verbal accolades from Wesley Rose himself, as "one of the very best writing craftsmen since Hank Williams himself."
Congratulations

Erroll Garner

PRODUCED BY: OCTAVE RECORDS, INC.
The door is always open for outside producers at MGM. Many of the top artists at MGM and affiliated labels are produced by these independents. These include (Top left) The Lovin' Spoonful, by Charlie Koppelman and Don Rubin, through Kama Sutra Productions; (Top right) The Righteous Brothers, with Bill Medley handling the sessions; (Bottom left) Sandy Posey, by Chip Moman, and (Bottom right) Lou Christie, by Charlie Catello.

Independent Producers - The Doors Are Always Open

The classic portrait of the "personality" artists and repertoire director, so long one of the truly colorful facets of the record business, has all but vanished. In a day of sharpened artistic competition and economic pressures, the major company which must live or die with the black figures on the bottom line, draws from as wide an assortment of creative talents as are available to make hit records.

MGM Records, in recent years, has played a leading industry role in developing the so-called "the doors are always "open" concept. Under this theory, the a&r executive is no longer primarily a creator. Rather, taking an administrative direction, he seeks out, signs and maintains liaison with a host of talented outside producers. As MGM opens its 20th anniversary year, the majority of its hit product is the work of proven independent producers. Close to a dozen are now actively producing for the firm.

There are virtually no geographical limitations on the sources of hit. One of the most outstandingly successful of the young new wave working with MGM is Britain's Mickie Most, a remarkably talented producer who is responsible for the steady string of hit singles and albums by Herman's Hermits and the Animals. Since these groups began clicking for MGM nearly two years ago, neither has missed hits with a single, and the LP sales for both groups have been little short of phenomenal.

Turning 180 degrees away from London, the observer finds himself looking in the direction of Tennessee, a fertile land for hit records, which has produced its share of successful independent production for MGM.

Through Howard Allison, proprietor of Southern Record Distributors, the label's distributor in Nashville, producer Stan Kesler was introduced to the MGM scene. His contribution was Sam the Sham and the Pharaohs, whose "Wooly Bully" was a major hit for the firm. Kesler continues to produce all the Sam the Sham product for MGM, the output of which has included "I'll Be Red Riding Hood." "By the Hair of My Chinny Chin Chin" and the more recent, "How Do You Find a Girl."

All three of the latter songs were written by the late Ronnie Blackwell, who was a contract writer for the Nashville-based Acuff-Rose publishing empire. Acuff-Rose, traditionally a contributor to the MGM scene, is the copyright-holder of the entire catalog of the late Hank Williams, whose recordings have long been regarded as one of the more valuable aspects of MGM's desk catalog.

Wesley Rose & Roy Orbison produce all of Orbison's dates for MGM.

In mid-1965, MGM transferred its highly-regarded New York a&r man, Jim Vienneau, to Nashville. Since that time, Vienneau has acted as Nashville producer as well as scout for promising indie record talent. One of his acquisitions for the label was independent producer Chip Moman, who in turn brought in Sandy Posey, whose first disk released on MGM, "Born a Woman," brought her into the select circle of top 20 singles artists. Moman is also the producer for the Gentrys group who operate out of Memphis. Vienneau also works closely with independent producer Jack Clement on the Stone Family and other artists.

Pittsburgh's Lou Christie, who had one of the biggest singles hits of 1966 with "Lightning Strikes" and a follow-up smash with "Rhapsody in the Rain," records for MGM under the indie production banner of the well-known young producer-valued producer Charlie Catello. A more recent producer to join the MGM fold is Arnold Geller, who turned out the highly successful revival of "Stand by Me," by Snyder Turner.

In a further tie with Britain, the label recently acquired a group known as the Twice As Much, who are recorded through Immediate Productions. The firm is headed by Andrew Loog Oldham, who also produces the Rolling Stones. The Immediate Productions arrangement, as well as that involving Mickie Most, was worked out with MGM by Allen Klein, who represents both Most and Oldham in their American business affairs. (See separate story.)

Independent production can, obviously, come in an infinite variety of patterns and guises. One of the most successful of all the relationships established recently by MGM, has been that which brought about the establishment of the Kama Sutra label, which is distributed by MGM Records.

The leading act to emerge through this set-up has been the Lovin' Spoonful, whose actual disk production is handled by producer, Erik Jacobson, through a special arrangement with an independent production company headed by Charlie Koppelman and Don Rubin. Koppelman and Rubin worked out the record releasing arrangements for the Spoonful through Kama Sutra Productions, which actually owns the Kama Sutra label. It goes without saying, of course, that the Spoonful have now established themselves as one of the current "big three" of American pop groups. However, the Kama Sutra label has also spawned another budding new career in the group known as the Innocence and the Trade Winds. On Verve, Righteous Brother Bill Medley produces that duo's dates and Hy Weiss produces Arthur Prysock's recordings.

As the MGM executive staff, headed by president Mort Nasatir, is well aware, the name of the hit game today is independent production. Much of the firm's current hit production stems from this source. As 1967 unfolds, there is no doubt that this new direction of record production will be followed.
SURE, GREEN BAY & KANSAS CITY ARE GOOD TEAMS, BUT THE REAL CHAMPIONS ARE THE MGM-VERVE "LIONS" AND THE REAL SUPER BOWL TAKES PLACE EVERY WEEK OF THE YEAR WHEN THE MGM-VERVE TEAM CLOBBERS THE TRADE "CHARTS" ROAR, LIONS, ROAR, ROAR FOR 20 MORE HAIL TO THE VICTORS!

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We are proud to co-celebrate with MGM RECORDS our 20th anniversaries

SCHWARTZ BROTHERS, INC.

20 YEARS LATER AND THE LION IS LOOKING STRONGER AND ROARING LOUDER THAN EVER

ACTION RECORD DIST. CO. OF DENVER, COLO.

THANKS EVERYONE AT MGM, VERVE VERVE/FOLKWAYS AND KAMA SUTRA FOR BEING BEAUTIFUL CONGRATULATIONS AND MUCH SUCCESS FOR THE NEXT 20 YEARS

JANUARY 21, 1967, BILLBOARD
Happy Birthday
MGM
CONGRATULATIONS MGM/VERVE ON YOUR 20TH ANNIVERSARY FROM US IN SAN FRANCISCO

I didn't come here to be laughed at!

Hi, we're Black Mary & Snow. My name's Sherry. What Jeff's trying to say is... We're really proud that our single was picked for the first release.

Are you kidding? Do you think Frank would have picked them if they weren't.

Hey, I think my foot's broke.

No kidding! That wonderful company is going to handle this for us. You tell 'em Jon... I feel so safe with you around. You're so strong and respectful.

Hey! You guys, I'm getting seasick!

Hey, we're the greatest! Everybody's beautiful.

They're the greatest! We're the greatest! Everybody's beautiful.

We're Trident Productions. Watch out for us in '67.

I wonder if he's going to file a finger or just point it all day.

Did you see Ron's socks?

Try it again Bill. You have the main shake but down, but Leo's roar is much stronger.

Gosh... I wonder when I get to meet the Righteous Bros!

PERMIT US TO TRANSACT HAPPY ANNIVERSARY!

All this really started with Tom Dooley?

Now let's LAINTE FABIAN!

Blackburn & Snow, Sons of Champlain, the Mystery Band, Malachi... but who ever heard of a group called Jerry Perenchio?

YOU HAVE THE MAIN SHAKE BUT DOWN, BUT LEO'S ROAR IS MUCH STRONGER!
The MGM Budget Group

February, 1966 saw MGM strengthen its representation in the highly competitive budget field with the addition of three new labels. Now, less than one year later, in addition to a substantial increase in sales from its pop Metro banner, significant contributions to the total sales picture of the company have already been made by the newcomers. By VSP, created to appeal to the budget-minded jazz buyer. By Heliodor, tailored specifically for the classical buyer. By Leo The Lion Records, scoring with its “live action” series and many education-stained play albums.

Phil Picone, national sales director for MGM’s budget lines, points to several important reasons for the immediate acceptance and success of these lines on the marketing level.

The most meaningful point of course is that VSP, Heliodor and Leo The Lion, like Metro—offers an arsenal of name artists moving a steady supply of name talent to the individual dealer and the highly selective rack jobber.

Today, the dollar-conscious consumer and the alert retailer are far sophisticated buyers. In the early 1960’s a fair amount of product was pawed off on the public under the guise of name artists when in fact—the product bore no relationship to the name on the cover. Aside from generally more superior products, perhaps the most significant party to the growth of the budget field today is the rack jobber. Just a few years ago, he may have commanded a small wire rack in a local cigar store. Now he allocates up to $30,000 of stock per location in department stores, discount houses, etc.

Metro, MGM’s first budget line, made available the best in talent, material and big name artists to the low-priced market. The Metro catalog features great show business names of the decade—Elia Fitzgerald, David Rose, Judy Garland, Hank Williams, Louis Armstrong, Woody Herman, Count Basie, Billie Holiday, Al Hirt, Connie Francis, Jimmy Smith, Bing Crosby, Oscar Peterson, Billy Eckstein, Sarah Vaughan, Debbie Reynolds, Harry James and Mel Torme.

From its inception in 1964, Metro was the first company to feature original soundtracks as part of a budget line—“An American in Paris” starring Gene Kelly, followed by “Kiss Me Kate,” “Kiss Me,” “Showboat,” and most recently “Singin’ In The Rain.”

The Metro catalog has a generous supply of newly-recorded material too. As part of the label’s fresh approach to the market, it produces several new albums a year in conjunction with movies, the Broadway Theater and Television successes.

While “Dr. Zhivago,” “The Singing Nun” and others have had the original soundtracks recorded by MGM, companion releases have appeared on Metro for the budget field. The label has comedy albums by Jonathan Winters, Phyllis Diller and Shelley Berman.

MGM’s jazz budget line can easily drop as many names as Metro—with a catalog of perhaps only half the size. Many of the releases are true classics in the jazz field and the line has more than its share of once-in-a-lifetime meetings with many giants of jazz. “Giant 3” for example—presents Nat Cole on piano, Lester Young on tenor sax and Buddy Rich on drums. By and large, the entire VSP catalog, originally deleted from Verve has been re-released to with great enthusiasm by jazz aficionados across the country.

Let us now consider the album performances are not unusual on VSP, particularly drawing on material as it does, from the recorded archives of Norman Grantz’s Verve Records. Some really remarkable Stan Getz performances for instance, are among the earlier Verve disks. One made with J. J. Johnson has been called a “milestone in American music” and is among the strong cuts contained “In Another Time, Another Place,” by Getz. The VSP roster includes first-rank jazzmen such as Count Basie, Roy Eldridge, Gerry Mulligan, Billie Holiday, Dizzie Gillespie, Herbie Mann, George Shearing, Lester Young and so forth.

In “The Art of Art”—a collection of long-out-of-print solo piano performances by Art Tatum, master, legend, institution, VSP draws its material from the greatest jazz reservoir in the world, Verve.

Heliodor’s precept—“Great Artists—Great Performances” is an easy one to understand since its product is manufactured and distributed in the U. S. by MGM Records from original material produced in part by Deutsche Grammophon, one of the world’s foremost classical recording companies.

The idea in releasing albums like this are key to an exclusivity found only on Heliodor. In as many cases as possible, Heliodor attempts to issue albums that have little or no budget competition.

Heliodor is studded with great names in classic and opera vocal music. Previously released Deutsche Grammophon records as well as recordings never before heard in America comprise half of the company’s offerings.

Leo The Lion Records, MGM’s kiddie line fills an important gap in the budget field—it brings class product, designed to stir the imagination with top name artists and popular children’s material to the market place at $1.98. Rosemary Clooney, Jose Ferrer, Keenan Wynn, Julie Harris and Richard Kiley are among the stars. The “Live Action” series now includes two Batman albums, a Superman, Dinosaurs (with Basil Rathbone), Flash Gordon, the Green Hornet and a story offering of the famed “Green Berets.”

Its repertoire is wide and aimed to stimulate the minds of children with a range of subjects from nursery rhymes like “Kumquat” to the study of foreign language—“French Spoken Here.”

AWARD WINNERS

The quality of MGM’s album cover art is in keeping with the quality of the records.

On Verve, “Guitar Forms” and “My Fair Lady” won awards from the National Association of Recording Arts and Sciences. And the Society of Illustrators presented awards to the following album covers: Oscar Peterson: Happy Face,” on Verve; “Sousa Marches,” on Metro, and “George Gershwin Revisited” on MGM.

KENNY BURRELL GUITAR FORMS

THE MIGHTY SOUSA MARCHES

OSCAR PETTERSON PUT ON A HAPPY FACE

MY FAIR LADY

THE MIGHTY SOUSA MARCHES

WORLD WIDE DISTRIBUTION

JANUARY 21, 1967. BILLBOARD
Happy Anniversary, MGM...and Best Wishes for another big twenty!

METRO DISTRIBUTORS, LOS ANGELES
2053 Venice Blvd.
Los Angeles, Calif.
Mel Price, Branch Manager

Handling: DGG Leo the Lion Original Sound
Audio Fidelity Golden MGM VSP
Black Rock Heliodor Metro Verve
Double L Kama Sutra MTA Verve/Folkways
Leading lights with DGG, distributed in the U.S. by MGM, are Herbert von Karajan, one of the world's great conductors, and operatic stars Evelyn Lear and Thomas Stewart.

DGG: The Classical Market

January 1, 1963, was the beginning. On that date MGM Records was officially designated the exclusive distributor for Deutsche Grammophon Gesellschaft (DGG) in the United States and Canada. Preparations for the take-over had begun six months prior and now the most difficult job lay ahead.

Deutsche Grammophon is an important classical label throughout Europe. Its catalog is divided into two segments. DGG with its distinctive yellow panel covering the entire range of classical music and, Archive Production, which constitutes an in-depth study of music from the Gregorian Chant through Mozart. Hence MGM actually had two classical labels, with renowned artists, the finest pressings in the world, and yet known only to the knowledgeable "in" classical record buyer.

The Classical Division of MGM Records immediately began to develop plans to give DGG records a broader acceptance in the mass market. Quality Records Ltd. in Canada and distributors throughout the United States were appointed to handle the line. To support the distributors, MGM Records developed a step-by-step merchandising campaign that touched upon every important facet of classical marketing.

The big breakthrough came with the release of SKI. 101/9—the complete Beethoven Nine Symphonies—conducted by Herbert von Karajan with the Berlin Philharmonic. Here was an opportunity to put into the consumer's hands, at tremendous savings, a beautifully conceived set. The sensational consumer response to the set of Beethoven Symphonies—it is still on Billboard's chart—opened the way for new DGG became a part of the mainstream of the American classical market.

On the recommendation of Jerry Schoenbaum, Director of MGM Records Classical Division, additional multiple sets were developed. All were planned to provide the distributor and retailer with profitable and promotional albums. Operas constitute a firm backbone of the DGG catalog. There are 30 complete sets, plus 22 opera highlights. January 1967 will herald the release of "Tritan und Isolda," recorded at the 1966 Bayreuth Festival, featuring Birgit Nilsson and Wolfgang Windgassen, and conducted by Karl Bohm. Shortly after that the first entry in the complete Wagner "Ring" will be released: "Die Walküre," conducted by Herbert von Karajan.

During the past year a budget line, Heliodor, was created and released. Basically, the same marketing principles used so successfully on DGG are being applied to Heliodor.

The MGM Classical Division approaches 1967 with the highest sales figures in its short history. With DGG, Archive and Heliodor the entire range of product and price is completely covered. Coupled with a constant search for the unusual release and new methods to extend our share of the market—MGM's Classical Division looks forward to the future with confidence. Members of the staff are—Jerry Schoenbaum, Director of Repertoire and Sales; Gould Cassal, Assistant Director; Sid Love, National Sales Manager; Lloyd Gelsen, Director of Promotion and Press, and Philip Fradkin, Heliodor Production Manager.

January 21, 1967, BILLBOARD
HAPPY BIRTHDAY
TO M·G·M RECORDS
From Dick Godlewski & Staff of
EASTERN RECORD DISTRIBUTORS...EAST HARTFORD, CONN.

NEW ENGLAND'S LARGEST DISTRIBUTOR OF RECORDS, TAPE CARTRIDGES & LEAR STEREO 8 PLAYERS

CONGRATULATIONS
AND BEST WISHES
FOR CONTINUED
SUCCESS

OLMSTED SOUND STUDIOS, INC.

CONGRATULATIONS
TO M·G·M RECORDS
ON YOUR 20th ANNIVERSARY

Bill Burton
Cliff Keeton

B & K Distributing Co.
1411 Round Table Drive
Dallas, Texas

JANUARY 21, 1967, BILLBOARD
Soundtracks Are Big Business

On Billboard's 1965 year-end charts, four of the top six albums of the year were motion picture soundtracks. In 1966, soundtracks became the No. 2 album "artist" in the country, second only to Herb Alpert in total LP sales.

Unquestionably, soundtracks are big business in today's record market. And the biggest-selling soundtracks usually come from the big motion pictures.

Since MGM and big pictures have been practically synonymous for 30 years (at least since the initial release of "Gone With the Wind"), it's not surprising that many of the most successful soundtrack albums of all time have come from MGM pictures—released, naturally, on MGM Records.

The desire to exploit the music from MGM films was a major reason for the formation of MGM Records in 1947. MGM was already involved in music publishing at that time, raking in substantial royalties on songs derived from MGM movies. Often these songs were popularized by MGM stars (such as Judy Garland) and became Billboard singles. But it was happening on somebody else's record label.

By establishing its own recording company, MGM brought its stars, songs, and profits home. It was called MGM Records from the start because it is, in every sense, an extension of the motion picture company rather than a semi-detached "subsidiary." And, according to plan, those three big letters on the record label held as much magnetic appeal for record buyers as they did for movie goers.

MGM Records was born during the heyday of the musical movie. No one did them bigger or better than MGM, and one of the first albums released on the new record label was the sound track of the big MGM musical of the time, "Till the Clouds Roll By." According to Jesse Kaye, MGM's West Coast ad and producer of the album, this may have been the first "Original Sound Track" ever assembled for records, although there were collections of songs from motion pictures available.

