Decca Beating Out New Path—In Drum Field

NEW YORK—Decca Records will expand its activity in the musical instrument field with a line of popular priced drums and tambourines, to be marketed under its own trade name. A formal announcement will be made next week.

Decca’s expansion move was motivated by the success the company’s latest entry, its full line of Decca guitars, am-

(Continued on page 14)

Country Rights Hot in U. K.

By PAUL ACKERMAN

NEW YORK—American country music copyrights may be entering a period of lucrative activity in England. This is the opinion of several highly placed recording and publishing executives whose conclusions are based on the fantasy sale of Tom Jones’ “Green, Green Grass of Home.” According to Sir Edward Lewis, chairman of the board of British Decca, “Green, Green Grass” is the first single by a solo artist to have sold more than 1 million in the United Kingdom. How tremendous this is can only be realized when one considers that the British Isles’ population is approximately 52 million.

(Continued on page 60)

Adult Italy Tune San Remo Winner

By GERMANO RUSCITTO

SAN REMO—Despite strong international influences, this year’s San Remo Song Festival picked a characteristically Italian song, “Non Pensare a Me,” written by Tetta-Sciaretta and published by Edizioni Musicale Masette. The winning singers were Claudio Villa of Fondi-Cetra and Iva Zanicchi of Rifi Records. In second was a song of more contemporary style, “Quando Dico Che Ti Amo.” This was originally performed at the Festival by the New Vaseliva Band. The group couldn’t appear so the song was performed by Les Surfs of Festival-CDG and by Amantina Spinaci of Intersound. Its publisher is RCA-Italiana and written by Tetta-Remi. The third song was also in the contemporary vein, “Proposta,” composed by Alba-Marchelli and published by Georog. Its two performers were 1 Giganti di Rifi and the Bachelors of Record.

According to reliable sources, the second selection came only several points away from edging out “Non Pensare a Me” from its top slot. The Festival

(Continued on page 46)
AL (THE) HIRT

"BOY WATCHERS' THEME"

"YO-YO (Puppet Song)"

9106

On the air and on the charts, Al's new single is gonna make it! Watch "Boys" chase "Girls" right to the top!

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

RCA VICTOR

The most trusted name in sound
Decca's January Take Takes Off By 51% as All 3 Labels Score

NEW YORK—Decca Records is following the biggest sales year in its history with a fast breaking January. Sydney Goldberg, Decca's national sales vice, has indicated that the January take was 51 per cent ahead of that of the previous January.

Goldberg attributes the company's hot sales action to the fact that salesmen and other employees are moving on records into the field. Goldberg said, "The new salesmen are working with the existing salesmen. Both are moving records faster than ever before."

The country's Top 10 hit parade is being bolstered by a new song, "Wack Wack," which was written by John Phillips and is now being played on radio stations throughout the country. The song has already sold over 100,000 copies.

Bill Williams Is Appointed Billboard's Southern Editor

NASHVILLE — Bill William, WSM newsmen, will leave his post as WSM newsmen this week to become Southern Editor for Billboard, Williams, who will report to Billboard's New York office, is the Nashville general manager and is responsible for the country's sales division here.

In addition to the Billboard assignment, Williams will be heading a News Bureau that will serve the Billboard Publishing Co. throughout the South.

ATCA Holds Exec Contabs

NEW YORK—The American Tape Cartridge Association has scheduled two sets of executive sessions this week to coincide with the National Auto Accessories Convention in Chicago. The meetings will feature discussions on the tape cartridge market and the potential for extended sales promotions in the area.

Pub Firm Agrees Not to Use Name

LOS ANGELES — A company called itself Billboard Musi- cals Publishing Co., Inc., has been running local ad offering assistance in the music business, has agreed to cease and desist from using this name which is identical to the name of the Bill- board Publishing Co., owner of Billboard Magazine.

Randolph Month Promotion Rolls

NEW YORK — President Fred Foster has scheduled several big promotions for the month of March. Among the events scheduled is a "March Is Mantovani Month" campaign, featuring a special Mantovani "Roundup" issue on the Jackie Gleason TV show, "The Ed Sullivan Show," and "The Mike Douglas Show.

The promotion will reach its peak during the week via American Airlines, with Randolph distributing Mantovani albums on the airlines' stereo program for the month, which also includes the other Monument records.

Complementing the salute to Mantovani will be a heavy schedule of media advertising, including newspaper, magazine ads, and a feature tie-in with Color-Sonics. A joint promotion, Monument and RIAA, will present Randolph with a gold LP for sales in excess of $1 million for its "Yakety Sax" album.

Monkee the Top Banana Globally

NEW YORK—The Monkees are swarming to the top on a global scale, as their singles are being released in countries throughout the world. The Monkees' first single, "Last Train to Clarksville," which failed to stimulate much interest in its initial round, is now beginning to perk up in sales.

"I'm A Believer" is No. 1 in Holland, is gaining in the Top 10 in Belgium and Norway; a runaway-seller in Canada; and is heating up in Germany and the Philippines.

Vistor also reports that the stereo version of the "Monkees" is breaking out well and that "The Monkees" is now a top 7 hit on the stereo charts in Canada.

3 More Firms Added to RIAA

NEW YORK—Three record companies have been added to membership in the Record Industry Association of America, raising RIAA's membership to 44. The new members are A&M Records of Hollywood, the London's Records of Dallas, and Project 3 of New York City.

London Promo Artillery on Monty

Herb Goldfarb, national sales and distribution manager, said all SP-67 releases and prices and terms apply to all Mantovani LP purchases.

The samples include 27-page, six-page Mantovani catalog is being included in the entire first run of 100,000 Automatic Stereo Audio, and Roy Finley, ITCC position. Finley said that artists from more than 70 of the 76 record labels appearing on ITCC catalogues will make appearances at the display.

The auto show offers a great opportunity for the tape trade, Finley felt. "We're selling cartridges in over 200,000 sets that have been handled music—through the auto dealers and others outlets.
NEW YORK—Camero/Park- ways' Records' success with "Wild Thing," by Senator Bobby—650,000 in sales, according to sales manager Nuel Bogart—has prompted a new single to capitalize on the rec- ord's success of another Sen- ator on another label.

The new single will team Senator Bob and Sen. Everett McKinley on "Mellow Yellow." As at the "Wild Thing," hit, which produced an album "Bot- ton Soul," there'll be no doubt of McKinley's "image." The pack- age has already taped a Holly- wood Palace show debuting the new single in which Senator Bobby and Senator McKinley vie for top billing.

The successful comedy records — and comedy hits singles are, for between—are a big indication of the vitality shown by Camero/Parkway dur- ing the past year. Since Al Ro- senthal took over as president, the firm has had its first No. 1 record on the Hot 100 in three years—"96 Turtles," by...

"Senators" in Cameo Caper for C/P

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NARM to See UA's 'How to Succeed...'

HOLLYWOOD—United Artists Records will conduct a special promotion tie-in with the forthcoming film "How to Succeed in Business Without Really Trying" starring Robert Morse with the National Association of Record Merchandisers, Inc. The screening is slated for March 7 at the Directors Guild of America here. A cocktail party will precede the showing. The film stars Robert Morse, Rudy Val- lee and Michele Lee of the Frank Loesser show's original Broadway cast. This will release the soundtrack album.

One-Der-Ful Disk Gets Champ's OK

CHICAGO—One-Der-Ful Records has obtained the endorsement of heavyweight champ Muhammad Ali for its next single, "Don't Do the All Shuffle." One-Der-Ful's headliner announced last week that the champ, who defends his title next month in Houston against Ernie Terrell, will ask Cash to appear on the single released on NBC's "Tonight Show" prior to the fight.

The single will be pulled the single "Into the streets" to gain full benefit of the pre-fight publici- ty. The record is being written by One-Der-Ful's Eddie Sil- vern, as a tribute to the champ.

Vinton Contest Won By Pittsburgh Girl

NEW YORK—Pamela Hammer, 19, of Pitts- burgh, Pa., has been selected as the winner of Epic Records' Bobby Vinton Girl Contest. The prize includes a trip to the City visit, which started Feb. 25. During the week-long contest Vinton photographed with Vinton for the cover of his next Epic album and party in a day. The grand prize winner is recorded on the artist at the Copacabana. Mike Hammer also receives a complete wardrobe, hair-styling, theater interviews and promotion sessions.

The winner was selected from among 1,500 contestants. Among the 500 other prizes awarded was a $2,000 scholarship for second place. The remaining prizes were available in record stores throughout the country.

Futura Formed

NEW YORK—Futura Records has been set up by Ben Perlman and Al Santiago, former-ly of Allegro Records. The new label, based at 155 Westchester Ave., Bronx, N.Y., will be producing records in the style of Futura's first LP, which will be out within two weeks.

DiVenus Master

NEW YORK—DiVenus Records has purchased the masters of "My Dad and Me" and "Since You're Mine" from St. Vincent Produc-

imiento.
A glowing follow-up to the initial Cyrkle smash.