The editing of a soundtrack album was an extremely difficult task in the days before the advent of stereophonic sound. For the simple reason that dialogue, music, tap dancing, and incidental sounds were all recorded on the same track. The music has to be separated and reconstructed into a cohesive musical unit that would fit on one side of 78 r.p.m. record. A case in point is the soundtrack of "The Wizard of Oz," which had been planned as the initial release on MGM Records. The close marriage of dialogue and music on the soundtrack of this film made it impossible to "fit" a three-minute record of any of the songs except "Over the Rainbow." The album was abandoned until the innovation of LP records, but the Original Sound Track of "The Wizard of Oz" (which contains both music and dialogue) is today one of MGM's most consistent sellers.

As far as "Till the Clouds Roll By," which proved to be more feasible, its collection of Jerome Kern songs—sung by such stars as Frank Sinatra, Lena Horne, Tony Martin and Judy Garland—proved to be as popular on records as it was in the movies. This popularity has lasted through the years, constantly renewed by repeated TV showings on "The Late Shows" across the country. Other MGM musicals written especially for the screen, whose soundtracks have continued to be popular items year after year, included "Words and Music," "An American in Paris," "Seven Brides for Seven Brothers," "Three Little Words," "Singin' in the Rain" and, of course, "Gigi." All have been periodically re-packaged and rereleased, and all of them are currently selling as well as ever in fresh new editions.

In 1950, an unexpected phenomenon occurred. MGM had produced an original musical called "Two Weeks With Love," starring Jane Powell. Her kid sister was played by a newcomer named Debbie Reynolds, who also happened to have one big song in the film. The number was considerably edited for the soundtrack album, and came off so well in the final three-minute version that MGM released it as a single. The result: "Abba Daba Honeycomb" went on to sell 3,000,000 records, perhaps the first really big single come directly from a soundtrack.

Besides developing original musical properties, MGM was also a pioneer in adapting Broadway musicals to the screen, and the catalogue of MGM Original Sound Tracks reads like a history of Broadway musical comedy: "Annie Get Your Gun," "Brigadoon," "Kiss Me Kate," "Rose Marie," "Kiss Me," "Show Boat," "The Unsinkable Molly Brown." Again, all perennial sellers which have frequently surpassed the Broadway cast albums in sales.

When musicals began to fade at the box office, spectaculars took over. And, predictably, MGM Records got in the way with soundtrack products. "Quo Vadis" was one of the first soundtrack recordings from a dramatic motion picture. Because music and dialogue were still on the same track, the album contains dramatic highlights from the film as well as the enduring Mikles Rozsa score.

The soundtrack album from "Julius Caesar" was another first for MGM Records, in that it included all the dialogue in the picture. A complete "Virginia Woolf" dialogue track, released last year, was much-hailed as a soundtrack "event." But MGM had actually done it 15 years previously.

When stereophonic sound came to the movies, with the music recorded on separate tracks, the soundtrack album came into its own. No singing, dancing or dialogue. Just orchestral music.

The list of best-selling MGM soundtracks is virtually identical with the list of the biggest movies of the last 10 years: "Ben Hur," "King of Kings," "How the West Was Won," "El Cid," "The Wonderful World of the Brothers Grimm," "The V.I.P.s," etc.

Not all the big MGM soundtrack albums have come from MGM Pictures. "Born Free" (a Columbia Pictures release) is a recent highly-successful example of MGM Records' attention to product from other motion picture studios.

It is only fitting that the current best-selling soundtrack album, "Doctor Zhivago," is on MGM Records—a label that has been dynamically involved with soundtracks since its inception. And all indications point to "Grand Prix" as the next big soundtrack—also from the composer of "Doctor Zhivago," Maurice Jarre, and also on MGM Records.

In the 20 years that MGM Records has been in existence, other motion picture companies have formed record subsidiaries. And all of them are producing "Original Sound Track" albums. But somehow none of them has achieved quite the close public association that exists between MGM Records and soundtrack albums. Maybe that's because soundtracks were big business with MGM Records from the very beginning. According to the latest Billboard album charts, they still are.

JANUARY 21, 1967, BILLBOARD
The first 20 years were the greatest!

Happy Birthday

METRO DISTRIBUTORS, CHICAGO
1112 South Wabash Avenue
Chicago, Illinois
Morrie Price, Branch Manager

Handling:
Banner Kama Sutra
DGG Karate
Elektra Leo the Lion
Golden Living Language
Heliodor MGM
Metro Mira
Time VSP
Mirrowood Verve
Nonesuch Verve/Folkways
Surrey
CONGRATULATIONS

"We are proud to be part of your family"

JOSEPH M. ZAMOISKI CO.
Baltimore, Md. 21223
(301) 644-2900

THE NEW FIRST FAMILY, 1968

The writers and producers of MGM's new hit comedy album, "The New First Family, 1968," are old hands at political satire. Bob Booker and George Foster were also the writers and producers of "The First Family." Vaughn Meader's run-away comedy seller in 1962.

Although they have written and produced several hit albums since the original "The First Family" they carefully had steered away from political comedy. It was their feeling that there was nothing on the political horizon at which they could aim a satiric, yet affectionate, look. And then—George Murphy was elected Senator from California. From that moment on, Booker and Foster watched the show-business-political phenomenon as it slowly but surely began to grow. The first moment the "Ronald Reagan-for-Governor-Balloon" went up in California, Booker and Foster hit the typewriter. The result—the fastest selling comedy album of the year, "The New First Family, 1968."

The new album, of course, takes a satiric and futuristic look at the United States Government and what it might look like in 1968. Cary Grant is President, Ed Sullivan is Vice-President and Speaker of the House, John Wayne is Secretary of Defense, Dean Martin is the Secretary of State, etc.

In casting the album, Booker and Foster searched out the finest impressionists in America to portray the various show business personalities. Among them are the veteran comedian Will Jordan, the brilliant young television star John Byner, the exciting young impressionist Dave Frye, and the two best "voice" men in the East, Len Maxwell and Bob McFadden.

Casting and script completed by mid-October, the writers-producers, aided by their production supervisor Bob Mack, recorded the album in front of a live audience of four hundred persons at the Columbia Studios in New York on the night of October 18. They went immediately to Mort Nasatir, president of MGM Records, because they had been watching with great excitement the outstanding promotion and marketing efforts of MGM and Verve. Nasatir bought the album for Verve that day and put the full facilities of MGM to work.

The morning after Ronald Reagan was elected to the Governorship of California, all the major Los Angeles disk jockeys received advance pressings personally delivered by MGM promotion boss, Frank Mancini. Mancini's men were immediately in every major market in the country. As a result, within three days every top radio station in the country was giving the album heavy and constant play.

By coincidence—or was it?—"The New First Family, 1968" was put into general release exactly four years to the day after the release of Booker and Foster's original "The First Family" album.

CHRONICLING THE CURRENT SCENE

In addition to its pop, classical, jazz, soundtrack and folk product, MGM Records also began a series of albums meant to augment its coverage of the current scene. Added to a select, and certainly powerful group of original cast albums the label began "New American Theater Series" and "The Sound of History Series."

The label's original cast product is lead by two of the greatest selling and longest running off-Broadway shows lip anywhere "Threepenny Opera" and "The Fantasticks." Both of these shows came in for special acclaim this past year, with "The Fantastick" show breaking all existing records for length of run on or off Broadway.

The "New American Theater Series" is a special project of President Mort L. Nasatir's. The series, being produced by noted off-Broadway producer Ben Bagley, was begun last year with an unusual set of songs and was titled "Cole Porter Revisited." Two forthcoming "Revisited" albums will contain seldom heard but impressive songs by George Gershwin and Irving Berlin.


It is Nasatir's belief that the recording industry has a duty to issue such albums and more will be released when historical events and changing scene of public life indicate they are needed.

JANUARY 21, 1967, BILLBOARD
Introducing the Music Machine.

We took the portability from the transistor radio and the play-what-you-want ability from the record player. And came up with a machine that plays nothing but music for less than $30.

There has never been a music machine like The Music Machine. The Play Tape 2 Track. The transistor radio comes close. It's light and you can carry it around and play it any which way. But transistor radios talk, too. Talk too much. And the music you do hear, you don't pick. You're supposed to like what the announcer likes.

The portable phonograph is a near miss, too. It lets you play what you want. But try to play one on its side or upside down and see what happens. And you have to lug all those records around.

Now, take all their good points. Put them together. Into one good little machine. That doesn't cost much. And you've got The Music Machine.

The Music Machine plays tapes that come in skinny little cartridges (they're only $1.49).

Push a cartridge in and The Music Machine makes music. Pull the cartridge out and you turn it off.

Easy?

One little cartridge will keep you entertained with four selections.

After you've heard them all, you can hear them all over again. Without rewinding. As for what you can play, well what do you like? The Theme from the Dr. Zhivago soundtrack? Or how about Ella Fitzgerald, Herman's Hermits, Stan Getz, The Lovin' Spoonful, The Righteous Brothers, Connie Francis? We've got them all in our little cartridges. And they're just some of the people who play in The Music Machine.

You've heard us. Now hear it. You'll find the Play Tape 2 Track near all the other music machines. The ones we got all our good ideas from. Play Tape 2 Track

†Batteries not included
The World is MGM's Oyster

The MGM Records scene overseas has been growing in direct proportion to its Stateside upsurge. The company has a continuity of product throughout the world and its production picture soundtracks being directly related to the strong box-office showing of Metro-Goldwyn-Mayer films around the world. "Doctor Zhivago" is a perfect example of the picture's box-office hit around the world and so is the soundtrack.

MGM Records product sales world-wide have been on an ever-increasing climb since the company first went into the international market place many years ago. And its first new venture is one of the most consistent jazz catalogs in the world.

Some relevant sales figures are in order, for they reflect the growth of the entire industry of which MGM Records is an integral part. In 1952 the record sales in Japan totaled $2,000,000. In 1953 it is estimated that record sales in Japan will be $10,000,000. This should give you an idea of how the record business flourished outside of the United States, as well as inside, in the past 15 years. The vast network of the United States Army and Navy PX's and service personnel stationed around the world were probably most responsible for the mounting interest in American type music in the foreign lands. It was through our service people and the Armed Forces Radio Stations that the local citizenry were first introduced to rock 'n roll and the American pop artists. It is evident that they liked what they heard because the demand for American music became more and more in demand.

At first only artists were importing finished records, but the demand grew so rapidly that businesses who had no affiliation with the music business were becoming record dealers and distributors handling a handsome profit out of their new venture.

As the consumer demand increased in Europe, South America and Asia, it became very apparent to the record dealers and distributors around the world that they could realize a much larger profit by producing the records in demand locally. By doing this they would save on shipping charges and could offer much faster service. And those with enough foresight became record manufacturers and proceeded to tie up as many American labels as they could by way of licensing agreements. Today, it is safe to assume that at least 10 per cent of all recorded product is realized from sales outside of the U. S. and Canada.

Who would have thought 15 years ago that an American recording by an American artist and sung in English would sell 500,000 copies in Germany? But Sam the Sham and the Pharaohs with their "Wooly Bully," did it in 1965. Connie Francis has hit the top of the charts in the U. S. but also in Mexico, Colombia, Argentina, Spain, Italy, Germany and many others. John Tillotson, the country boy, who sings in Japanese, is always in the top 10 in Japan. The same is true of a myriad of MGM and Verve records.

Up until a few years ago, the American record manufacturers had a one-way deal. American records had been shipped to the record dealers of the world and only classical records coming in. Then around 1958 the one way became a two-way. "Meet the Beatles," the first U. S. rock group known to "Sukiyaki" came from Japan and of course everybody knows about the Liverpool sound. The Beatles, Herman's Hermits, Animals and many more groups were a tremendous shot in the arm for the record industry.

Distributors Play Vital Role

While no record label can be greater than the artists that perform for it, it is also true that these same artists could not come through to the attention of the public and ultimately turned into solid singles and album sellers without the devoted co-operation of the promotion and sales people connected with the exploitation of their product.

MGM Records is fortunate in having an astute and highly competent team of distributors who service and promote the great product issued on the banner label and its affiliates. Without their devotion and day-in and day-out plugging of the strong artistic performance and outstanding sales success MGM Records would not be the industry leader it is today.

The following is a list of companies who have been a vital part of the celebration of MGM's 20th anniversary. Without them it would not be possible.

King Leo Roars on TV

In another joy and unusual move this last year, MGM Records introduced the King Leo line of deluxe double-fold albums geared to help exploit worthwhile and long lasting television productions. One of the hits of the original release was "How the Grinch Stole Christmas," which was produced as a TV spectacular by the MGM television wing of Metro-Goldwyn-Mayer. The label was on the part of label marked the entry of MGM Records into the wonderful world of television and the firm will be working closely with MGM TV on forthcoming projects in 1967.

Two other albums in that original release are also geared to make the most of TV and book exposure "You're a Good Man Charlie Brown," the musical based on the Charles Schulz "Peanuts" comic strip (which has also been adapted to television) and "Tarzan." The live-action radio version released by MGM Records on tape and on television.

All of these entries show another avenue of record album promotion and exploitation opened up by MGM Records.

Advertising Plays Major Role

President Milt L. Naasir's extensive background in the advertising, promotion and merchandising areas of the music industry have made a decisive difference in line in which the MGM Records exploits and promotes its artists.

The label has been increasingly aggressive in its advertising campaigns which are tailored to fit individual artists and groups of artists into a series of consumer publications.

Currently speaking, the idea is to place advertising for particular artists into magazines with readership that buy particular kinds of records. Verve jazz product for instance not only is advertised in dixie jazz books but its product will be also advertised in New Yorker, Playboy, V.I.P., the Playboy Club publication, and other magazines that seem to get to a more sophisticated audience.

As artists like the Lovin' Spoonful and the Righteous Brothers soar in national prominence, they too are advertised in the so-called "big slick" books to take immediate advantage of editorial coverage. The label has also been most successful in matching particular artists and product in TV Guide with its vast circulation and natural tie-in with TV performances by artists on MGM's various television shows.

MGM also has prepared a wealth of advertising aids and display materials for local advertising and in-store display use. A good deal of the credit for MGM's smart look in taste and consumer advertising goes to the firm's advertising agency W. H. Schneider & Dorf of New York City. Its approach to all advertising is fresh and very much with today's scene.

www.americanradiohistory.com

MGM-48

JANUARY 21, 1967, BILLBOARD
WELL DONE, MGM on your 20th Anniversary

...Here's to 20 more.

Lou Klayman & Al Levine
NEW DEAL RECORD SERVICE CORP.
45-18 Court Square • Long Island City, N. Y. • 212; 786-4263
AND ALL ITS BRANCHES FROM COAST TO COAST

Congratulations to MGM RECORDS
On Their 20th Anniversary

Stan Lewis
STAN'S RECORD SERVICE
729 Texas St. • Shreveport, La.

We know how young you feel...
It's our 20th Birthday too...

BEST WISHES

Harry Carter and Gordon Dinerstein
MUSIC SUPPLIERS, INC.
75 North Beacon Street • Boston, Massachusetts
Annex is proud to have played a significant role in the soundtrack recordings of two of MGM’s biggest blockbusters. DR. GRAND ZHIVAGO \ PRIX.

needless to say, Our warmest congratulations to MGM.

ANNEX STUDIOS
1032 N. SYCAMORE, HOLLYWOOD 28, CALIF.
PHONE: (213) 464-7441

All of us at Harold N. Lieberman Co. Say:

“Happy 20th Anniversary”

And, best wishes for continued success in the years ahead.

Signed:
Harold
David
Al
Sonny

HAROLD N. LIEBERMAN CO.
257 Plymouth Avenue, North
Minneapolis, Minn. 55411

Congratulations and
Best Wishes to MGM RECORDS on their 20th Anniversary.

We are proud to have been associated with this outstanding organization for the past fifteen years.

Herbert Weisman
Phil Goldberg
MANGOLD DIST. CO. BERTOS SALES CO.
2212 W. Morehead St.
Charlotte, N. C.

Congratulations to MGM RECORDS on their 20th Anniversary.

Best Wishes for a rewarding future and another 20 years of More Good Music.

Howard Allison
SOUTHERN RECORD DIST.
467 Chestnut St., Nashville, Tenn.

Congratulations to MGM on your 20th Anniversary

MONARCH RECORD MANUFACTURING CO.
LOS ANGELES, CALIFORNIA

Raymond Rosen Distributors
PARKSIDE AVE. & 51 STREET
PHILADELPHIA, PENNSYLVANIA
(212) TR 8-2200

January 21, 1967, BILLBOARD
SINCERE CONGRATULATIONS
to MGM RECORDS
On Your 20th Anniversary

Sincerely,
Gerald Friedman, Pres.
SOUTHLAND RECORDS DIST. CO.
1235 Techwood Drive, N.W.
Atlanta, Georgia

Congratulations
MGM!
may the next
20 years
be even more
Sensational

C & C
DISTRIBUTING
THE PACIFIC
NORTHWEST'S
MOST AGGRESSIVE
DISTRIBUTING
ORGANIZATION

SOUTHERN PLASTICS INC.
453 Chestnut St., Nashville, Tennessee
CUSTOM RECORD PRESSING

JANUARY 21, 1967, BILLBOARD
MGM Trident Pact

MGM, is one of the first major labels to recognize the contributions to today's pop music market emanating from San Francisco. MGM Records and Frank Werber's Trident Productions this month entered an agreement by which MGM will release Werber's productions on the Verve label, as well as other sub-labels. Some of the artists already signed include Blackburn and Snow, the Mystery Trend, the Sons of Champlin, Malachi, the Ensemble and the Don Scinta Trio.

"The Trident set-up," said Werber, "with its organization, high quality recording studio facilities, talent department, and publishing promotion, allows us to combine the advantages of a major company promotion and art departments all located under one roof in historic Columbia Tower, made this an ideal merger for us."

JANUARY 21, 1967, BILLBOARD
ZIP CODE SPEEDS YOUR PARCELS

BY SOL HANDWERGER

Looking back my 20 years with MGM Records may seem like a long time, but in the fast-paced recording field it is a comparatively short time. It's a business of musical trends, musical changes. It's a business of prose and poetry, all set to music, expressing sentiments and emotions, past, present and future.

The record business is the only industry which sells a new product almost every day. The excitement of the business stimulates and generates new ideas, new publicity techniques, promotion and exploitation.

I have worked with and publicized such artists as: Art Lund ("Mamaselle"), Art Mooney ("Dear Little Cappie"), Joni James ("Don't You Believe Me"), Billy Eckstein ("Caravan"), Blue Barron ("Cruising Down the River"), Lennie Hayton ("Slaughter On Tenth Avenue"), George Shearing ("Body and Soul"), Hank Williams ("Your Cheatin' Heart"), Marvin Rainwater ("Gonna Find Me a Bluebird"), Jimmy Jones ("Good Time"), Arthur Smith ("Guitar Boogie"), Dick Hyman ("Mack the Knife"), David Rose ("Holiday for Strings"), Tommy Edwards ("It's All in the Game"), Shel Woolley ("Purple People Eaters"), Judy Garland ("Over the Rainbow"), Anna Magnani ("Anna"), Mark D'Angelo ("Teen Angel"), and many others. All of these stars have gone on to other successes in the entertainment field: motion pictures, Broadway musicals, television, night clubs, concerts, etc., and they can well credit their start to a hit MGM record.

I have seen the record company organized by Frank Walker in 1947, grow from a one-label company, under successful guidance, to a multi-label operation under the leadership of Arnold Apin and his current president, Mort Nasatir.

I have watched the company grow into a 10-label operation: MGM, Verve, Kama Sutra, Metro, Leo the Lion, King Leo, Verve/Folkways, Deutsche Grammophon, Heliodor and VSP.

The record company's success may also be contributed to the cooperation of all branches of Metro-Goldwyn-Mayer, with MGM Pictures featuring and exploiting MGM Records' artists in film productions. I have seen many sparkling personalities make their debut in MGM films and through this medium, increase their popularity, sales and prestige in the industry.

Exposure is the life-blood of a performer; thus the all-out drive for publicity and promotion must be relentlessly pursued by the publicists and their assistants, because of their wide appeal, are sought after and welcomed on all radio programs and on national television network shows. They are given feature attention in local newspapers, national magazines and on syndicated wire services.

I have watched MGM Records become a leader in its field since the issuance of its first single hit—Art Lund's "Mamaselle" in 1947; and its first soundtrack album—"The Three Penny Opera"—the same year.

Great pains are taken at the MGM Records' factory in Bloomfield, N. J., to assure the MGM Records buyer of a quality product. This, coupled with marketing know-how and the marriage of the right artist with the right tune, has been the established policy of the record company from its inception to the present day position in the industry.

I have seen MGM Records pioneer in the off-Broadway field with such hit successes as, "Threepenny Opera" and "The Fantasticks," both of which have sold millions of Broadway original cast albums.

I remember the transition from 78's to 45's and the introduction of the long-playing record. I recall the tremendous job of retouching at the factory and the accompanying problems of pressing and projecting production and inventory on all three speeds.

The emergence of the LP saw such great MGM artists as David Rose, George Shearing, Judy Garland, Robert Maxwell, Hank Williams, Ziggy Elman, Sam the Man Taylor, Alan Dean, Roger Williams (who recorded for MGM Records under the name of Lou Wirtz), Joni James, Andre Previn, Ben Cutler, Tommy Edwards, Leroy Holmes, Billy Daniels and Billy Holiday—many of whom are still active in the recording field. During the transition, MGM Records immediately converted many of its 78 rpm soundtrack packages to successful long-playing album sellers.

With more and more emphasis placed on soundtrack music from the company's motion picture films, a new showroom approach in publicity, promotion and exploitation had to be devised. Having had motion-picture theatre background, I instituted a system of promoting soundtracks through press and gimmicks...models delivering the packages; bally-ho, customary presspersons making the rounds of record shops, motorcades and horse-drawn wagons, vintage automobiles and Rich-shaws...all this to call attention to a motion-picture soundtrack album.

One of my fondest memories was a friendship with Hank Williams, Sr. I have cherished during the years of his great popularity. Through the years I have developed warm and lasting friendships with literally hundreds of artists I have known, helped and have strived to give each one individual attention.


MGM was the first record label to release double-feature soundtrack albums. Taking a cue from the motion-picture industry, we re-released a group of special soundtrack albums, coupling two best-selling soundtrack albums in one LP package.

With special emphasis on showmanship and new innovations, MGM Records was among one of the first companies in the business to cooperate with the jockey box men and begin placing their albums inside the recording booths. They were given feature attention in local newspapers, national magazines and on syndicated wire services.

I have watched this trend closely with the larger publicity and promotion forces of the MGM marketing group, and the company's facilities in every way that can help in the sale of records not only domestically but overseas as well. MGM Pictures manpower at the home office as well as in the field, the company's presence of wide appeal, and the studio in California, has been of considerable help and cooperation to the record division.

MGM Records publicizes, promotes and exploits its singles and albums of all its labels, on radio and television, in magazines and newspapers and through syndicated wire services, working closely with distributors, dealers, juke box operators, record jobbers, one-stop, chain stores and variety stores.

In its approach to the trade, MGM Records is constantly seeking new angles through tie-ups, to help further popularize their artists.

1966 was the company's banner year—enjoying the most successful year since the formation of the label in 1947.

There is no doubt that with the company's tremendous roster of hits, it has received such names as: Herman's Hermits, Connie Francis, The Lovin' Spoonful, Laine Kazan, Erroll Garner, Eric Burdon and The Animals, Sam The Sham and The Pharaohs, Roy Orbison, Randy Newman, Sandy Posey, Johnny Tillotson, Hank Williams, Jr., Spyder Turner, Laura Nyro, Stan Getz, Jimmy Smith, Walter Wandles, Cal Tjader, Arthur Prysock, Mamas and the Sun Kings, Willie Bobo and Kai Winding, plus the planned acquisition of new personalities, that 1967 will far surpass all previous successes.
The FABLE of the LION and the ELEPHANTS

NCE, about twenty years ago, there was born a little Lion Cub—most unusual Lion—he sang—with a sweet voice—but he could barely be heard amongst all the trumpeting of the huge Elephants. As Lions do, he grew stronger, more powerful, and the sweet little voice became a roar.

The Elephants didn’t really like it—and the little creatures didn’t know what to do with a big beautiful animal which, while big and still growing, was as fast and as quick on its feet as they were. One day, the Elephants decided, since everyone was listening to the Lion’s roar instead of the Elephant’s trumpet or the little creatures’ whine, that something really should be done.

But by that time it was too late. The Lion was twenty years old and already king of the jungle.

MORAL: If you’re going to live or work in the daily jungle, it doesn’t hurt to be tied in with the Lion—we are, and the view from here is great!

MAIN LINE
CLEVELAND • MIAMI

MGM RECORDS
MAIN LINE
Best Wishes to the MGM Family on the occasion of its 20th Anniversary

METRO DISTRIBUTORS, NEW YORK
547 West 52nd Street
New York, N.Y.
Dave Seidman, Branch Manager

Handling:
- Kama Sutra
- Metro
- Surrey
- Audio Fidelity
- Leo The Lion
- Mira
- Swan
- DGG
- Living Language
- Noneuch
- VSP
- Elektra
- Lost Night
- Original Sound
- VeeJay
- Golden World
- MGM
- Saharo
- Verve
- Heliodor
- MTA
- Sew City
- Verve Folkways

JANUARY 21, 1967, BILLBOARD
NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

COLLECTIONS
Young Ranchos, Atlantic 0134 (M); LP 0134 (S)
(180-0013-S; 180-0014-S)

WATCHOUT
Markus & the Vandellas, Gordy 930 (M); 930 (1)
(330-0007-3; 330-0008-3)

★ NEW ACTION LP's

DOWN TO EARTH
Stevie Wonder, Tamla 272 (M); 5 272 (S)
(855-0007-3; 855-0008-3)

NANCY-NATURALLY
Nancy Wilson, Capitol T 2634 (M); ST 2634 (S)
(300-02534-3; 300-02533-3)

LOW PRICE CLASSICAL

SIR JOHN BARBIROLLI CONDUCTS GRIEG
Halle Orch. (Buckwil), Vanguard SB 222 (M); LP 2225 (S)
Sir John conducts three Grieg selections satisfactorily, beginning with the well-known "Peer Gynt Suite No. 1." The "Gymnopedie" (S), 64, a slow, tenderly

LOW PRICE CHILDREN

SIR JOHN BARBIROLLI CONDUCTS GRIEG
Halle Orch. (Buckwil), Vanguard SB 222 (M); LP 2225 (S)
Sir John conducts three Grieg selections satisfactorily, beginning with the well-known "Peer Gynt Suite No. 1." The "Gymnopedie" (S), 64, a slow, tenderly

JAZZ SPECIAL MERIT

NEW SOUND IN LATIN JAZZ
Vladimir & His Orch, Allegro LPA 544 (M); LP 544 (S)
A genuinely new work of sympathetic performers, "Cuba Moda" means "Cuba Modern" but in "Glorious Times," that's what "Glorious Vinyl" means. From the very beginning of this album, it's obvious that these performers have been inspired by some of the greats in the Latin jazz field. The band is well known.

VAUGHAN WILLIAMS: DONNA ROSS/CAMPBELL
Various Artists (Abravanel), Vanguard N 1159 (M); VSD 1159 (S)
A major concert work of sympathetic performers, "Oboe Night" is a collection of the best loved melodies from "English Suite No. 2." These are the very best, and the orchestra is masterfully conducted.

INTERNATIONAL SPECIAL MERIT

FIDLER ON THE ROOF
Original Israeli Yiddish Cast, Columbia OL 6590 (M); O.S. 3035 (S)
Featuring young Israeli talent, cast and a Hebrew accented version of the show currently available, the Yiddish cast is up to its expected high standard on this compact disc. The Yiddish version is quite different, but the music is still the same. The music is from the 16th, 17th and 18th centuries.

13TH FLOOR ELEVATORS...

THE ENDLESS SUMMER...

SOUNDTRACK, World Pacific WP 1852 (S); ST 1852 (S)

THE EGGPLANT THAT ATE CHICAGO...

Dr. Wolf's Medicine Show and Jock Band, Decca 221-001 (M); 221-001 (S)

A WEB OF SOUND...

Seeds, GNP Crescendo GNP 1033 (S); GNP 1033 (S)

FACE TO FACE...

Kinks, Reprise & 4626, 4626 (S); 780-4626 22 (S)

IT'S ONLY THE GOOD TIMES...

Wayne Newton, Capitol T 2633 (M); ST 2633 (S)
(300-02534-3; 300-02533-3)

LOW PRICE JAZZ

SOLI ELSNER: JAZZ RECORDS...

Victor LPM 1001 (M); O.S. 1001 (S)
All the Gold That Happens in Capri...The soloist's fine performance

LAWRENCE WEIKI PRESENTS...

Frank Scott at the Piano, Prestige LPS 977 (M); LSP 1977 (S)
Progressive, interesting piano work featured.

ROMANCE IN VIENNA...

Klaveno & His Orchestra, Masterful MRLP 1806 (M); LSP 1806 (S)
Romantic, Moving, and Memorable are the words that describe this recording. The band is masterfully conducted.

LOW PRICE POPULAR

IN A LITTLE SPANISH TOWN...

Arturo Escobar, Capitol T 2633 (M); ST 2633 (S)
All the Gold That Happens in Capri...The soloist's fine performance

GOODNIGHT MY LOVE, PLEASANT DREAM...

Ray Peterson, Capitol T 2633 (M); ST 2633 (S)
All the Gold That Happens in Capri...The soloist's fine performance

LOW PRICE COUNTRY

TOMMY DREAMER TONIGHT...

Porter Wagoner, Capitol ST 2633 (M); ST 2633 (S)
All the Gold That Happens in Capri...The soloist's fine performance

LOW PRICE SOUL

LARRY WILLIAMS: \"MOON SHARK\"...

Vanguard VSD 6017 (M); LP 6017 (S)
All the Gold That Happens in Capri...The soloist's fine performance

CHEMICAL KING...

Vanguard VSD 6017 (M); LP 6017 (S)
All the Gold That Happens in Capri...The soloist's fine performance

RELIGIOUS

TREASURES FROM THE HEART...

Senior Pray, Prestige LPS 977 (M); LSP 977 (S)
All the Gold That Happens in Capri...The soloist's fine performance

SPECULATUR... Vol. 2...

Vanguard VSD 6017 (M); LP 6017 (S)
All the Gold That Happens in Capri...The soloist's fine performance

LOW PRICE SPOKEN WORD

WITH A SONG ON MY LIPS (And a Prayer In My Heart)...

Vanguard VSD 6017 (M); LP 6017 (S)
All the Gold That Happens in Capri...The soloist's fine performance

CHILDREN'S
ADVENTURE IN WARGAME AND THE SECRET HIDEOUT...

Vanguard VSD 6017 (M); LP 6017 (S)
All the Gold That Happens in Capri...The soloist's fine performance

DOWN IN JUNGLE TOWN...

Vanguard VSD 6017 (M); LP 6017 (S)
All the Gold That Happens in Capri...The soloist's fine performance

SPOKEN WORD

VARIOUS ARTISTS, Argo RG 449
All the Gold That Happens in Capri...The soloist's fine performance

ABUM REVIEW POLICY

Every album sent to Billboard for review is heard by Bill-

board's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

JANUARY 21, 1967, BILLBOARD 45
Dealer Woos Customer With A Wonderland of Knowledge

BOULDER, Colo. — Donald B. Notveldt has used his educational background coupled with the sale of foreign cigerettes to create strong sales success for classical records in his store. Notveldt, who holds a music degree from nearby Colorado University, owns the University Record shop here.

Notveldt said that classical record sales represent 50 per cent of all disk sales in his shop, which draws 90 per cent of its customers from the university. He went on to say that his store probably sells a higher percentage of classical records and albums per capita than any other record store in Colorado. Aside from selling records, Notveldt explains that he carries a full-line of foreign cigerettes and pipes as a drawing card to bring potential classical customers into his store.

These are the sort of people who normally appreciate fine classical music and will continue to shop where they know the works of a favorite composer, even if obscure, are likely to be found," said Notveldt. "When a customer calls for a particular brand of foreign cigerettes, I have several classical records on display and demonstrate a disc or two to create his interest."

The dealer went on to say that he stocks obscure artists despite the "crying" of his competitors and record salesmen when they tell him what he calls his "obscure line." "This merchandise moves well and I have never been stuck with it," excluded Notveldt.

The University Record Shop, comprised of 8,000 square feet of floor space, stocks some 7,000 records. Notveldt estimated that both Gregorian chants and Job's Brandenburg Concertos are the heaviest historical sellers. The store carries classical discs primarily on Angel and Capitol. Each week a drawing contest is held and classical records on these labels are awarded.

Notveldt has lived in the Boulder area for some 25 years and has operated the store since 1956. The establishment's prices run primarily less than 10 per cent of list.

Miriam Makeba

Miriam Makeba was her daughter, while Judy was Josh White's daughter. In the second half of the program, Miss Makeba presented Jonas Gwagwa, a good young jazz trombonist from South Africa. But, the bulk of the evening was Miss Makeba's. Her style, her infectious charm and her feel for the music combined to produce a delightful, winning evening.

FRED KIRBY

Adams Switches

NASHVILLE — Singer Don Adams, formerly on Minter, has signed a contract with the newly formed Nashville label, Jack O' Diamonds Records. Adams is best known for his Minter single, "Just Lost My Favorite Girl."

Ben Keith, producer for Jack O' Diamonds, has already recorded Adams and the artist's single, "Two of the Usual," penned by Fred Carter, b-w "Wake Me a Hundred Years From Now," written by Alas Zaneits, will be released shortly.

Say You Saw It in Billboard

Chicago U. on Music Kick

CHICAGO—The University of Chicago will be the scene of much musical activity this month. Jacobo Perl's "Euridice," a 17th century opera, will be performed on campus by the University's Collegium Musicum on Friday (21) and Saturday (22) and twice next week. Originally composed for the wedding of Henry IV of France and Marie De Medici, the score of the work has been reconstructed by Howard M. Brown, Director of the Collegium Musicum. The group of singers and instrumentalists specialize in early music.

Esther Glazer, violinist, and Easyly Blackwood, composer-pianist will present a recital at the University tomorrow. Both performers are natives of Chicago.

The University's Contemporary Chamber Players will present a concert honoring the University's 75th Anniversary on January 24. Edward Mendello, University organist, performed a recital on campus last Tuesday. It was his second of the three recitals to be presented this season.

Mitropoulos Contest

NEW YORK — The 1967 Dimitri Mitropoulos International Music Competition began at Carnegie Hall last Monday (9) with 42 candidates from 17 countries. The top four winning conductors will receive $5,000 each and will be an assistant conductor of either the New York Philharmonic or Washington National Symphony for the 1967-1968 season.

Rostropovich to Perform at Hall

NEW YORK—Cellist Mstislav Rostropovich will perform 26 concerts in eight concerts with the London Symphony at Carnegie Hall. Gennadi Rozhdenstvensky will conduct. Two music series are listed.

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Another Top 40-type single by EDDIE FISHER
"PEOPLE LIKE YOU"

Strong follow-up to his big hit "Games That Lovers Play" — a cinch to cop Top 40 on stations across the country. Eddie's current TV appearances and smash in-person performances will make this one as hot as "Games."

RCA VICTOR Records
Melodiya/Angel Drive Rolls With 6 LP Releases

LOS ANGELES — Capitol's cultural and musical past is being brought to life through a special release by Melodiya/Angel line. These albums are recorded with modern techniques by the Soviets themselves.