Where the current action is.
On COLUMBIA RECORDS®
EXCITING NEW POP RELEASES

**my cup runneth over**

- Ed Ames

  - LPM/LSP-3714*

**Lonely Again**

- Eddy Arnold

  - LPM/LSP-3753

**the Astronauts**

- "Travelin' Man"

  - A sensational new album the teens should flock to. "In the Midnight Hour," "Laugh, Laugh, Let's Go Get Stoned," "Travelin' Man," "In My Car.
  - LPM/LSP-3725

**THE BEST OF TOMMY DORSEY**

- "Formerly titled "Yes Indeed!"

  - LPM/LSP-3766

**FOLK COUNTRY CLASSICS**

- "With Guitar Hamper IV"

  - LPM/LSP-3752

**HURRY SUNDOWN**

- Otto Preminger Film

  - All the music from the powerful new motion picture, This Original Soundtrack album should be a fast seller due to the interest in the movie.
  - LDC/LSP-1133

**SURREALISTIC PILLOW**

- West coast group with the driving folk-rock sound plays: "She Has Funny Car," "Embrionic Journey," "Plastic Fantastic Lover.
  - LPM/LSP-3766

**THE NIGHT OF THE GENERALS**

- Original soundtrack will surely be a hot item on record racks everywhere. Scored by Maurice Jarre of "The Professionals" fame. Great!
  - CON/050-5002*

**THE BEST OF ARTIE SHAW**

- "Formerly titled "Moonflower"

  - LPM/LSP-3753(e)

**THE STATESMEN QUARTET**

- with Movie Lister

  - LPM/LSP-3703
FOR FEBRUARY

OUTSTANDING NEW RED SEAL ALBUMS

MARIO LANZA sings
His Favorite Arias

Performances never before released.
Lanza's voice on recordings made at the height of its power. Specially processed for stands.
LM/LSC-2935* (FEB)

GLINN EASTWOOD
"A Fistful of Dollars"

MUSIC COMPOSED AND CONDUCTED BY ENNIO MORRICONE

Original soundtrack recording could fill your list with dollars. Bright, lively score will appeal to record buyers, as well as movie-goers, everywhere.
LOC/LSC-1135

MUSIC COMPOSED AND CONDUCTED BY ENNIO MORRICONE

Bobby Bare, Norma Jean and Liz Anderson
THE GAME OF TRIANGLES

LM/LSP-3794*

RAMON MANCINI

LM/LSP-3684*

MUSIC COMPOSED AND CONDUCTED BY ENNIO MORRICONE

Beethoven Piano Concerto No. 3

Artur Rubinstein
Boston Symphony Orchestra
Erich Leinsdorf
The Academy of Orchestra

"The world's greatest pianist" (Time Magazine) and Leinsdorf in the third album of their recordings of Beethoven's piano concertos.
LM/LSC-2947*

LUMONT 67

The Big Band Sound of HENRY MANCINI

LM/LSP-3794*

ANDRE WEINGART

SYMPHONY ORCHESTRA

Sends performance plus superb sound reproduction made composer William Walton to write, "...am absolutely delighted with it."
LM/LSC-2927*

SOUl OF A CONVICT

and Other Great Prison Songs

Porter Wagoner

More of those swingin' pop-jazz arrangements: "Cornbread, Meat Loaf, Greens and Boudled Eggs," "Date," "That's All," "Wanda."
LM/LSP-3708*

BURRIS, Father Tom Vaught

LM/LSP-3685*

SCHUBERT

Music from ROSAMUNDE and DIE ZAUBERHARFE
(The Magic Harp)

DENIS VAUGHAN
Conducting
80 ORCHESTRA AND CHORUS OF NAPLES
LUCIA POPP
Soprano

Some of Schubert's most popular works conducted by Vaughan, including an aria by soprano Lucia Popp, soon to debut at the Met.
LM/LSC-2357

BRAHMS

Arias for Violin and Piano
No. 1 and 2
WALTER TRAMPER

NATIONAL ORCHESTRA

Trampler, one of the greatest viola players, ideally partnered by Norzinski, performs two staples of the chamber music literature.
LM/LSC-2932*

*Recorded in brilliant Dynagroove sound.
Kapp Sets Compass Course Bows 2 Disks This Week

NEW YORK—Michael Kapp, president of the newly formed Compass Records, has set up the nucleus of his distribution network and expects it will roll into the market this week with the label’s first release. Compass will make its debut with two singles, “Hey Won’t You Marry Me” and “Act As If,” by Stephen Sondheim. The label has received the backing of all the distributors who have accepted its offer of new labels without having first heard any of the product.