Melodiya is the Soviet's own recording label. The first product spotlights the world premiere of a Shostakovitch cantata "Stepan Razin" with Kiriel Kondrashin conducting the Moscow Philharmonic Symphony Orchestra.

Violin virtuoso David Oistrakh is featured on three of the six packages in conjunction with other famous Russian musicians. The other top names in Soviet music in the release are Aram Khatchaturian (as conductor and composer), Sergei Prokofiev, Rudolf Barshai and Gennady Rozhdestvensky. The distribution pact for the Northern Hemisphere allows for a simultaneous launch of Melodiya discs, plays Beethoven, Mendelssohn, Liszt, and Schubert. The label also is releasing the first of its series of former Cerra operatic packages. Repeating out the entire schedule are LP's by Adriano Bellini and the Philharmonic-Promenade Orchestra, Sir Eugene Goossens and the London Symphony, and violinist Henryk Szeryng.

Seven LP's are being issued on Concert Disc by the Fine Arts Quartet. Included will be music of Beethoven, Mozart, and Mendelssohn. On Countertop, the Telemann Society, in four discs, plays music of Telemann, Handel and Schuette. Pianist Richard Dukas and flautist Walter Lampe Mann perform on a Beethoven pressing.

Victor May Release Mary Garden on LP

NEW YORK — RCA Victor is considering the reissue of performances by the late Mary Garden. Miss Garden died in Aberdeen, Scotland, on Feb. 4 in a private hospital where she had lived for more than two years. She was 93. When she was 9 years old, her parents settled in Edinburgh. She became a star with the Paris Opera on April 13, 1900, in the title role of Charpentier's "Louise," which became one of her most-famous roles.
RCA Victor launches the New Year with five of the biggest names in recordings, each with proven sales appeal. Also new for January:

Peter Serkin and the Chicago Symphony Orchestra under Seiji Ozawa/Bartók’s Piano Concertos Nos. 1 and 3. LM/LSC-2929*

Stephen Kates, cellist, and Samuel Sanders, pianist/Boccherini, Bach, Banshikov, Fauré, Foss, Granados, Tchaikovsky. LM/LSC-2940*

The Royal Philharmonic Orchestra under Rudolf Kempe/Richard Strauss’ An Alpine Symphony. LM/LSC-2923*

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The Royal Philharmonic Orchestra under Rudolf Kempe/Richard Strauss’ An Alpine Symphony. LM/LSC-2923*
Odyssey LP's Hit a Homer

1. PUCCINI: LA BOHÈME (2-LP Set)— Various Artists, RCA Victor Orch. (Beetham), Seraphim 10004 (M), S 10004 (S);

2. MENOTTI:揚RILDA (2-LP Set)— Various Artists, RCA Victor Orch. (Christie), Seraphim 10005 (M), S 10005 (S);

3. HANDEL: WATER MUSIC— Concertgebouw Orch. of Amsterdam (Edward Van Beinum), World Series PHC 5016 (M); PHC 5015 (S).

The fourth German film has the New York Sinfonietta in four Vivaldi concertos for woodwinds and string orchestra. The fine baroque recording features Julius Baker on flute, Samuel Baron on recorder, and the Academy-Kammerchor. Kurt Korda directs with the organ. Rounding out the disk are the Symphony No. 8 (Unfinished) and the "Requiem" Mass.

BEST SELLING CLASSICAL LP's

WAGNER: Die Walküre (2-LP Set)— Various Artists, RCA Victor Orch. (Klemperer), LSC 323 (M); LSC 232 (S);

2. HANDEL: Messiah (2-LP Set)— Various Artists, London 9016 (M); 9017 (S);

3. MENOTTI: Le Nozze di Figaro (2-LP Set)— Various Artists, Columbia 339 (M); 340 (S);

4. MENOTTI: Concerto Grosso— Various Artists, Columbia 341 (M); 342 (S);

5. BACH: ORCHESTRAL SUITE NO. 3 (2-LP Set)— Various Artists, Columbia 343 (M); 344 (S);

6. LEONE Y: PRINCE— PRIMA DONNA— RCA Victor L 2585 (M); L 2586 (S);

7. MAHLER: Symphonic No. 1 (2-LP Set)— Various Artists, Columbia 345 (M); 346 (S);

8. BACH: SYMPHONY No. 9 (2-LP Set)— Various Artists, Columbia 347 (M); 348 (S);

9. LEONARDI: PRAGUE— RCA Victor L 2593 (M); L 2594 (S);

10. LEONARDI: PRAGUE— RCA Victor L 2595 (M); L 2596 (S);

11. LEONARDI: PRAGUE— RCA Victor L 2597 (M); L 2598 (S);

12. LEONARDI: PRAGUE— RCA Victor L 2599 (M); L 2600 (S);

13. PUCCINI: LA BOHÈME (2-LP Set)— Various Artists, RCA Victor Orch. (Elson), Columbia 350 (M); 351 (S);

14. ARTURO RUBINIUSCH'S CHOPIN— RCA Victor L 2601 (M); L 2602 (S);

15. BEETHOVEN: OPUS 15— Various Artists, RCA Victor Orch. (Bartoletti), Columbia 352 (M); 353 (S);

16. CHANDOS: ORCHESTRAL OVERTURE— Minneapolis Symphony Orch. (Dorády), Mercury MG 6054 (M); MG 6055 (S);

17. BEVERLE: Philadelphia Orch. (Dorády), Columbia L 5975 (M); 5976 (S);

18. BACH: LUTE SUITES NO. 1 & 2— Various Artists, RCA Victor L 2606 (M); L 2607 (S);

19. DEBUSSY: Rhapsodie— Various Artists, Philadelphia Orch. (Dorády), Columbia L 5978 (M); L 5979 (S);

20. ART OF SEBASTIAN KOSAVSKY (3-LP Set)— Various Artists, RCA Victor LCM 1614 (M); LCM 1615 (S);

21. BEST OF THE BOSTON POPS— Boston Pops Orchestra (Fisher), RCA Victor LCM 2810 (M); LCM 2811 (S).

BEST SELLING BUDGET-LINE CLASSICAL LP's

VERDI: ARIAS— Various Artists, RCA Victor Orch. (Bos ди), Seraphim 10008 (M), S 10008 (S);

STRAVINSKY: LE SACRE DU PRINTEMPS (RITES OF SPRING)— R.T. Orchestra, Columbia 1013 (M); 1014 (S);

MOZZART: FOUR HORN CONCERTOS— Various Artists, Columbia L 5385 (M); L 5386 (S);

MOZZART: PIANO CONCERTOS, VOL. II (2-LP Set)— Various Artists, Columbia L 5387 (M); L 5388 (S);

STRAVIS: LAST FOUR SONGS AND OTHERS— Various Artists, Columbia L 5389 (M); L 5390 (S).
THERE'S GOOD "LOOKING" IN WORLD PACIFIC'S JANUARY RELEASE SO
COUNTRY MUSIC

Starday Redesigns Logo; Maps New Designs in Look and Sound

NASHVILLE—Starday Records has redesigned its label logo and is reaching for a “whole new look and sound” for the label in 1967, President Don Pierce said last week. He said it “will be a breed new hallmark at Starday.” In addition, the firm’s rock label—Hollywood—is going after rock ‘n’ roll material.

The first steps in the firm’s change will be the completion of the $50,000 remodeling of Starday’s recording and production facilities.

Pierce has changed the firm’s business policy. “Starday is no longer an internal, vertically aligned company,” Pierce said, “and our doors are open to all songwriters, publishers and independent producers.” In keeping with the new open-door policy, Starday ad chief Tommy Hill has already contracted with independent producers Jack Clement and Shelby Singleton for production assignments.

In other areas, Starday has strengthened its artist roster with the addition of singer George Morgan, and is constantly on the alert” for new recording acts. Pierce said the label was also looking for new song material and/or songwriters for their growing list of artists.

Our industry is in such a rapid growth expansion and the potential of the music business is so vast that we at Starday feel we can no longer restrict ourselves because of the physical and time limitations on our own staff. For this reason we must avail ourselves of the best songs and outside creative talent available,” Pierce said.

For some deejays we’re too little to spin. For some distributors we’re too small to handle. We are the world’s smallest label, that is why our name is Starday. Yes, we’re tryin’ to grow, so we crow about Arnie Lunnford’s, Ace Records 5266, “Blue Tennessee Rain.” (A pick in Billboard and Cashbox) Ace Records, 7771 Chevy Road, Cincinnati, Ohio 54239; Phone 521-4544; P.S.: Gee, if only I were as big as Victor maybe Randy Wood of Dot would distribute me (Ace)! (Advertisement)

Price Signs With Key Talent Agency

NASHVILLE—Kenny Price, Boone Records artist, has signed an exclusive booking contract with Key Talent Agency. Price had the “Walking on New Grass” hit. He has been a regular on Cincinnati’s “Midwestern Hayride” on WLW for 13 years, where he appeared as a member of the Hometowners, a vocal and instrumental group, before going as a solo. His follow-up disk is Boone Records’ “Happy Tracks.”

(Continued on page 66)

Robbins on the ‘Film’ Road

NASHVILLE—Marty Robbins, Columbia Records artist and amateur racing driver, puts his auto racing skills to the test in his latest full-length motion picture, “Hell on Wheels,” now being filmed here. The full-dramatic, technicolor picture is being produced by Robert Packard Production of Hollywood, producers of Robbins last film, “Road to Nashville.” Other personalities in the movie include the Stoneman family, Connie Smith and professional racers Gigi Perreau, John Ashley, Frank Gierske and Bob Fouk. Local country music columnist Ruth Charon also appears in the picture. Robbins, who drives in many local racing events, is rated as an excellent competitor by his professional colleagues. His story is currently being filmed on location at the Fairgrounds Speedway and WSIX-TV studio here.

management:
CLIFFIE STONE PRODUCTIONS
1801 Iran Ave., Hollywood, Calif.
BOOKINGS:
OMAC ARTISTS
403 Chester Ave., Bakersfield, Calif.

52 JANUARY 21, 1967, BILLBOARD
FOR THE "LOOK" OF PURE JAZZ

FOR THE "LOOK" OF PURE SALES

LOOK TO BLUE NOTE FOR '67

BLUE NOTE FOR '67

THE FINEST IN JAZZ SINCE 1939

A PRODUCT OF LIBERTY RECORDS
A Great New DECCA Country Star

JACK WEBB

SINGS

“I COME HOME A-DRINKIN’”

(To a worn out wife like you)

32087

The Only Answer To The LORETTA LYNN Smash

BLASTING TO THE TOP!

“THERE OUGHT TO BE A LAW”

CRASH CRADDOCK

CHART 1415

“STRANDED”

JIM NESBITT

CHART 1410

“RIDE, RIDE, RIDE”

LYNN ANDERSON

CHART 1375

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MUSIC, INC.
One-Two-
Cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck cluck. And...
engagements postponed because of his work on "Swingin' Country." Last week Ray signed with Mary Taylor, also on Capitol Records, on ABC-TV's "American Swing-round" show, and appeared at Angel's Stepper Club in Omaha Jan. 9-14. ... Mary Taylor and Jerry Naylor scored such a smashing success in their last show at the Holiday Hotel in Reno, they were re-booked at the night spot for three weeks beginning Jan. 19. ... Onie Wheeler, singer-songwriter, has signed with Tree Music as an exclusive writer, according to Buddy Killen. Tree executive vice-president ... RCA Victor's first single of the new year Jan. 3 saw Connie Smith getting things off to a good start in a quick session. Connie was one of Victor's... (Continued on page 26)

COUNTRY MUSIC ARTIST BUCK OWENS, left, receives a certificate of appreciation from the U. S. Marine Reserve on behalf of the second annual Buck Owens Christmas Benefit Tots for Tots Show in Bakersfield, Calif. The award is being presented by Major Steve Kenyon, USMC, for General C. B. Drake, director of the Marine Reserve, Washington.

Hold Services for Moon Mulligan

BEAUMONT, Tex.—Funeral services were held here last week for country music artist Moon Mulligan, who died at his home here recently of a heart attack. He was 57 and a native of Cen- tral, Tex.

Mulligan had been a feature with "Grand Ole Opry" in the past and was often billed as the "king of hillbilly piano players." His biggest hit was "I'll Sail My Ship Alone."

The Compton Brothers have their first national hit brewing for them with "Peein' Up the Mail," Dot #16948. For D.J. copies or information, write or call Red Wilcox, 7601 Richmond Hwy., Alexandria, Va. 22306. (Advertisement)

Bryants Set Up Publishing Firm

NASHVILLE — Roundhouse and Fojie Bryant, have formed a new music publishing company, House of Bryant. It will handle all of their new material beneficially as well as copyrights to be periodically reassigned to them from their 10-year contract, just completed, with Acuff-Rose.

Predecessor assignee domestic copyrights in House of Bryant include, "We Called," "The Rich Man's Slum," "Hawk's Eye," and some 30 odd other songs. An affiliation is being acquired to publish material written by other writers.

COUNTRY MUSIC

Nashville Scene

By HERB WOOD

Nat Stuckey's "Sweet Thing" smash has generated a host of cover disks. Several of the more prominent covers are those by Ernest tubb, Lonnie Lynn, Franklin and Johnny, and Snooky and the Others. Several other artists have also released their LP material. With a Texas tour in January and booked solidly in eight states and Canada in Feb., things are indeed "waxing" for Nat. ... Country Charlie Pride, who made headline a year ago as the first Negro country music singer to sign with a major label, was in town for more studio sessions last week. Primo producer Jack Clement and RCA Victor, Capitol's Sonny James back in town after a three-week rest in his home town of Hinsdale, Ill., James' latest single is slated for a late January release. ... Hank Thompson and His Brazo Valley Boys in Las Angeles last week for a four-week session with Warner Bros. ... Wanda Jackson and Wanda of the Four tops in the Southwest through Feb. 4. Included in the tour is a six-day stand at J. D.'s in Phoenix, Jan. 17-22.

Ray Clark busy catching up on

Tony Hendra & Nic Ulett's new single "Mummy Doesn't Live Here Anymore."

TEX RITTER, left, and Whitey Ford, the Duke of Peduch, proudly display their tiny Shrine pins. Both of these great country performers seriously pursue Shrine activities and are active in many phases of civic endeavor. Ritter's latest Capitol Records LP, "The Best of Tex Ritter," is a hot item in the country field.

Yesteryear's Country Hits

Change-of-pace programming from your library's shelves, featuring the disks that were the hottest in the Country field 3 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
January 27, 1962
1. Walk On By, Leroy Van Dyke, Mercury
2. Great Pain Cine, Decca
3. Last Year's Love, Jim Reeves, RCA Victor
4. Big Bad John, Jimmy Dean, Decca
5. Soft Rain, Ray Price, Columbia
6. Last Chance, Don Gibson, RCA Victor
7. The World Is a Wonderful Place To Live, Pat Boone, Columbia
8. Missy Louisiana Company, Pat Boone
9. It's Always Make Or Break, Nelson
10. Day Into Night, Kitty Wells, Decca

COUNTRY SINGLES— 10 Years Ago
January 19, 1957
1. Singing the Blues, Marty Robbins, Columbia
2. You've Got To Have Love, Johnny Cash, Sun
3. I Walk the Line, Johnny Cash, Sun
4. Crazy Arms, Ray Price, Columbia
5. Young Love, Sonny James, Capitol
6. Let's Hang On, Jack Thompson, RCA Victor
7. The Commandments, Claude King, Columbia
8. Misery Loves Company, Porter Wagoner
9. That's My Pa, Slim Wooten, MGM
10. Day Into Night, Kitty Wells, Decca

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2417 E. 57TH ST.
LOS ANGELES, CALIF. 90019
PHONE: 522-0841

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FREE TITLE STRIPS and FAST ONE DAY SERVICE at STAN'S RECORD SERVICE

Say You Saw It In Billboard

37
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bo Diddley</td>
<td>OOH BABY</td>
<td>Checker 1158</td>
</tr>
<tr>
<td>Gene Chandler</td>
<td>I FOOLED YOU THIS TIME</td>
<td>Checker 1155</td>
</tr>
<tr>
<td>Little Milton</td>
<td>FEEL SO BAD</td>
<td>Checker 1162</td>
</tr>
<tr>
<td>Etta James</td>
<td>I PREFER YOU</td>
<td>Cadet 5552</td>
</tr>
<tr>
<td>The Radiants</td>
<td>FEEL KIND OF BAD</td>
<td>Chess 1986</td>
</tr>
</tbody>
</table>
Looking for an IMPULSIVE '67

look to SUNSET for '67

The economy line with built in impulse sales!
CBS Germany Opens Talent Hunt in Blow to Top Critics

FRANKFURT—CBS Schallplatten is opening a big drive to discover and develop young German talent as the answer to criticism that German pop is pedestrian and boring.

Bernhard Mikulski, chief of CBS Germany, has disclosed that CBS has erected a demonstration studio to uncover new talent.

Mikulski said that CBS is pushed to action and examined the song compositions and ideas of any young German artist. CBS is ready to move fast with the production of material and talent so discovered.

Mikulski noted the controversy surrounding the quality of German pop. He said he was prepared to face facts, and that "one must conclude from the many signs that German tunes on the top tune charts are as poor as this criticism is justified."

Poor Reputations

He also declared that CBS generally have a poor reputation, with some exceptions, the opinion that successful German productions are a matter of technique than of artistic talent. He said this criticism was made credible by the use of artists, maestros, and actors in song productions.

The CBS chief reported that his company is making gratifying success in developing young talent. He pointed to two new records CBS has just produced—The Poor Things and Diddy and His ABC-Boy. Mikulski said that CBS was producing these young artists with their own compositions.

Youth the Key

Mikulski contends that youth is the key to the German singles market today, and that the sophistication of German youth has been sorely understated by German pop producers. Mikulski eviscerates that today's German youngsters are incredibly well-informed about disk developments, even in professional detail. He said there is a vastincerage readership for such German music magazines as Rhythm, Okay and Musik-Parade.

He added that there are German teenage pop fans clubs that regularly read such American music trade publications as Billboard.

In Mikulski's view, German youth is extremely internationally oriented, and possesses high standards of sophistication.

Mikulski pointed out that late the hit parade in Germany contained more than 15 records, not more than two or three of which were of greater part at the top of the German hit lists are English-language productions, primarily English beat bands.

The fact that the top numbers on the German hit list are English productions means to Mikulski that English music is indeed discriminating. The fact that most of these numbers are English music is that the singles market in Germany is developing more and more into a teen-agers market, beat music taking over the top brackets on the top tune charts.

Authenticity

For German record companies (Continued on page 64)

French Labels Seek to Maintain EP Domination in Record Market

By MIKE HENNESSEY

PARIS—A dramatic move to maintain the EP domination of the French record market is expected to be announced here soon as the initiative of Barclay director general, Hubert Ballay, five major French disk companies have reached an agreement to stop issuing singles for a while.

This surprise decision follows the recent success of new singles by French CBS (Geminis) and Barclay which were packaged in EP's.

The singles vs. EP's controversy has been going on for years in the French market.

In the past, several companies have made definite efforts to establish a singles market in France and most have lost money in the process.

Firms Involved

Companies involved in this effort to stamp out singles are Barclay, and its affiliate Riviera, EMI, Pathé, Marconi and Vogue. The effect of this agreement will be to leave CBS virtually alone in the singles field.

The other companies will continue to issue singles for jukeboxes, discoteques, radio stations, part-time bookings to their foreign affiliates, but will no longer market their singles for sale to the public. There is absolutely no question that this will leave the market for singles companies, the record retailers, the songwriters and artists.

Equally there is no doubt that the French public continue to show a preference for EP's and that this preference will continue for the EP. This is a bewildering factor in the French market. With the bulk of LP's now selling at $4, it was expected that the EP would be doomed since an LP works out at 33 cents a track whereas a four-track single costs a track.

Jacques Souplet, president director general of CBS, is confiding in his company that the French market continues to grow, EP sales will soon equal LP sales. Polydor Records, on the other hand, believes that LP sales will never reach a peak where demand for singles would outweigh that for EP's.

However, most companies reported heavy sales of LP's in December and it may well be that the move to repress singles may be a short-term one. Where there is no supply, no demand can be created. There is no doubt however that fortunes of the Gemini singles series must be closely watched by the other companies.

The elimination of singles will pose problems for international label managers who buy and sell records and will have to go elsewhere for an audience which forbids the artist being coupled with another performer.

For some time now certain singles have been made available for export and jokebook use only. But one company discovered recently that 65,000 copies of a certain single record had been distributed in France and there were only 40,000 jukeboxes in the country. Clearly 25,000 had found their way into the shops.

British Decca Bows Monument in England

LONDON—British Decca will launch the Monument label here Friday (20). The company's debut under its own logo in the U.K. is a major move by Decca, which has consistently resisted requests from several American companies to have their own labels on the British market.

In the past 10 years, Decca has only launched three U.S. labels, RCA, Warner Bros. and Atlantic, compared with more liberal label policy of other companies, notably Pye which has launched Dot, Red Bird, Kama Sutra, Cotpix, Chess, Reprise, Hippyland, London, Casa, Hanna-Berbara and is currently pushing a $100,000 ad campaign to launch A&M which, at present, goes out under the Pye-Intercontinental label.

The Monument bow also follows the launch by U.K. Decca themselves of the new domestic label, Deram, the only additional label the company has ever launched for U.K. product since Decca itself began in 1928.

Kicking off the Monument career in Britain will be two singles, Roots Randolph's "The Shadow of Your Smile" and Don Cherry's "There Goes My Everything," these are scheduled to receive major promotion with the get the label moving as a chart name.

Porter for One-Man TV'er in Sydney

SYDNEY, Australia—MGM recording artist Robe Porter is scheduled for a one-man TV special next month in Sydney, the nation's capital during March. Robe recently signed a contract, and is expected to receive a U.S. residency this month. It will allow him to compete at clubs and network shows in the United States.
LEE DORSEY
RAIN, RAIN GO AWAY
AMY 974

FOR WHOM THE BELLS TOLL

JAMES & BOBBY
PURIFY
WISH YOU DIDN'T HAVE TO GO
BELL 660

Bell Records 1776 Broadway, New York, N.Y. 10019
Barclay Has 'Up yr. Sparked By Solid December Showing

PARIS—Barclay has had a very successful 1966, culminating in massive sales during December, reported director general Hubert Baillay at the company's sales congress here on Jan. 5. Baillay said, "There were huge sales of LP's during December and we have every reason to hope for equally brilliant results in the first months of 1967." Baillay said that Barclay had stuck to its policy of selling LP records by its top artists at 26 francs (55.20) and not at the more common price of 19.50 (54). Sales had proved that the policy of putting a good product in a good package and selling it at a good price had paid off.

**Gramophones**

The company intended to limit its record output in the future and to give maximum promotion only to a record a month. The Panache LP series successfully introduced last year and selling at 4 francs would be extended in 1967 to include classical recordings taken from the Amadeo and Supraphon catalogs.

**Vedette Sales**

Sales had been particularly satisfactory where the Vedettes series—albums packaged in special hinged sleeves—were concerned. "If a record is really good," said Baillay, "it sells better at the higher price than at the lower price."

The one black spot in the year was the sale of cassettes which had slumped badly in December. A big effort was needed to find new points of sale for cassettes.

Expansion of the company was going ahead at a rapid rate. The Swiss affiliate, established in September, had gone into full-time operation on Jan. 1 and a Canadian affiliate was to be set up in March. In due course it was expected that manufacturing operations would take place in Spain and Great Britain.

**DGG Ties Program On Single Theme**

HAMBURG—Deutsche Grammophon GmbH, Bristol, England, announced that it would record the new high-speed record program Musicalis Rendezvous, consisting of threegewater symphonies, one for every two weeks, which will take place in Spain and Great Britain.

The company intended to limit its record output in the future and to give maximum promotion only to a record a month. The Panache LP series successfully introduced last year and selling at 4 francs would be extended in 1967 to include classical recordings taken from the Amadeo and Supraphon catalogs.

**International News Reports**

PARIS—"Lara's Theme" from Maurice Jarre's film "Doctor Zhivago" is one of the major successes of 1966 in France and is still selling.

Versions by Les Compagnons de la Chanson (CBS) and Teenz (Tara-Prince) have sold heavily and, this week, Jacques Kerviel's orchestra, "Vedette" (Barclay), released singles of the John William version.

As well as being the biggest hit, it is also Polydor's all-time best seller, being a single, 235,000 as an EP and 23,000 in LP form. Total sales, including the original soundtrack version on EP and LP, which is also released by Polydor, amount to 240,000.

Polydor also had success in July with the ABCD label of "Hansel & Gretel," an ABCD record market's first ever jazz subscription package, featuring LP's by Bob Dorough, Art Tatum and Bud Powell all on the Verve label. To create a "collector's item" atmosphere, only 1,500 of these three-record combos were produced and all were sold. Price was $10.60.

In addition, Polydor put on the market in December of the complete piano sonatas of Beethoven and Schubert by Wilhelm Kempff. All these were sold by Dec. 1. On Dec. 6, when it was no longer available, Polydor's record offered for three months brought a Grand Prix du Disque.

**‘Lara’s Theme’ Wins France**

**Price Fixing Losing Ground in U.K. But Record Industry Holds Tight**

By GRAEME ANDREWS

LONDON—The British record industry may have to justify its plea to maintain price fixing much sooner than originally expected.

The fixing is illegal in the U.K. except on goods specially exempted by the Restrictive Practices Court and on products whose manufacturers have applied to the court for exemption.

Following the introduction of the protection-taking resale price maintenance in 1964, manufacturers in many industries, including records, immediately protected themselves by applying to the court for exemption.

But gradually several industries, particularly classical lines, have attempted to hold the line on consumer prices.

**Price Drop**

One by one fixing has been dropped on a wide range of consumer goods, including razor blades, floor cleaners and other items.

And this has meant that the waiting list for a particular item is no longer a case for keeping price fixing is gradually getting shorter.

Latest to abandon price fixing are the radio and TV manufacturers, who have dropped the case for resale prices on many disk companies, notably Decca, are included.

But the company has insisted that it will not spread its free price policy to disk sales.

Decca director Bill Towney commented: "The abolition of price fixing means that our record players, radios and other electrical goods in no way affects Decca's stand on the pricing policy of our records."

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**Parodies on Funny to GEM-A Sue Artists for Royalty Fees**

BERLIN—GEMA, the West German ASCAP society, is suing a Frankfurt political cabaret parodist, Gerhard Knabe, for the parodying of copyrighted music without royalty payment.

The German copyright law, widely acknowledged as a model in the world of art and literature, contains a vast number of provisions for the protection of copyright owners. But in reality the law is weak in comparison with the copyright law of the United States.

GEMA, which represents all the songwriters, composers, publishers, and performers, has a very limited mandate. The law is limited in a number of ways, among them the lack of enforcement power. It is possible that Knabe's lawyers will try to extort a substantial sum of money from GEMA in exchange for the撤销 of the lawsuit.

**Compo Appointed by Project 3**

MONTREAL — The Compo Co. has been appointed Canadian distributor by Project 3 of the new sound-oriented Project 3 series. The initial release of four albums was introduced at Compo's national sales meeting in Montreal last month, for immediate release.

(Continued on page 64)

**Parodies on Funny to GEM-A Sue Artists for Royalty Fees**

At issue is the "Hafidisch" song from Bert Brecht and Kurt Weill's "Threepenny Opera." Knabe parodies the "Hafidisch," or "Heimweh," as "sheffield," and Franz Lehar's "Dein mein ganzes Herz" as "Dein mein ganzes Nest." GEMA has offered to settle the suit, but Knabe has refused on the grounds that to accept a settlement would be to establish a precedent.

**‘St. Pauli’ on Berlin Stage**

BERLIN—After 263 performances of the German musical "The Three Soft Shells" at the 'St. Pauli,' Freddy Quinn has taken this country's most successful musical ever to Berlin.

Written by Lotar Olms, "The Three Soft Shells," with Quinn in the title role, is the most successful German musical ever. It has played to packed houses in West Berlin, at the Theater des Westens, and elsewhere. Quinn toured it by road tour taking Quinn and his national troupe to Zurich, Munich, Copenhagen, and possibly other foreign cities.

The musical played 199 performances in Hamburg and 64 in Zwickau, playing to full houses and all records for a foreign production. Some 20,000 fans attended the 64 performances in Vienna's Theater-an der-Wan.

The show is expected to be a tremendous sales vehicle for Freddy's Polydor recordings, particularly LP's "Junge, Bunt, wunder" and "Heimweh nach St. Pauli," the title song of the Musical.

January 21, 1967, BILLBOARD
Hurry Hurry Hurry Hurry Hurry Hurry Hurry Hurry

And Order...

Hugo Montenegro's

"HURRY SUNDOWN"

9074

the new single from
the Original Soundtrack
Recording of Otto
Preminger's exciting new
motion picture. Composed
and conducted by Hugo
Montenegro and available
now—it's a grabber!

If it's happening...it's here!

RCA VICTOR
The most trusted name in sound
From the Music Capitals of the World

Arlova - Eurodisc. Hama sales last year were double those of the preceding year, with the opera of its repertoire especially prominent. CBS released a two-LP set of Berg's "Wozzeck," combining a bonus LP lecture on Berg by conductor Pierre Boulez, to coincide with Boulez's three-week concert tour of Holland. ... "Soy TV" will screen a new Frank Sinatra concert film at the Capitol Theater in Montreal (HVM) is planning a spring trip to Manila, Singapore, Hong Kong, Australia, New Zealand, and for a concert tour aimed specifically in Dutch Markets in those areas. Cabaret repertoire is selling well here, and Wim Kan's "New Year's Eve Concert Presentation" (Philips) is the latest project.

Beethoven's Fourth Symphony has been released by the Philharmonic recording company, and that with the director of the Dutch disk industry, will continue to act in an advisory capacity to the PPI/Philips group. Columbus is in an LP release of Young and Old for French Paris Michel Debost with pianist Christopher Gabor, with New Amsterdam's release of the Amsterdam concert hall. For those who still remember the soccer ace, Frank Beckmahn, has recorded his first disk, "Dieball und Freunde" and "Fang Freunde" are now available.

Colonne: Elektra has released six humor diskette with the opening of the Mandlig season in Germany. The diskettes are spofs on music and serious themes. Musiqueproduction Heinz Cieedit is claiming sales hit for its "Feed the Fox Disk" No. 1 Cieedit. Polydors' Freddy Khany's latest recording, "Yo! and A Handful of Rice" is enjoying a big sale among young groups. Who are writing a record volume of fan mail.

Johnnie Audience, the Bayerische Theater, has released its first LP, "Deutsche Frankfurter CD". The performance, recorded in the Hessische an der Dyck, is approved by the performers and is a collection of German songs.

Philadelphia Jazz behind the Dyck's series, Philips has re-released its series "Music Behind the Dyck's" series. Initial sales are poor, as yet established German groups and solo artists.

CBS Germany Talent Hunt

- Continued from page 60

panies, the most joint con-
sequence of German youth's musical sophistication has been the demand for "authenticity." Mikulas believes that CBS experience with "Strangers in the Night" was the first German-language recording of a hit disk, which was placed on the market.

"Every German radio station played our version, and in the hit charts "Strangers in the Night" was in the upper

DDG Single Theme

- Continued from page 62

1967, ranging from Hanold to Stravinsky. At the top of the list are two LPs with the Berlin Philharmonic under Herbert von Karajan, a selection of three Concertos grosso from Hanold's Op. 6 and Mozart's D Major. The latest is released by Philips.

Rafael Kubelik is represented by a series of LPs with the Berlin Philharmonic's "Scherzo a la Russe" and "Schottische" by Schumann with the Berlin Philharmonic. Virtuosic trumpet concerto are presented on LPs with the Berlin Philharmonic, accompanied by the Paul Kandel's Philharmonic from Berlin, and supported by the Paris. This LP encompasses in large part the first phonograph recorded concerto trumpet concertos from Jachini, Albertini, Gabrielli and Torelli.

Malcolm Arnold has released a sequel LP, with the first two string quartets from Schuman's Op. 41, the third string quartet from that work, coupled with Schuman's Trumpet major Op. 44. The first part of the quintet is played by Christoph Busschot and floor is given to the last four parts.

Paul Badura-Skoda and John Denham have released Schubert's D Major Quartet, with three of his favorites as the F Major Fantasia and the Grand Pronto A Major.

**Price Fixing**

- Continued from page 64

through price fixing by providing a wide range of records.

"Introduction of standard trading would lead to profits, prosperity and the creaming off of the big record companies," says John Denham, the world's largest record buyer.

All but one of the major companies are involved in price fixing, with the exception of Philips, which is a member of the European Group of Companies (EGC). Philips has refused to join the price-fixing arrangement and is the only company that is able to set its own prices.

5. **Motown Recordings**

Motown Records, is setting up its own CBS division, CBS Motown Productions, to be based in New York. The new company will produce albums for the Motown Records label, which is owned by Berry Gordy Jr.

6. **The Beatles**

The Beatles have signed a new contract with Apple Records, the new company formed by the Beatles. The deal is worth an estimated $5 million per year, with the Beatles agreeing to record four albums a year.

7. **CBS in Europe**

CBS has decided to strengthen its presence in Europe, with plans to launch new radio and television stations in several countries. The company also has plans to expand its distribution network in Europe, with the goal of reaching a wider audience.

8. **CBS International**

CBS International is expanding its operations, with plans to open new offices in several countries. The company is also looking to increase its presence in Asia, with plans to launch new television and radio stations in several countries.

9. **CBS Records**

CBS Records is expanding its operations, with plans to launch new albums for its roster of artists. The company is also looking to increase its presence in the digital market, with plans to launch new releases in the form of digital downloads and streaming services.
Sweeping every market!