The distributors already lined up for Compass are: Music Suppliers, Boston; M. S. Distributing, Cincinnati; Cleveland; Action Record Distributing, Denver; Arc Distributing, Detroit; Associated Record Distributors, East Hartford; Compass Records, New York; Epic Records, Chicago; The Orphan Line Record Service, Miami; Harold N. Lieberman, Minneapolis; composer Paul Y. Newbery, Newark; London Record Distributing, New York; David Ross, The Fertile Record, Philadelphia; Robert Record Distributing, Santa Monica; Liberty Electric Co., Seattle; Eric Mainland, San Francisco, and Schoenauer Bros., Brooklyn.

On the promotional end, Tony Richard, sales manager for the West Coast; Pete Wright, head quartermaster in Chicago, will handle the East Coast; and Bob Sheehan, sales manager for Boston, will cover the East Coast. To further augment the promotion push, Kapp will leave for New York on Wednesday for a ten-day trip to work on the new product.

The label also has its next single recorded and scheduled for release and several album projects are in the works.

The foreign end, a number of companies have expressed their interest in Compass to Kapp, and there are steps being taken to wrap up a complete foreign distribution set-up shortly.

Executive Turntable

Lee Mendell has been promoted to the newly created post of special assistant to Al Bennett, Liberty Records’ corporate president. He has been general manager of the West Coast Division since March, 1966. Mendell’s job will cover the management of the entire Tape division since March, 1966. Mendell’s job will cover the management of the entire Tape division since March, 1966. Mendell’s job will cover the management of the entire Tape division since March, 1966. Mendell’s job will cover the management of the entire Tape division since March, 1966. Mendell’s job will cover the management of the entire Tape division since March, 1966. Mendell’s job will cover the management of the entire Tape division since March, 1966. Mendell’s job...
new from

HAWAII

and other exotic movie themes

Kokee Band

Solid State

Stereo SS 18010 Mono SM17010

Best of Broadway

Will Bronson Singers

Solid State

Stereo SS 18011 Mono SM17011

to add to the hit roster

The dynamic new concept in recorded sound from

Solid State
Coast Decca to Renovate Look

LOS ANGELES—An entirely new look to Decca's West Coast operation has been announced by Gil Rodin, the label's new administrative artists and repertoire manager.

First step is to move the station's Los Angeles sister to the Los Angeles Times building at 1220 South Figueroa Street, with the main offices following around the corner at 721 W. 5th Street.

It is a major renovation of Decca's West Coast operation, and among the plans is the move to a new building.

Rodin is also looking to hire a staff engineer ("they've become quite important in the business") and has made overtures to United Recording to hire someone with a background in studio engineering.

In his drive to "get a little more" out of the venue, Rodin has hired a 22-year-old Terry Brown to act as liaison with artists and producers, and has himself become more involved with Jack Rael, the label's new A&R director.

Another aspect of Rodin's plan is to work in Decca artists in United Artists' and TV series in "spotlighting" roles. This could mean performing in a sequence or singing a title song.

Rodin's first goal is finding a "strong male vocalist." He has also been in talks with a number of record masters and hopes to have some artist-production-pacts shortly, which also includes use of a studio. Warner-Reprise already has such an arrangement with the label.

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YOU
GOT
TO
ME

B-540

Produced by Jeff Barry & Ellie Greenwich
Recording Engineer Brooks Arthur

...and it's getting to everybody

NEIL DIAMOND
Cannes already celebrated as a market for films and TV programs has now added a third string to its gilded bow as the world music business center. Never before has it been possible for so many music business people from so many countries to meet and exchange product and ideas and to discuss mutual problems. Above all, it has been a tremendous opportunity for small publishing companies and independent record producers to present their product to some of the world's major companies.

Warren A. Wisseman, president of Solid Gold Records of New York said, "I have saved my company at least $3,000 in travelling expenses by being able to meet with so many people in one place at one time." Another important factor is the participation of eastern European countries, MIDEM is clearly forging a vital link for the increasing exchange of product between east and west. Most people agreed that there was a definite need for such an event as MIDEM, and the programs has now shown that it would eventually take its place as an important outlet for the cross national manifestation in the industry.

**Cites Importance**

Sid Lucinda Morrise, president of radio station Europe No. 1 and AZ Records, said, "In one week at MIDEM you can make contacts which would normally take you a year. I am convinced that it will grow in importance and will attract an even bigger participation next year, now that people have seen how valuable it is."