“Spellbinder”
Gabor Szabo

Impulse A-9123

Billboard Jan. 14, 1967
NEW ACTION ALBUMS (POP)
TOP SELLING R&B LP’s #16

Record World Jan. 14, 1967
TOP 20 JAZZ LP’s #16
LP’s COMING UP (POP) #23

And next on the singles charts
SPELLBINDER
b/w
Witchcraft
Impulse A-254

IF YOU CONSIDER YOURSELF A “WHAT’S HAPPENING” STATION, AND DON’T HAVE THE EXCITING GABOR SZABO SINGLE — WRITE ON STATION LETTERHEAD TO: Mickey Wallach, National Promotion Mgr., Impulse Records, 1330 Avenue of the Americas, New York, N.Y. 10019
HITS OF THE WEEK

ARGENTINA

This Week

1 423 I KNOW I'M LOSING YOUamelia marcelle (Barnes) - Relax
2 30 MY MIND'S EYE - Small Funk College (Barnes) - Relax
3 21 I FEEL FREE - The Cream (BCB) - Relax
4 127 DEPARTED DRUMS - Jan 28
5 33 STANDING IN THE SHADOWS - Four Tops (Tame) - Relax
6 24 JUST ONE SMILE - Gene Pitney (BCB) - Relax
7 38 BREAKOUT I'LL BE THERE - Four Tops (Tame) - Relax
8 79 WALK WITH FAITH IN YOUR HEELS - The Beatles - EP II - H
9 18 CALL THE POLICE - Sweet Heart - Relax
10 24 THERE WONT BE MANY COMING HOME - Bruce - Relax
11 11 I'M READY FOR LOVE - Tammy Mann - Relax
12 46 I DON'T WANT TO LOSE YOU - Phil hair - Relax
13 20 MUSTANG SALLY - Wilson - Relax
14 31 I MIGHT HAVE A LEARNING DISORDER - The Beatles - Relax
15 36 I'M FEELING OKAY - Dana (Decca) - Relax
16 32 I'M NOT A SUPERMAN - The Monkees - Relax
17 44 RIDE THE RIDE - Kinks (Decca) - Relax
18 32 KETLE MANDARIN - Fadil - Relax
19 10 HEART - Rfina Fontana (BCB) - Relax
20 16 ISLAND IN THE SUN - E. T. - Relax

AUSTRALIA

This Week

1 1 FRIDAY ON MY MIND - Stevie Wonder - Relax
2 2 WHAT'S BANG - Peterson & Cassidy (BYW) - Relax
3 3 GOOD VIBRATIONS - Beach Boys (Barnes) - Relax
4 1 WINCHESTER CATHEDRAL - Black Band - Relax
5 5 LET IT BE ME - Lenny & Company (Clarins) - Relax
6 6 WHEN THE NIGHT COMES - Tom Jones (Decca-Chester) - Relax
7 7 MELLO YELLOW - Donny - Relax
8 8 IT'S NOT EASY - Ronnie James Dio - Relax
9 10 SUNSHINE - Steve Milligan - Relax
10 11 I'M A BELIEVER - The Monkees (Stinson) - Relax
11 12 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax
12 13 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax
13 14 ANYWAY THAT YOU WANTED IT - The Mudlarks (Tame) - Relax
14 15 KEEP YOUR HANGIN' - The Mudlarks (Tame) - Relax
15 16 TAKE OFF - The Mudlarks (Tame) - Relax
16 17 TRY TO TAKE OFF - The Mudlarks (Tame) - Relax
17 18 GIVE IT UP - The Mudlarks (Tame) - Relax
18 19 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax
19 20 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax
20 21 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax

BRITAIN

This Week

1 1 GREEN GREEN GRASS OF HOME - Tom Jones (Decca) - Relax
2 2 THE BEST OF TIMES - Eric Clapton (CBS) - Relax
3 3 SUNSHINE SUPERMAN - Tom Jones (Decca) - Relax
4 4 I'M A BELIEVER - The Monkees (Stinson) - Relax
5 5 TIME WILL COME - The Monkees (Stinson) - Relax
6 6 HAPPY - The Monkees (Stinson) - Relax
7 7 IN THE COUNTRY OF Richman - Relax
8 8 ANYWAY THAT YOU WANTED IT - The Mudlarks (Tame) - Relax
9 9 KEEP YOUR HANGIN' - The Mudlarks (Tame) - Relax
10 10 TAKE OFF - The Mudlarks (Tame) - Relax
11 11 TRY TO TAKE OFF - The Mudlarks (Tame) - Relax
12 12 GIVE IT UP - The Mudlarks (Tame) - Relax
13 13 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax
14 14 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax
15 15 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax

DENMARK

This Week

1 1 D/B, OH WHAT A KISS - The Rolling Stones (Ostrogen) - Relax
2 2 LARRY & LEE OF L M - Tom Jones - Relax
3 3 JEB, HOR ALDER - FAET - Relax
4 4 THE GAME IS OVER - The Who (CBS) - Relax
5 5 FLOYD LYNCH - John Lennon - Relax
6 6 THE BEST OF TIMES - Eric Clapton (CBS) - Relax
7 7 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax
8 8 TRY TO TAKE OFF - The Mudlarks (Tame) - Relax
9 9 GIVE IT UP - The Mudlarks (Tame) - Relax
10 10 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax

FRANCE

This Week

1 1 VIENS DANS MA RUE - Mireille Mathieu (Barclay) - Relax
2 2 DE MARILYN - France Gall (Fontana) - Relax
3 3 GIMME SOME LOVING - Spencer Davis Group (RCA) - Relax
4 4 I'M READY FOR LOVE - Tammy Mann - Relax
5 5 I DON'T WANT TO LOSE YOU - Phil hair - Relax
6 6 I'M FEELING OKAY - Dana (Decca) - Relax
7 7 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax
8 8 WHEN THE NIGHT COMES - Bruce - Relax
9 9 WHEN THE NIGHT COMES - Bruce - Relax
10 10 I'M NOT A SUPERMAN - The Monkees (Stinson) - Relax

HOLLAND

This Week

1 1 SEEN IN SEPTEMBER - The Happenings (Methane) - Relax
2 2 MY LOVE - The Happenings (Methane) - Relax
3 3 THE IMPOSSIBLE DREAM - Roy Hamilton (RCA) - Relax
4 4 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
5 5 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
6 6 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
7 7 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
8 8 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
9 9 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
10 10 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax

ITALY

This Week

1 1 LAST OF THE SHAMROCKS - The Happenings (Methane) - Relax
2 2 LA POGGINA CHE VA - Raffa (Eco) - Relax
3 3 LIVING IN A MINIMAL WORLD - The Happenings (Methane) - Relax
4 4 DANCE ON THE BEACH - Wayne - Relax
5 5 TOUCH-B. P. - Relax
6 6 GIMME SOME LOVING - Spencer Davis Group (RCA) - Relax
7 7 A PLACE IN THE SUN - The Beatles - Relax
8 8 THE FINAL SHOWDOWN - The Beatles - Relax
9 9 DO YOU KNOW HOW MANY STARS - The Beatles - Relax
10 10 DO YOU KNOW HOW MANY STARS - The Beatles - Relax

MALAYSIA

This Week

1 1 I CAN'T HELP MYSELF - The Tymes (Fontana) - Relax
2 2 I CAN'T HELP MYSELF - The Tymes (Fontana) - Relax
3 3 I CAN'T HELP MYSELF - The Tymes (Fontana) - Relax
4 4 I CAN'T HELP MYSELF - The Tymes (Fontana) - Relax
5 5 I CAN'T HELP MYSELF - The Tymes (Fontana) - Relax

SOUTH AFRICA

This Week

1 1 SEE YOU IN SEPTEMBER - The Happenings (Methane) - Relax
2 2 SEE ME IN SEPTEMBER - The Happenings (Methane) - Relax
3 3 THE IMPOSSIBLE DREAM - Roy Hamilton (RCA) - Relax
4 4 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
5 5 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
6 6 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
7 7 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
8 8 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
9 9 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax
10 10 I'LL LOVE THE NIGHT-Jack Jones (Decca) - Relax


done in Dave's career. Charlie Walker has been signed as an addendum to the San Antonio Stock Show Rodeo to be held Feb. 10-19 at the Joe Freeman Coliseum. The Barn will appear with Judy Lynn and company in the Dixie Gardens Twilly, whose "Look Into My Eyes" has been one of the most popular television commercials. The show will be held in Houston at theRob's married to more than 2000 dollars and jewelry while he slept at the Airport Motel Motel Motel. Shortly after the country singer filed the complaint, police officers said a man hired with a cash bond of $2000 in cash and some credit cards was found near the estate.

Starday Maps New Designs

To ensure a solid start in the new year, Pierce has initiated the label's 2nd Annual Wonderland of Country Music re-selling plan for dealers, this year's theme is "Time Is Starday," Starday's vice-president of marketing, Cody, has set aside the sales campaign which will run through March. 7th. Dealers will receive a 20 percent discount from the regular prices on the entire Starday and Nashville album catalogs, including nine new LP releases during Jan. and Feb.

To insure success and add

impetus to the campaign, Starday offers a complete merchandise plan consisting of a direct mailing to over 8000 dealers, one step in the design of a special fold-out brochure which utilizes Minnie Pearl's "Country Music" and "Rodeo" for show case new product and catalog items.

To implement the "look at" Starday, the label's executives are hitting the road on a promotional tour. Starday is covering the South and Southwest, setting up job ads. After selling 2 years and 1/2, Starday and New England and pro

motion chief Charlie Dick on a personal promotion tour with label artist Red Sovine in the Midwest.

www.americanradiohistory.com
Sound of Music Swells to Its Loudest Crescendo, Says NAMM

CHICAGO — The enjoyment of music has become America's most popular pastime, and the making of it is now a major profession.

"As observations from the National Association of Music Merchants were made public last week, and our land's musical-mindedness, asserts NAMM's Billiard, has spawned an unprecedented music spending spree."

"Americans spend more money on music than the rest of the world put together." Gard said. "In fact, the music and home entertainment now adds up to more than $5 billion a year or $1 out of every $5 spent for some form of music." Gard claims Americans now spend more time listening to recorded music than reading. Moreover, 41 million listeners were playing music, on everything from the mouth harp to the four-manual organ in every home from coast to balldwic seating.

"In so many words, retailer, your market is a building."

"Gard says, "America's new music mindedness is...a basic change in American interests." He says that one of every six school children is today being lessons on a musical instrument, and, considering the population explosion alone, this means that the music boom will continue for years.

Here are some of NAMM's indexes to America's music popularity:

- Schools have 59,000 bands; 6,500 orchestras.
- Half the world's symphony orchestras are in the U.S., 1,385 of them playing regular concerts.
- Total retail sales of musical instruments last year were greater than the combined sale of still and movie cameras, playing cards and comic books.
- Americans spend more time at concerts than at baseball games.
- Americans spent more money for phonograph records last year than ever before — $830,000,000.
- There are 55,000,000 record players in homes reading "A Love Story" by Margaret Mitchell.
- In the past 10 years the market share of classical records rose from 8 to 16 per cent.
- At the end of 1966, 10 million Americans were playing guitars, compared to just 2,600,000 ten years before.
- 25 million guitars are being played in the U.S. It's the most popular instrument since the 260,000 were sold in 1966.

(Continued on page 68)

Here Are Delmonico's New Stereo, Table Radio Lines

NEW YORK — Delmonico International, the firm that introduced these stereo and radio models for 1967:

Model 218, AM/FM/FM multiplex and stereo phonograph with 4 speakers, a minimum allowable advertised price of $99.95; Model 212B as above in Early American models, $109.95. MAAP; Model 250, AM/FM/FM multiplex and stereo phonograph with automatic turntable, $169.95. MAAP; Model 222, AM/FM/FM stereo phonograph with built-in bar and more.

New England Firm Enters Fret Field

NEW HARTFORD, Conn. — Production at Ovation Instruments, Kaman aircraft's instrument division, will start under way in early February at a new plant here. Ovation will make a new line of acoustic, electric, and long-range plans for the production of a variety of other instruments.

Ovation operations in recent years has the Kaman facility located in nearby Bloomfield, according to Fred Tiole, company spokesman. The Kaman division will make guitars starting at $200, will the he is the Jack White model, said Tiole. Ovation distribution will be done through representatives nationwide. Tiole continued that the new guitar is out of the Japanese import class and added that future distribution may involve certain record companies. He said that Ovation is negotiating with other manufacturers, such as White to have them introduce distinct models within the guitar price range. "This new guitar will be something that will compete favorably with Gibson and Martin guitars," said Tiole.

PHILADELPHIA, March 09, 1967 — "The phenomenon of music is the one of the oldest forms of culture, dating back to the early days of man, " says.

"Music has become a utility in some ways, with louds piping in transcribed music to tenants and billing them for the gas and water."

The NAMM executive pointed out that music is one of the oldest forms of culture, dating back to the early days of man.

Fad...
Motorola Tech. Field Force in Full Swing

CHICAGO - A technical training field staff which Motorola began setting up a year ago is now operative, according to Ed Gaiden, national service manager. The force of 50 men is spread about the country to brief Motorola dealers and service companies on latest service techniques and new products.

Gaiden said the company recognized a pressing need for such a force a year ago and began with a 12-man staff. Given high priority, the program embraces what Gaiden called "the consumer electronic industry's largest field force actively providing technical training, apart from those factory operations handling consumer service groups."

The key word in the program is "personalized" training," Gaiden said. "This program is an adjunct to the large service meetings ordinarily held at the wholesale distributor's place of business, which remain the primary responsibility of the distributor's service manager and the Motorola service manager.

The technical training representatives offer personalized, upgrading training sessions for consumer electronic service technicians in their place of business," he said. "The selection of dealers and service men in whose quarters these meetings are offered is determined by Motorola distributors, with scheduling arranged by Motorola regional service managers."

The sessions that last at least a full day, they include a classroom session of two hours devoted to a specific product, using special educational material provided by the factory training experts. The remainder of the day is devoted to informal training in which trainees work with the technicians on the bench or in the consumer's home.

The training representatives also talk about such matters as speeding up parts and order delivery, improving the appearance of work areas, warranty policies, handling of customers and service merchandising.

"The evolution of the industry into transistorization and then, later, into important state of integrated circuitry, makes it imperative that set manufacturers pave the way with training of the type we are offering," Gaiden said.

Sound of Music

Continued from page 87

days of Egyptian and Greek civilization, music instruments evolve and new forms of music-making continue to emerge. "Electronic musical instruments are the new development," he says. "Wind, string and percussion instruments in new, amplified versions will be shown at the annual Music Show sponsored by the NAMM in Chicago in June."

NEW SELF-MERCHANTIERS from Arvin Industries, Inc., announce at point of sale features on the company's line of color television phonographs. The transparent portions of the merchandise highlighted the walnut veneer cabinet.

Today, Americans hold over $49 Billion in U. S. Savings Bonds ... enough to buy 140 million color TV sets.

U.S. SAVINGS BONDS NOW PAY 41/2% WHEN HELD TO MATURITY
MOA Adopts a New Royalty Position

No-Nonsense Youth A Tonic for Trade

We essayed out-Suite from Chicago recently seeking out the latest in celebrity operator interviews and came back with our most optimistic report yet easy, convincing business, Your future is secure—in young hands. In a day we visited four operations and found these questions were being asked in Illinois. The results were pleasing to observe.

Man From Moinco

Morris, Ill., has hired 10,000 persons. Known to the trade as the home of Northwestern Corp., it has the distinction of being Illinois' largest coin-op establishment.

Don was born in Moinco, III., married a Morris girl and has resided in her home town eight years. Four years ago he bought a 70-machine route. Today his Donine Vending Co. operates 800 units, plus a growing chain of restaurants. He's the company's manager, location and equipment, has vision, dreams of a string of locations down interstate highways to the Gulf Coast. May someday be a national operator.

Listen to him talk:

"Sure, I've observed much during my four years. There's too much laxity and not enough aggressiveness, not enough try.

The secret to a good business is controls. And they can be set up in the jukebox business, every single dollar, before the dope comes up. Where you find poor controls, you find a poor operator. Here, for example, we use the Creds and are on a four-week profit-and-loss statement period. If we're losing money, we don't have to wait a year to discover it.

"This is a pressure business. Like Jonathan Winters, you've got to be 'on' all the time. Realism must not be the. The location should warrant the equipment. If the machine doesn't draw, we regrade the equipment downward. We buy records in quantity based on a percentage of the gross receipts from a jukebox.

Route men should be on commissions to provide incentive. Your collectors are not collectors, they're promoters. They must promote the box in certain places.

They, too, work on commission."

We walked into his office. "See that chart," he said, as he showed the red in red when it is red. The average is at the bottom. It can walk in here and see a glance at all is well. We saw the glance that all was well.

Only Thing to Do

Loyal Sprague, 24, is assuming increasing responsibility for an operation offering 800 things the only thing to do in such towns as Bartowville, Tremont, and Belleville, Ill.

Loyal is the son of Tyler Sprague, one of the few operators of extending exclusive-policy. Sprague formed his City Vendors right after the war.

Young Sprague doesn't talk a lot, but his locations tell us something. Take the one called Someplace Else. Morton. The location's management is so high on coin-operated entertain-

(Continued on page 73)

BB ON LOCATION

Jazz-Blues Box Gets 2/25¢ in 'World's Highest-Priced' Stop

By PAUL ZAKARAS

SEATTLE—The music stopped. The brand-new Seaborg's mechanism moved in search of the next selection. "People come in here only to listen to the jukebox," said Gabe McManus, owner of Gabe's Shamrock in downtown Seattle.

Operator Max Mondschein, a 25-year veteran in the coin field, nodded his head and started to say something but his words were lost in an overwhelming rush of sound that seemed to jump walls. "That's Chocolate Sunday," shouted McManus, "with Getz, Mulligan and Peterson's old group."

When the music paused long enough for conversation, Mondschein said: "This is probably the highest priced location in the world. We have about 40 sets of headphones in here and more speakers than I can count.

"People come here for a unique experience. Eight complimentary speakers," said McManus. "All in an area that has a floor space of 35 by 60 feet. All of them playing the most authentic blues and jazz you've ever heard."

Flat Fee

"You know, this is the strangest set-up I've ever been involved with," said Mondschein co-owner of the local Acme Amusement Co. "Gabe uses all of his own music on this machine. He has one of the finest jazz bands in the country. So, when I first started doing busi-

(Continued on page 70)

Seeburg Steps Up Little LP Pace; 'Cathedral' Out Soon

CHICAGO—Effective Jan. 9, the Seeburg Corp. began releasing three Little LP's or phonographs. According to the promotion manager Stanley Jarocki, Jarocki also confirmed that Seeburg has just completed negotiations with Mercury Record Corp. for "Winchester Cathedral" by The New Vaudeville Band on the company's Fontana label. Seeburg's order for the item is one of the largest in its

Little LP release program. Jarocki said, "People are now getting the Frank Sinatra and Technicolor albums and class. Seeburg will issue a publicity blitz to the current hit as a special release, starting with the release, next week.

"We're convinced that the place of the Little LP is secure," Jarocki said. "And the emphasis we intend to place on this product during 1967 will bear out our conviction."

(Continued on page 73)

Atlanta School Plans Roll On

CHICAGO — Establishment of a trade school in Atlanta appears new to be assured. It will likely be functioning with an initial class of between 25 and 40 male students.

Founding of a much-needed school here at the world's coin machine capital also appears nearer reality—though much less than that in Atlanta. The uncertainty about a Chicago fa-

(Continued on page 74)
BB ON LOCATION

Jazz-Blues Box Gets 2/25¢ in 'World's Highest-Prices' Stop

15,000 Singles
McManus said that he has an "authentic" jazz and blues fan for many years. "I first started listening to Negro music when I was a kid. Then, when I was a young man in the 30's, I used to hear that the great early jazz, the blues, and even gospel music in the clubs that I was in, were being followed by new and I have collected more than 15,000 singles through the years."

McManus says he buys new jazz and blues recordings only if they are "in the classic tradition. I mean people like Coltrane, Davis and Thelonious Monk. I don't have any of that commercialized shit in my place." He added that "true jazz and blues" is getting harder and harder to purchase on singles because distributors do not usually handle it and "many of the manufacturers don't want to bother with small orders."

McManus said, "The customers he gets in here are younger people," said McManus. "Many of them come down from the two universities that are in town. I don't know where they come here for the earphones or the music, but this place is packed all the time. It's so popular that our cars are listed in a World's Fair Tourist Guide."

"They come to us," said McManus. "I've made a success of my business because I've always believed that the level of people is going to be much higher because they are younger because they have to be to pay two for a quarter to hear it. However, I must admit that Max's suggestion to put in earphones, and a service he has provided for me, has helped a lot."

"I'm very happy it's from me as he does from his best locations," McManus said, "especially when you consider how many times we've had real service when a tube blows out or something. I have to have it replaced immediately because my whole business depends on this sound system. But even with all the heads, I know that Max is proud of this location."

As a customer of the Billboard Records operators equipment, "I've associated with that machine immediately because my whole business depends on it."

As a customer of the Billboard Records operators equipment, "I've associated with that machine immediately because my whole business depends on it."

Billboard Readers

Every issue is packed with profit-making ideas for operators of jule boxes, amusement games, video-audio machines, pool tables, cigarette and other vending machines, background music equipment, Kiddie rides, etc.; plus comprehensive coverage of the record industry.

Association Roll Call—'67 Plans and Problems

Part Three

By EARLE PAIGE

MIAMI—March 23 is the date tentatively set for the next meeting of the Machine Operators Assn. here, which will be addressed by a group of officers. AMOA office manager Keith Nelson said, "This meeting will be in a special session right now and will be going into its regular schedule in April. We're watching the situation very closely." he added.

Nelson indicated that there was some talk of a hike in the sales tax, now set at 3 per cent, with operators paying on half the total gross from collections.

Nelson also reported that AMOA members would be sending five mechanized trains to the newly formed technical training facility being set up in Atlanta by Jack Moran and Monroe Mitchell.

Other officers of AMOA are President James E. Mullins, Vice-President, Secretary-Treasurer Walter Kardays, Business Manager Jimmy Bonnie, Assistant Manager, J. C. Johnson, Executive Secretary, J. S. Leopold, Mel Schwartz and the Secretary, Y. Zevlev, W. W. (Buster) Fallin.

RICHMOND, Va.—The Music Operators of Virginia will meet here at the Richmond Motor Hotel this month. The tentative date at press time was Jan. 21.

Executive Vice-President Jack G. Bourne said that the association would review its successful annual convention and trade show held last week and start making plans for the next convention, which scheduled for Nov. 30-Dec. 2. "We'll also be watching the political situation this year," he added. "Our election year and we'll be elected to the House of Delegates and 40 to the Senate."" MOV members will be studying the effects, too, of the new tax which was just imposed in Virginia last Sept. 1. "This is a 3 per cent tax which we are going to charge on all equipment, tangible goods and merchandise," he stated. As for the law's application on sales, he said a sales of 14 cents and less were not subject to the sales tax. Membership in MOV is about the 50 per cent mark. Bees indicated sales of the association's goals this year is to gain recognition of the new association. MOV officers are President Dick Lumpkin, Ashland; First Vice-President, Harold U. Conner, Columbus; Second Vice-President Richard Smith, Richmond; Secretary-Treasurer, O. C. Lumpkin. MOV has 19 directors.

Youngstown, Ohio—The organization of a new association here this month brings the number of groups across the nation to at least six. There is some discussion that a State-wide amalgamation of all groups is in the making.

The new group, known as the Tri-County Vending Assn., is made up of music and coin operated operators in the counties of Mahoning, Trumbull and Columbiana. Its officers are President Russell Saady, Vice-President H. E. Bass, Secretary-Treasurer, Mark Osborne, treasurer, Dennis Haines. All are from Youngstown.

The association meets the first Tuesday each month.

One of the more active Ohio associations is the Northwest Ohio Musicians Assn. Inc. It meets every fourth Monday of each month. Members of the association are President Maynard Hopkins, Galion; President-Elect, Lee Taylor, Columbus; Secretary-Treasurer William Huffman, Delta. Still another active association is the Summit County Music Operators Assn. It meets every first Tuesday of the month. Its officers are President, L. H. Cross; Vice-President George Mallick, Secretary-Treasurer, William Bagley, Cleveland. Another association that meets monthly is the Columbus Coin Operators Assn. This group meets every first Monday of the month. Its officers are President, Richard Thompson, Secretary, O. W. P. Enright.
How long can this go on?

Five years guaranteed. Probably a lot more. It’s the magnetic pick-up with twin diamond styli in Seeburg’s Stereo Showcase. It’s made to our specifications by Pickering, one of the original developers of the high fidelity magnetic cartridge.

Here are a few of the reasons it’s standard equipment in the Seeburg Stereo Showcase:

1. The double styli are diamond, the hardest substance known. They’ll last about ten times longer than styli made from anything else.
2. This low-mass cartridge cuts tracking weight in half—down to 2 grams. That means the tone arm rides easier in the groove. There’s less skipping and the sound is truer.
3. Because Seeburg’s diamond styli have 30% smaller tips, they ride lower in the grooves. This minimizes surface noise, gives better stereo separation, and produces a truer sound.
4. Replacement is easy. Simply snap out the cartridge, slip in the new styli and snap the cartridge back in. No tools, no wiring.

In the phonographs that earn your bread and butter, why settle for anything less than a trouble-proof cartridge that’s guaranteed to go on, and on, and on...?

Seeburg Growth through continuous innovation
The Seeburg Sales Corporation
International Headquarters Chicago 60622
Graft Vending Host
At 11th Annual Fete

By O. R. ALLEN

DALLAS—Manufacturers and operators from all parts of the nation attended the recent holiday festivities at Graft Vending here.

Bulk vending manufacturers attending the 11th annual affair were: Leaf Brands, Northwestern, Victor, Penny King, Creative Promotions, Inc.; Nat Sha-
land & Son, Inc.; R. Guggenheim, Paul Price, Standard Specialty, Knight Churms, W. Press-
net & Co., Menace Enterprizes, Helen Novelties, and Burnham Products.

Among those present represented various companies were Rolf Loholt, Leo Leary, Jane Mason, of Leaf Brands, Inc.; Margaret Kelly, of Penny King Co.; Bob Guggenheim, of Karl Guggenheim, Inc.; Don Mitchell, NVA attorney; Pat Bolen and Bill Hamilton, of Northwestern Corp.

In addition to the manufacturing side of the vending industry operators were present from all sections of Texas as well as from Oklahoma, Arkansas, Color-ado, Kansas, Ohio, Washington, California, North Carolina, South Carolina, Tennessee, Mis-
sissippi and New Mexico.

Many Prizes

The party featured dinner and entertainment by the Levee Sing-
ers, followed by drawing for the gifts.

Prize winners were: J. C. Mc-
Clure, Dallas, Booz-O-Meter; R. W. Lacy, Greenville, Tex., even breather; Charles Kanak, Houston, $100; Jean Ryan, Ir-
ving, Tex., a Shakespeare fishing rod and reel and a gold neck-
lace; Howard Hathaway, Gar-
land, Tex., 10 Northwestern M.o- del 60 machines of his choice; L. C. Adams, San An-
tonio, a his & her Autumn Haze mink stole, cuff links and pin; a portable television set; Dudley Reese, Dallas, an early Ameri-
can steel find; Bob McDonald, Denton, Tex., a 12- gauge shotgun and a chrome brush and mirror set; R. O. Steingall, Dallas, a portable te-
levision set; Billy Pannell, Austin, Tex., a Northwestern vending machine and a $50 bill; Kenneth Hampton, San Antonio, a Pola-
roid Colorpack camera and case; Richard Allen, Dallas, cuff links; Glen Duke, Dallas, a radio and desk set; H. V. Jordan, Dallas, sterling silver pen and cuff links; Al Prewitt, Dallas, a stereo set; R. O. Prewitt, Dallas, a min-
ko box; Eddie Carpenter, San An-
tonio, a mino box; Jim Ste-
inault, Houston, a $59 savings bond; Cleburne Warren, Odes-
sea, Tex., clock and candlestick; Han-
el Wheeler, Grand Prairie, a G.

en Electric tape recorder; Wylie E. Elliott, Houston, a sterling silver pen and cuff links, plus a pin for his wife; Rommel-
ne McClure, a shogun and gold necklace; Hoyt Perkins, Okla-
oma City, a his & her jewelry set; J. R. Manning, Mexia, Tex., a cordless electric knife; F. L. Meadowlows, Dallas, a radio and pen and pencil set; Vince Ad-
 dintow, Dallas, a desk set and transistor radio.

BULK VENDING NOTABLES attended recent Graft Vending Christmas party in Dallas. Above from left, Leaf Brands' Rolfe Lobell, Wichita Falls operator Joe Guggenheim's Bob Guggenheim and Northwestern Corporation's Bill Hamilton.

T. A. MEMMB, manager of Graft's Houston office, his wife, and Tommy Center of Houston branch.

PAT BOLEN, right, and Bill Hamilton of Northwestern.

JANE MASON, Leaf Brands, Inc., is flanked by Graft's Milton Hampton (right).

GRAGF GALS line up with Everett Graft. From left the girls are Marie Norman, Joe Le May, Abbie McPherson and Yvonne Freeman.

Vending Firms Study Automatic Restaurant

LOS ANGELES—Vending operators, always searching for new trends in food automation and new ideas in equipment, are watching the results of a fully automated vending restaurant for possible future avenues of industry growth.

Automated dining may not be akin to the vending industry yet, but several vending firms here are not opposed to branch-
ing into closely related business fields to better insure the sales and earnings power of the oper-
ator, the distributor and the manufacturer.

A fully-automated vending restaurant operation—Jay's in Brookdale Center, a suburban shopping complex near Minne-
apolis, Minn. — opened serving food items, by machine, to cus-
tomers without the product be-

ing handled by human hands.

Not to be confused with the Automat, six vending machines convey 15 food and drink items. They include:

1. A beverage dispenser for coke, orange, coffee and milk.

2. An automatic milk shaker for chocolate, vanilla and straw-
berry shakes.

3. A hamburger machine which broils, assembles then wraps them automatically in polypropylene bags.

(Continued on page 77)
No-Nonsense Youth Trade Tonic

Continued from page 59

ment they run regular newspaper ads plugging—
not their food and atmosphere—the pool tables, pin
games and jukebox placed by another

and take the location in Bellevue called the
Bellevue Recreation Barber Shop. One of the few
combined amusement game-pavor-barber shops
we've run across lately. Owner Art Wilson opened
the place six months ago in an abandoned
service station. Loyal has set nine pieces there, in
cluding three Fischer pool tables, a Chicago
Coin shuffle alley, William's Hot Lanes, and
Go flippers, a Gottlieb Bank-A-Ball and a Chi-
cago Coin juke game.

Says Wilson: "We're open from 10 a.m. to 11 p.m.
much to the delight of the police department.
Teen-age delinquents; dropped off in the
town we opened, and the kids are amazingly well
behaved in here."

Loyal's scheme for pleasing accounts and
their patrons is simple: "The secret is in the
cycling. We move our machines for maximum
appeal. But we never move a game without shopping it.
It then looks like a new machine in its
location."

Wally Osterman's dad Lou used to load 400-
 pound shuffleboards off the sawhorses and into the
rack unsanctioned. Wally, a 21-year-old giant,
could likely duplicate the feat but it's lost its
function. Today, after 13 years of paying his
time, a large shuffleboard business with American, Lou is the
biggest shuffleboard vendor in the U.S. and has a
seven-man crew to handle the heavy, hard task.
Wally is directing his energies instead to becoming
the best machine in the U.S. He's already
acknowledged to be the best Sortec machine in

California Cigarette Vendors
Watching Sacramento Closely

S.C. Association to Meet;
Will Elect New Officers

PORTLAND, S. C.—Ex-
pediting a large turnout, the South Carolina Coin Operators
Association will meet here this
coming weekend (31-32) at the
Holiday Inn and hold its annual
election of officers. Social events
will get under way at 8 p.m.
Saturday evening with a "Dutch
Evening" of dancing at the
Longhorn Restaurant.

Al Wells, a prominent local
 civic leader, will be the featured
speaker at the luncheon and business meeting on Sunday.
A seven-man nominating commit-
tee composed of Horace An-
drews, Jim Faalk, Wade Crow,
Jerry Palsi, Royce Greene, Sr.,
A. W. Bradf ord and A. L. Witt
will present its selections for
officers.

In a newsletter to members
out-going president, H. C. Keels,
Jr., prominent Florence opera-
tor, said, "If it has not been for
the association today in this
State you and I might not be in
the small pool table business.
How much support does your
vending machine legislation
have left? If the S.C. Supreme
Court had not ruled in our
favor, even today you who had
on location would require a $25
license, a bond of $200 and
registration at 11 p.m. and on Sunday. Do you
know who paid for this? Your
association," he said.

The association recently sup-
ported a State Supreme Court case in which it was ruled that
coin operated pool tables, 3 x 7 feet, are not subject
to the laws and regulations af-

Sonin UJA Chairman

NEW YORK — Gil Sonin,
Wednesday (11), was elected chairman of the Labor Machine
Division of the 1967 United
Jewish Appeal. The drive conclu-
sions in a banquet June 10 at
the Statler Hilton Hotel here.

Mandell Guaranteed
Merchandise

Handicrafts, 562 N. 9th St.,

VINCENT'S
77 & 88
WITH DELUXE CONSOLE STAND

This new design was designed
to get maximum table at the
least cost. A valve is provided
for the operator. Displays the
merchandise on the other vendor
in the path.

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For additional information write to:
1) Your Name & Address,
2) Type of Business,
3) Percentage of Business, and
4) Your local price on request.

Theory: The revenue yield is neg-
ligible.

2. Not only will the tobacco
industry feel an economic pinch, but
so will the vending machine
operator industry and the liquor
industry.

3. Additional taxes on vending
operations will drive business from the
State.

1. The revenue yield is neg-
ligible.

California Cigarette Vendors
Watching Sacramento Closely

SPARKTOWN, S.C.—Ex-
pediting a large turnout, the South Carolina Coin Operators
Association will meet here this
coming weekend (31-32) at the
Holiday Inn and hold its annual
election of officers. Social events
will get under way at 8 p.m.
Saturday evening with a "Dutch
Evening" of dancing at the
Longhorn Restaurant.

Al Wells, a prominent local
 civic leader, will be the featured
speaker at the luncheon and business meeting on Sunday.
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the Statler Hilton Hotel here.
THE BOOZ BAROMETER and PUNT-RETURN
Brings Loads of Laughs to Customers, and Loads of Nickels to Operators.
Lots of fun to play, but more fun to replay.

BOOZ BAROMETER ... a game
with a thousand laughs.

AVAILAIBLE IN TWO MODELS ... the Booze Barometer or Punt-Return.
Here's how the Booze Barometer or "Sobriety Test of Champions" works:
Player drops a nickel in coin slot; then maneuvers the hoop as far as possible over the obstacle without contact. When the ring and rod touch, the game is over. Player then gets his hilarious Booze Barometer rating.
Punt-Return units works in similar fashion to Booz Barometer machine. Player must zig-zag for a touch-down. See illustration above for view of playfield.

WRITE OR CALL RAY GREENER TODAY FOR NAME OF NEAREST DISTRIBUTOR.

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Manpower Need Mail Rolls In

- Continued from page 69

number, the Atlanta school will be established.

99 Per Cent Certain
Billboard interviewed Moran and Marks at O'Hare Airport here as the two men were on route from Denver to Atlanta. Here's what Moran told us:

"The Florida association is very enthusiastic. I am 99 per cent certain that the Atlanta school will become a reality. We want 25 men for the first class. While in Atlanta, we will be looking for a building. We now have 2,000 square feet.

"Now, if the South Carolina association, which is quite interested in a training program, comes through for us, we could start in Atlanta with a class of perhaps 42 men. This would be tremendous. The need is certainly there.

"The industry's immediate need of coin machine mechanics is now established beyond doubt. See letters published elsewhere, this issue."

"The distributors are giving us great co-operation; Larry Le- Bourgeois in Charlotte,鹈鹕 State, Southeast. Wurzburger in Atlanta, and others."

Target Date
"The school in Atlanta will be called the Atlanta Institute of Coin Operations, a branch of our Denver school, which is incorporated under the laws and statutes of Colorado. Should we move on to Chicago and get a school going, it would be called the Chicago Institute of Coin Operations."

"Our target date for formation of the Atlanta school is between Feb. 15 and March 1. We'll be able to make some de-

Chicago Coin Files Counter-Claim in Infringement Suit

CHICAGO.—Chicago Dynam- 

ic Industries, Inc., and Chicago Coin Machine Co., defendants in a patent infringement suit filed by Lion Manufacturing Corp. and Williams Electronic Manufacturing Corp., have responded with a counterclaim in the U. S. District Court here.

In their counterclaim, the defendants charge the plaintiff with infringement of a manufacturing division of Bally Corp.
The case involves a stepping switch mechanism patent, which the Lion-Williams complaint al- leged, "Defendants have and still are infringing by using apparatus embodying the patented inven-

The Chicago Coin counter- 

claim lists six other patents which, it asserts, embody similar design. And the counterclaim involves the patent in dispute, which involves and constitutes nothing but patentable aggre-

Exhausted patent combinations and exhausted

ation of parts, elements and/or details and that such subject matter did not require the ex-

This is not the case of the patent.

lion and Williams responded to the counterclaim, denying that the patent is invalid and re-

affirming the allegation that infringe- 

ment exists. Attorneys for Lion and Williams have filed 26 interrogatories, 21 sub-interrogatories and 1,000 requests for ad-

mission of facts as both parties pre-

pare to contest the complicated details of the patent claim.

The Chicago Coin counter-

claim lists six other patents
Letters Establish Manpower Needs

(The following letters, from trade association officers throughout the country, are in response to a request by manpower training officials and trade school administrator Jack Moran for estimates of current personnel needs in the coin machine industry.)