The British and American publishers and record men were probably the most skeptical regarding the industry where MIDEM was proposed, were all highly enthusiastic. The evening gala staged by the record companies were used both for presentation and as a means of introducing upcoming artists to an international audience of press and music industry. For the final gala on Saturday, awards were due to be presented to the top-selling record stars, internationally and nationally, and it was hoped that the evening would eventually take its place as an important outlet for the cross national manifestation in the industry.

**IMPULSE 78%, SAYS PICKWICK**

**NEW YORK**—About 78 percent of all record purchases are impulse sales, according to a four-month survey by Pickwick International, Inc. Cy Leslie, president of the economy record corporation, explained that the survey covered about 1,000 retailers.

Leslie explained, "These results confirm that the single point-of-purchase material is a crucial factor to a successful record retailing operation. The data came from the second part of the survey, the first part, which dealt with window displays, showed that a store window has only 11 seconds in which to capture attention.

**Copyright Revision in Senate Hands**

WASHINGTON—Sen. John L. McClellan, D-Ark., is expected to introduce this week the Copyright Revision bill again in the Senate, but commented that the bill reported out of the House Judiciary Committee last session does not necessarily represent my personal views on the many important issues involved in this legislation."

The newly numbered Senate revision bill is the same text as the House bill, and will be used to provide the basis for hearings to be held at an early date, by the Senate Subcommittee on Patents, Trademarks and Copyrights, of which McClellan is chairman.

The Senate Copyright Subcommittee was able to hold only a few days of hearings in 1965 on the revision of copyright, while the House counterpart under Rep. Robert W. Kastenmeyer (D., Wis.) held extensive hearings on H.R. 4347, which was reported out of the full House Judiciary Committee in the fall of 1966, after many executive sessions.

**STANDARDS between Writers**

During the brief Senate Subcommittee hearings in August 1965, McClellan said he felt that the record business was paying too little royalty on jukebox performance of copyrighted music. He maintained the major obstacle the educators' plea for freer use of copyrighted materials for performance and copying the amended copyright bill proposed in 1966, acting for McClellan, Sen. Quentin Burdick (D., N.D.) chaired a week of hearings by the subcommittee on special provision dealing with copyright of sound and Commercial Antenna Television (CATV) systems.

The most controversial issues to be threshed out in the Senate hearings included the proposed rate in mechanical royalties for record manufacturers, the jukebox exemption, the CATV liability and the educators' expected fight for retention of the 1968, sweeping exemption for nonprofit performances. Senator McClellan also had given warning in his manner of introducing the bill that he does not agree with all of the provisions reached by the House side on those complex and explosive issues between users and creators in copyright. His own highly individualistic approach invariably adds color and drama to his chairmanship of hearings.

**Who Are There?**

**RECORD REVIEW**

**Powell's 'Keep Faith, Baby'; Publicity Hard Act to Follow**

NEW YORK — Jubilee Records has parlayed its Adam Clayton Powell album, "Keep the Faith, Baby" (JCM 2025) into a top publicity item which should help it meet the extravagant sales claims with which it went into market. The newspaper, magazine and radio-TV spotlight of the album in the coverage of the Congressmen's problems with his colleagues in Washington and his debts in Harlem created a unusual amount of interest in the LP and sales will undoubtedly perk because of it.

**ACTO GETS 2 SOUNDTRACKS**

NEW YORK—Acro Records has acquired two soundtrack albums, "The Game Is Over" starring Jane Fonda and Peter McEnery, and "The Trap" with Rita Tushingham and Oliver Reed. "The Game Is Over" features music by Jean-Pierre Boutryre and Joan Bouchet will be out in early February.

Also plans special promotional emphasis with point of sale merchandise being made up for dealers and distributors. Heavy trade and consumer advertising also is being prepared. "The Trap," which will open in the United States late this month, has a score by Ron Goodwin.

**WHO ARE THERE?**

**Knack, Knack**

**Pickwick Sales Top $4 Million in 6 Mos.**

LONG ISLAND CITY, N.Y. — Pickwick International, Inc., reported its sales for a sixmonth period ending Oct. 31, 1965 topped $4 million for the first time in its history. The figure was incorrectly reported last week as representing earnings. For the period, sales were $4,037,917; pre-tax income, $427,467; and net income, $243,251.