Mr. Stanley H. Ruttenberg
Assistant Secretary of Labor and Manpower
U. S. Department of Labor
Dear Mr. Ruttenberg:

Our need for trained people in this industry is really very great. In the State of Illinois alone, surveys have established a need for at least 200 trained personnel. It is our estimate that the need throughout the country is for several thousand trained personnel. In some areas this need has already reached crisis proportions.

Sincerely,
James F. Tolisano
President, Music Operators of America

Mr. Jack Moran
1138 Kinea Court
Denver, Colo.
Dear Mr. Moran:

In answer to your letter of Nov. 8, a survey we conducted recently determines that we have need for approximately 200 coin machine mechanics in the State of Illinois.

Very truly yours,
Louis Castia
President, Illinois Coin Machine Operators Association

Jack Moran
Denver, Colo.
Dear Mr. Moran:

In my opinion, the number of machine mechanics needed in this area of our State is five. Our area is Stark County and surrounding areas.

Very truly yours,
Edward Blum, President
Blum Music Co.
Masonville, Ohio

Jack Moran
Denver, Colo.
Dear Mr. Moran:

I would like to express to you the feeling of the Association in regard to the work you are doing. It is very essential to our industry at this time. We must have more trained men if we are to keep up with the fast growth and demand. At the present time I would estimate this industry could use from 20 to 24 trained men in the State of Nebraska.

Regards,
Howard N. Ellis
Secretary-Treasurer
Coin-Operated Industries of Nebraska

Jack Moran
Denver, Colo.
Dear Mr. Moran:

The manpower problem was discussed at our last association meeting. Seven of the members present said they planned to send at least one man to your school.

Yours sincerely,
Earl Porter, Secretary-Treasurer
Music and Vending Association of South Dakota

Mr. Jack Moran
Denver, Colo.
Dear Jack:

We held a meeting of the Florida Amusement and Music Association at Daytona Beach Sunday, Nov. 20. After discussion, I polled the operators for the need of mechanics in the State of Florida. The figure came to 150 men needed in our State.

Sincerely,
Wesley S. Lawson, President
Florida Amusement & Music Assn.

Mr. Jack Moran
Denver, Colo.
Dear Mr. Moran:

At the present time in our industry in North Carolina we can use at least 50 trained men and whatever help we can get from a training program to help us give the public the service they demand and need.

Sincerely yours,
Julian Nelson, Secretary
North Carolina Coin Operators Assn., Inc.

Mr. Jack Moran
Denver, Colo.
Dear Mr. Moran:

I would estimate we could use at least 100 trained mechanics in Wisconsin. I get many calls from operators inquiring where they can get a trained mechanic. It seems every operator can use at least one experienced man.

Sincerely,
S. J. Hastings, President
Milwaukee Coin Machine Assn.

Mr. Jack Moran
Denver, Colo.
Dear Mr. Moran:

This is to inform you that we are in dire need of 15 to 20 coin machine mechanics here in West Virginia right now, possibly more. While there is not a great enough need to establish a school here, I am hopeful that we will be able to send our trainees to your excellent school in Denver. Please advise how we can do this.

Sincerely,
J. C. Hunt, President
West Virginia Music & Vending Assn.
OMAHA—An answer to the oft-repeated question “What can a trade association do for me?” may soon be provided by the Coin-Operated Industries of Nebraska legislative committee. Nebraska, one of the few states without a sales tax, may be the current session which got under way last week, attempt to inaugurate one. “We’re getting our argument ready to present at Lincoln,” said COIN’s secretary-treasurer Howard N. Ellis, owner of Coin-A-Matic Music Company here, and try to head this off if we can.” Ellis, Ed Zoricke, H. Z. Vending Sales here and past president of COIN Richard Taylor, Music & Games of Omaha, form the legislative committee.

Ellis said the committee is gathering data from other States and was contacting John Masters, president of the nearby Missouri Coin Machine Council.

MCMC obtain a favorable ruling on Missouri’s sales tax a year ago (Billboard, Aug. 21, 1965), and other State associations, New Jersey’s as an example, have been successful as well. Ellis expressed interest in Missouri’s sales tax law which exempts receipts from jukeboxes and games. The ruling obtained by the Show-Me State operators was

UJA Meeting

NEW YORK The Coin Machine Manufacturers Association of United Jewish Appeal met Wednesday (11) to discuss plans for its participation in the 1967 Appeal effort.

The meeting was held at the UJA Headquarters at 220 W. 58th Street.

One of its largest asso-

association stated, “Receipts from coin-operated phonographs and other machines which do not dispense tangible personal property are not subject to tax.” Prior to the ruling, many operators were confused over the use of “coin-operated” and “service.” The text is part of the language of the Missouri tax law.

Bill Cannel, president of the New Jersey Council of Coin Machine Operators (see story elsewhere this issue) reported that his organization was also successful last year in getting a clarification of the legal language of New Jersey’s law.

At this point, of course, Ne-

braska has no existing sales tax law. Ellis and his committee hope to work with the legislature and issue that the coin machine industry is represented. “It’s a matter of education,” said Ellis. “They need to know our point of view and this is one of our purposes in organizing the committee.”

Manpower Need

• Continued from page 74

sees actual service calls on machines and students are to use schematics and manuals to find solutions.

Phase 2: Prepare all previous phases.

10th Phase: Students are given schematics to follow and operation; instructors set up actual service calls on machines for students to work out.

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COIN Ready If Solons Hint Sales Tax Law

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MOA Adopts Royalty Position

- Continued from page 69

before the House Judiciary Com-
mittee reports it out on the
ground that the Subcommittee
did not give the industry an op-
portunity to be heard on it.

2. On page 69, in the first sen-
tence of section 116, delete the
text that reads: "(a) A new jukebox
royalty has not been justified,
economically and practically un-
less and until this is done for the
exemption for playing music on
consumer's machines should be
retained, and (b) the Subcom-
mmittee's recommendation that
this royalty proposal is prohibitively bur-
denome some and unworkable in its
registration, accounting, and re-
porting requirements, and is ex-
orbitant and excessive in the
rate and amount of royalties that
would be imposed.

3. If the Committee and the
Congress, nevertheless, conclude
that a new jukebox royalty is
justified, that this be done by a
royalty on purchase of records,
as MOA has proposed, because
this is the fairest and most prac-
tical solution to the problem.

4. At an appropriate later
time, request a hearing before the
Senate Judiciary Committee
and urge (a) retention of the
exemption until and unless a
new jukebox royalty is re-
tained, and (b) acceptance of the
MOA proposal as the best solu-
tion.

The "MOA proposal" as
to the written statement was
made to the House Subcommit-
tee over a year ago. It calls for a
2-cents-per-record royalty based on
acquisition of records for juke-
box play.

Board to Meet
Present in the policy meeting
were John A. Wallace, chairman
of the MOA board and chair-
man of the legislative com-
mitee; MOA president James Toli-

Vending Firms

- Continued from page 72

4. A potato frying machine

5. A fryer which prepares

6. A frankfurter roaster which

The vending machines are
glass-walled off from the cus-
tomer, unlike most vending
operations in industrial com-
plexes where a customer must
handle the machines.

To order at Jay's automated
drive-in, customers are encour-
eged to use restaurant-type
booths indoors, thus being able
to view the vending machinery
in operation. A drive-in atmos-
phere does exist, however, to
cope with "take-out" orders.

From a booth, the customer
picks up a receiver of the Dina-
A-Phone and reads an order
to the Oraiding and Billing System
(ORBS).

Over a two-way communica-
tions link with a waitress repeats
the order, then pushes buttons on a panel to program a meter
for the vending machine system into
operation. ORBS prints the check
automatically, totaling it and sends it
to the register, where the customer
picks up his merchandise.

The operation is simple and
efficient, lends itself to vending
contact. Industry leaders view it
as another avenue of vending
creativity: "To pursue it, said
one official, "would mean
a healthy chunk of new business.
And that's the name of the
vending game — profits and progress."

JANUARY 21, 1967, BILLBOARD

Congress to Push Copyright Bill

- Continued from page 6

been in discussion since Congress
authorized the Copyright Office
to begin studying the overhaul
of the Copyright Act back in 1955. In its
in turn, the House Copyright Subcommittee
held 22 open hearings and 51
executive sessions in the 89th
Congress before the final version
of the bill emerged with full
Judiciary Committee approval.

Historically, it has been next
impossible to get Congress to
buckle down to the tedious and
complicated business of revising
copyright laws. But for the first
time in 34 years, a major issue
is subject to the massive pressures of
a revolution in communications—
both domestic and global.

Copyright Office Register
Abraham Kaminski has painted
out the "copyright crisis" al-
ready resulting from new uses
and transmission techniques.
These include audio-visual inno-
ations in regular broadcasting
and TV, satellite and community
antenna service, computer net-
works, and educational televi-
sion's probable national net-
working via a domestic satellite
system. All of the new tech-
nological developments in elec-
tronics are unearthing the vast
uses of copyrighted material, on a
global scale, and at incredible

tical Concern
Not only the Copyright Office
and legislators close to the prob-
lem are concerned. The White
House, the State and military
departments and the Commerce
Department, as well as NASA and
other government agencies,
are vitally concerned with inter-
national global communication
via satellite. Domestic satellites
are soon to become a reality and
will be linked in with the interna-
tional systems. The domestic
satellite service will be able to
shower down music, news, entertain-
ment, literary and dramatic
copyrighted material over the en-
tire hemisphere simultaneously.
Also Congress will receive
some startling new statistics on
the revenues coming out of the
new "information explosion" and
the so-called "knowledge busi-
ness." While copyright-based
industry has been said to generate
revenues of about $6 billion an-
nually, communications experts
predict that within 20 years as
much as one half of the gross na-
tional product may be accounted
for by use, transmission, storage
and retrieval of data and copy-
righted materials.

Colorful DROP-CARDS in lightbox indicate
when cards are scored.
8 rollers 5 bull-eye targets and carousel
targets score cards Ace through Deuce.
Dropping cards 2 through 5 lights roller
for special.
All cards down score special and receive
one of 5 built-eye targets for special.
Electric AUTO-BALL LIFT speeds plays.
New ultra-efficient "DECAGON" scoring
units.
New ALL STAINLESS steel front molding.
New ILLUMINATED score-card holder con-
tains new ball-in-play and game over
indicators.
Available with TRIPLE coin chute
combinations.
3 or 5 ball play option.

That Extra Touch of Quality and ORIGINALITY
1140-30 N. Kostner Avenue Chicago, Illinois 60631
Mr. Jack Moran
Denver, Colo.

Dear Sir:

I would estimate that 50 mechanics could be employed in Iowa if they were available. Certainly more if the field of vending was taken into consideration.

Sincerely yours,

Jack Jeffrey
Jeffrey's Amusement Co.
Greencastle, Ind.

---

Mr. Jack Moran
Denver, Colo.

Dear Sir:

In reply to your letter of Nov. 8, 1966, this association believes that we need approximately 20 or 25 mechanics in this State.

Yours truly,

Abe Feld, Business Manager
Music Operators of Connecticut, Inc.

---

Mr. Jack Moran
Denver, Colo.

Dear Mr. Moran:

It's difficult to estimate the number of mechanics we could use throughout the State, but I believe 50 could find jobs without difficulty.

You have written also to the South Jersey Coin Machine Association, of which I am president. My estimate for that area is 10.

Sincerely,

William Canning, President
New Jersey Council of Coin Machine Operators

---

Mr. Jack Moran
Denver, Colo.

Dear Mr. Moran:

I'm writing about your efforts in Billboard and do thoroughly agree with you that your program must go on a more nationwide basis.

I have no exact figure to go on, but from requests I have been getting and from complaints I've been hearing. It doesn't have to hire incompetent men because of such a desperate need, but it would be wise to say that the State could use 150 men.

Respectfully,

Amelia McCarthy, President
New York State Coin Machine Association, Inc.

---

Mr. Jack Moran
Denver, Colo.

Dear Mr. Moran:

Mr. Moran's estimates are always accurate. While I agree with his figures, I believe the real problem is to get the right training going so that we can employ the 150 men he suggests.

Sincerely,

Lyman C. Harper
Consolidated Music Co.
Los Angeles, Calif.
it's a PHONOGRAPH with a PUBLIC ADDRESS SYSTEM that's a DOUBLE-DUTY WINNER!

Locations agree the AMERICANA is Big as all Outdoors in Beauty, in Sound and in Earnings.

But more than that, they like its paging system to call patrons to the phone...to announce birthday greetings...last call for drinks...sing alongs...or what have you.

An optional microphone kit is all that is needed to make the AMERICANA perform double duty from the desk or from the bar.

It's a great extra feature that, added to all the other AMERICANA innovations, makes it today's most profitable music system.

Why not talk it over with your Wurlitzer Distributor? The advantages will amaze you!

WURLITZER AMERICANA
New from casters to dome
Pop LP Spotlights use those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Bill-
board's Top LP's charts. Spotlight winners in other cate-
gories are selected on the basis of their potential to become top sellers in their respective areas.

**SPOTLIGHT PICK**

**LADY GODIVA**
Peter & Gordon, Capitol T-2644 (M), ST-2644 (S)

With their single smash "Lady Godiva" spotlighted, the Brits continue with some fine performances in a solid package headlined with songs typical of the late 60's. They bring a new touch to standards such as "The River," "The World," and "My Old Kentucky Home," and freshen up old favorites like "Arthur's Theme," with their own distinct interpretation of the ballad. If "I'll Be" gets the "Manning's Jingle" has strong potential.

**POINTER**

**WARTIME!**
Morton & the Vandellas, Gordy PS-920 (S)

The full-stomach "Wartime for Love" Again, are meeting head-on for a hot seller! Pop meditation, today's "Wartime For Love" and "One Day Only" "I'll Follow You" and "When Am I Gonna Do Without Your Love" among the best performances. The whole LP is a winner and "Wartime For Love" is another winner.

**POINTER**

**THE EDDIE ALBERT ALBUM**
Capitol T-2599 (M), CS 9399 (S)

In what could prove to be a big pop improvement program, Eddie Albert is put on display in a settings mix of contemporary and traditional fare. "Waltz Me" and "Bust" are among the top interpretations, the LP's potential is compelling, for Eddie Albert is a mere and professional.

**SPOTLIGHT**

**COUNTRY SPOTLIGHT**

**GIRL WATCHERS**
Les & Larry Elgart, Columbia CS-2953 (M), CS-9433 (S)

The accent is on brass and adds just the right touch to the orchestral driven band of "Girll Watchers." Their latest "Girll Watchers" LP is another solid gold seller, it's a good one and they're not afraid to "Try With a Heart" and "Les & Larry Elgart's." It's a winner and "Girll Watchers." It's a winner.

**SPOTLIGHT**

**CLASSICAL SPOTLIGHT**

**BEETHOVEN: NINE SYMPHONIES**
Pittsburgh Symphony Orchestra, Commercial CC-19001 (M), CC-19001 (S)

This eight-LP package has uniform quality and the Pittsburgh Symphony under Stenzel is at its best. The highly polished performances here, an artistic achievement, are a veritable "Trio" of "Beethoven's Ninth." The album includes the entire Ninth Symphony No. 3 in a fine bonus.

**SPOTLIGHT**

**CLASSICAL SPOTLIGHT**

**QUIK! ORFF ED TURCIC**
Orff-Schulwerk, Orff-Schulwerk Varieties, Vienna Staats Orchester, G. Schrader, Berlin, Guild, RG 667 (S), RG 905 (S), 700687-7 (S)

The first complete recording of the original Vienna versions is most desirable. This is the fine product of the "Orff" Schulwerk, with choice and well played parts, the Volksmusik and other "Orff" Schulwerk are excellent.

**SPOTLIGHT**

**JAZZ SPOTLIGHT**

**BYRDLAND**
Charlie Byrd, Columbia CL-2592 (M), CS-9392 (S)

Charlie Byrd's original guitar is a splendid mixed bag of ballads, blues and bossa nova. A fine set of urban sounds and a "heavenly" fusion. He proves that the "Byrd" is flying. "Impatiens" and "Waltz for Charlie" are some standouts.

**SPOTLIGHT**

**SPOTLIGHT**

**ROBERT GOULET ON BROADWAY VOL. 2**
Columbia CL 1356 (M), CS 9386 (S)

The last of Broadway, gets that extra spec-
ial spotlight treatment in this excellent stereo.
Great emotion and a winner. For those shows who like to Cristo-
the right track of "Love" in the theater, this is the show of the season.
In short, the Goulet's "Love" is assured and powerful. "When I Fall In Love" is a special treat.

**SPOTLIGHT**

**NEW LOOK!**
George Shearing, Capitol T-2627 (M), ST-2627 (S)

The new fresh record of George Shearing is another winner. This LP is a beautiful program of popular music, recorded with his own group led by "Gone to See the Blues." "Lucy," "Belle," and "Joy of the world," are among the LP's best performances with a classic approach.

**SPOTLIGHT**

**MAHLER: SYMPHONY NO. 9**
London Symphony (Bernstein), Columbia M-213, M-210, 721 (S)

Recently to be one of the big sales hits of the year, turntable of "Mahrle's "Great Mahler" symphony No. 9. This LP is a most "surprising" entry of a fine "High" record and a milestone for the London Symphony Orchestra for a stunning rendition of his Mahler masterpiece.

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**NEW LOOK!**
George Shearing, Capitol T-2627 (M), ST-2627 (S)

The new fresh record of George Shearing is another winner. This LP is a beautiful program of popular music, recorded with his own group led by "Gone to See the Blues." "Lucy," "Belle," and "Joy of the world," are among the LP's best performances with a classic approach.

**POINTER**

**MAHLER: SYMPHONY NO. 9**
London Symphony (Bernstein), Columbia M-213, M-210, 721 (S)

Recently to be one of the big sales hits of the year, turntable of "Mahrle's "Great Mahler" symphony No. 9. This LP is a most "surprising" entry of a fine "High" record and a milestone for the London Symphony Orchestra for a stunning rendition of his Mahler masterpiece.

**MO**