**Dove Album**

NEW YORK — Diamond Records' album "The Best of Ronnie Dove" is numbered 5005 for mono and 5006 for stereo; a record not 5002 and S 5002 as previously reported.
The Knack are here! And it'll take a Knacked of Congress to keep 'em off the charts!

I'M AWARE b/w Time Waits For No One. 5774

You have just been successfully made aware of Knick and you'll never forget it!!!
Wm. Morris' Total Music Move; Disk Drive in High

buyers for night clubs, TV, films and Broadway as well as college bookers get to see the act and become acquainted with the performers through such materials as newspaper and magazine stories, reviews, press kits, and, of course, the records. They also enlisted some of their top men in the field when the artists go on tour.

Recent Deals

Among the recent deals set up by Shukatt in New York were for the Youngbloods with RCA Victor, the Gurus with United Artists Records, The Blues Project with Verve, Fleetways, Rosemary Clooney with United Artists Records, Art Garfunkel with Jubilee, Monique Leyrat with CBS International, and he renegotiated Sergio Franchi's contract with RCA Victor. He also sold the master of Harry Simone Chorale's "Anyone Can Move a Mountain" to Columbia Records. This is a deal just concluded with Verve. Shukatt arranged for an album release of tapes from the late Fred Allen's radio broadcasts to be called "Allen's Alley.

In the Broadway area, Shukatt arranged the deal for the original cast album of the "Hand Is on the Gate" with MGM, and on the off-Broadway level he set Andrew Moore's one-man show, "Half Horse, Half Alligator" with RCA Victor.

Handies Comics

Morris' disk department is now especially active in delivering disk deals to the comic book in on its roster. The Morris office, for example, arranged for the Jamie label to handle "The Great Society Affair" with its clients Kenny Solms and Gail Parent and then switched them on to Epic Records for their current comedy LP release. "We have a High School Graduate." In the case of Rodney Dangerfield, the Morris office arranged for Al Kash to produce an album with the comic at work at the "Moma" in Greenwich Village and then brought the master to Decca which took it over for release.

And recently deals have been set for Jackie Vernon to record for MCA, and for Stiller & Meara to record for Columbia. When the artists set on record, then the others of the division, then those of the other divisions, will set up the play to assist in the upward swing in all the other areas of show business.

Chickenman Getting Promotional Stuffing

Among the promotional efforts, a large publisher of educational materials, and its affiliated paper publishing company has purchased most of the C.P. Story, "The Best of Chickenman." Radio and newspaper advertising and saturation mailings of Chickenman LP's and EP's are part of the campaign.

"But the biggest thing we're supplying to distributors, says "Chickenman" and "Keep Peace/Fights Crime." Len Sich, head of Atco Album sales, has set up a special part of the catalog in which Chickenman will visit radio stations throughout the East in concert.

English Rock Artists Not Being Rocked in UK: Philips' Glover

NEW YORK—"The popularity of the English rock artist in this country has been grossly overestimated," said Darcy Glover, marketing manager of Philips Records in England, during a visit here recently.

"I confess I cannot say this without also mentioning the rise in popularity of the Ameri- can rock artists in England," Darcy pointed out. Philips, according to Darcy, dominates 20 per cent of the English charts, carrying popular jazz and rock as well.

Darcy also said that rock-jazz is almost non-existent in Britain. "The records go from manufacturer to retailer in only two, three months.

"There are very few rock-jazz discs sold in the first place," he added. Glover also said that he was impressed with the American record industry and its fast-paced operations.

There are so many parties involved in record distribution in the United States," he said. Darcy then wound up a six-week vacation-business tour which took him around the globe. This city was the last leg of the journey, during which he visited several of Philips and Mercury facilities in the U. S. Mercury represents some 50 labels which includes Philips, Fontana, Cadet, Riverside, Page 1, Planet and Limelight.

Decca Beats Out New Path Into Drums & Tambourines

Decca has announced a new line of drum sets and tambourines which are being distributed in the United States by Decca. The set includes a complete four-piece set with 14 all-tuned snare drums and 14 all-tuned bass drums. At the same time, Decca will introduce a complete snare drum set which has six all-tuned bass drums and 10 all-tuned snare drums.

The package is available in two models. The Decca drum line will consist of a completely assembled four-piece set with 14 all-tuned snare drums and 14 all-tuned bass drums. At the same time, Decca will introduce a complete snare drum set which has six all-tuned bass drums and 10 all-tuned snare drums.

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Record Attendance At Bookers' Parley

COLUMBIA, S. C. — The fifth annual Block Booking Conference of the South was held here on a record attendance at the Walden Hotel in Columbia last Monday through Wednesday. More than 270 registrants from 25 agencies and 200 college and radio representatives from all over the country were on hand.

Form Gen Records

FLOSSMOOR, III. — Gen Records has signed a new artist, John Lake, by Radio Promotions with Lee Abrams as chief. The first recording month, will be by theDimen sions of Tyne.

Music Sales Acquires ½ of Burke & Heusen Copyrights

A music publishing company has acquired a half interest in the Burke & Heusen music catalog from the Burke & Heusen firm.

The acquisition was announced by John Burke, president of Burke & Heusen, and by John Clancy, president of Music Sales, a leading music publishing company.

The acquisition was financed by an agreement between the two companies. Burke & Heusen will continue to manage the catalog, which includes songs by such artists as Bing Crosby, Frank Sinatra, and Nat King Cole.

The sale of the half interest will enable Burke & Heusen to focus on its main business of producing and recording music for film and television.

The transaction was negotiated by John Burke and John Clancy, who are both experienced in the music business.

The sale is expected to be completed within the next few weeks.
A fresh, new talent

Jake Holmes — a great song writer... an exciting personality... a future star... a great first record.
TOP 20

PAUL REVERE & THE RAIDERS—UP AND DOWNS (Prod. by Terry Melcher) (Writers: Jansky, Daywitt) (Viva, BMI)—Smooth rhythm ballad entry should bring Hyland back onto the charts with a bang. Solid dance beat right in the teen groove in this top girl Garfunkel production. Flip: "Why Me?" (Viva/Whitewood, BMI). Phillips 40424

PERCY SLEDGE—BABY, HELP ME (Prod. by Quinby) (Viva/Whitewood, BMI) — "Baby, Help Me" is a step in the right direction. In the top 20 with a good month. Move from start to finish. Flip: "You've Got That Something Wonderful" (Viva/Whitewood, BMI).

THE CHICAGO LOOP—RICHARD COREY (Prod. by Bob Crewe & Al Kasha) (Writer: Simon) (Edocent, BMI)—Group who scored on the charts with "She Comes To Me" have a hot chart contender in the teen market. Paul Simon figure. Exceptional production work by Bob Crewe and Al Kasha. Flip: "Cloudy" (Saturday, BMI).

THE IMPRESSIONS—YOU ALWAYS HURT ME (Prod. by John Cale) (Writer: George) (Columbia, BMI)—An impressive MGM stunt for the folk duo with a highly commercial sound. Infectious folk rock given an exciting performance should establish them as top singles seller. Flip: "Pilgrimage to Paradise" (Pennw instinctly, BMI).

SMOKEY ROBINSON & THE MIRACLES—THE LOVE I SAW IN YOU WAS JUST A MIRAGE (Prod. by Quinby) (Writer: Robinson) (Parole/Quinby, BMI)—Another rock group given a powerful vocal workout by the group in destined to be a hot chart item. The excitement builds to the end. Flip: "Come Se Me" (Bobette, BMI).

TAMIA 54145

THE PLATTERS— WITH THIS RING (Prod. by Luther Dixon) (Writer: Wylie-Diver—Heuer) (Vee Vee, BMI)—Top vocal workout of a good rock ballad could be the one to bring the Platters back to the top of the charts. Luther Dixon production has all the earmarks of a hit. Flip: "If I Had a Love" (Gon-Joe/Sweet River, BMI).

MARIANNE FAITHFULL—IS THIS WHAT I GET FOR LOVING YOU? (Prod. by Andrew Old Oolman) (Writer: Sapper—Keyser) (Lesley Gems Columbia, BMI)—Up tempo change of pace ballad, given by Goffin, King and Specter, should have faithful following the Hot 100 chart once again. Strong Andrew Old Oo Oolman production featuring an excellent vocal effort. Flip: "Thank You for Being There" (Immediate, BMI). London 20020

CHART

SPOIL SPOTLIGHTS

POP SPOTLIGHTS

TOP 20

SPOTLIGHTS—Predicted to reach the top 20 of the Hot 100 Chart

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Supremes #1:
LOVE IS HERE AND NOW YOU’RE GONE
MOTOWN 1103

MOTOWN RECORD CORP
ARS TO HANDLE MERC'S 'FAMILY'

CHICAGO — Mercury Records Corporation has contracted with Automatic Radio Sales, Inc., of Melrose, Mass., to distribute the Mercury family of 4 and 8-track tape CARtridges. The pact was signed last week (1) by Irwin H. Steinberg, executive vice-president of Mercury, and David Nager, vice-president of Automatic Radio. The agreement calls for the catalogues of Philips, Smash, Fontana and Linnelight to be made available to 6,000 automotive outlets. The catalogue currently contains 89 4-track and 157 8-track cartridges.

By MIKE HENNESSEY

PARIS — Record companies using the Philips cassette system are preparing for the second phase of the operation to establish musicassette sales as an important supplement to the disk market. The problem facing European manufacturers of competing systems is: do they continue to make their tape cartridges when the cassette system is taking over? A statement on this matter is expected from the Philips corporation very soon. The market is too small at present to make production in Prussia of cartridges feasible. On his recent visit to France to sound out the interest in 4 and 8-track cartridges, Jim Muntz of Philips, held that no other system would be able to compete with the Philips system. The question of price is important. Philips have already sold 100 of these players to a local record manufacturer, who is interested in having them in his stores. The production of these players has been suspended due to lack of market interest, and the company is now in the process of reducing its production capacity.

Merc.'s New Releases Will Double CARtridge Catalog

CHICAGO—Releases soon of its own and licensed musicassette titles will more than double the existing Mercury Record Corp. catalogue of much-needed music for the Philips tape cartridge system.

According to Mercury's tape CARtridge product manager, Tom Bonetti, 18 new Mercury titles are due for release this month. The catalogue will be increased to 261 titles. In addition, the existing 46-titles musicassette catalogue, the new releases will bring the total to 267. Among the new ones are: 'Waltz of the Flowers' by the Vienna Philharmonic Orchestra, 'Newport 8's' by Country Music, 'Duke Ellington' by Duke Ellington, 'Elgar's Violin Concerto' by Jascha Heifetz, 'Schubert's Unfinished Symphony' by the Vienna Philharmonic Orchestra, 'Brahms's Symphony No. 2' by the Berlin Philharmonic Orchestra, 'Respighi's Pines of Rome' by the Royal Philharmonic Orchestra, 'Debussy's La Mer' by the Boston Symphony Orchestra, 'Satie's Gymnopedies' by the Berlin Philharmonic Orchestra, 'Strauss's Also Sprach Zarathustra' by the Berlin Philharmonic Orchestra.

The interest and acceptance of stereo tape players and cartridges by the automotive industry has made AUTOMATIC RADIO a major factor in the field. Sales program has now placed music in cartridge form, in over 10,000 outlets that have never before handled music. According to Nager, the movement of cartridges off the dealers' shelves has increased tenfold during the past six months.
February Is "Boots Randolph Month"

CURRENT CHART LP
"Boots With Strings"
(Monument M8066 / S18066)

CURRENT CHART SINGLE
"The Shadow Of Your Smile"
(Monument 976)

NETWORK TELEVISION
February 11—"The Jackie Gleason Show"
February 19—"The Ed Sullivan Show"

PLAYBOY CLUB...
PRIVATE RECEPTIONS
February 7—Los Angeles
February 15—New York City
February 22—Chicago

ASTRO STEREO
Featured in February
On American Airlines' Astro Stereo

NATIONAL RADIO SALUTE
Coast-to-Coast Radio Salute

COLOR-SONICS
Featured Artist

NATIONAL ADVERTISING
Major Trade & Consumer Publications

Boots Randolph is another reason why Monument is artistry
**TAPE CARTRIDGE**

**NEW YORK—**United Artists Records is issuing an initial Playtape "2" tape CARTRIDGE release of 48 titles. The EP's will carry a suggested list of $1.49. The release includes tapes of Ferrante & Teicher, Bobby Goldsboro, Jay and the Americans, Shirley Bassey, Anthene Deemin, Joel Crothers, Kenny Rogers, Jimmy Roselli, Lena Horne, Ray Barretto, Tito Rodriguez and Count Basie. Other tapes contain highlights from the original soundtracks of "Dr. No," "Goldfinger," "A Man and a Woman," "Hawaii," "Never on Sunday," "A Funny Thing Happened on the Way to the Forum," and "The Party." UA plans an extensive advertising and publicity campaign, including in-store displays and racks, on the new program.

UA is issuing the extensive catalog because of trade and consumer response to the Playtape "2" machine, which has only been available to retailers for a few months, according to Michael Lipton, the company's vice-president and director of marketing. The tapes, available this week, are the TELDEC record company to market Playtapes. MGM also is producing the product.

**MERC'S NEW CONSOLE TO BE INDUSTRY FIRST**

**CHICAGO—**The industry's first musicassette console will be introduced at the Chicago music and entertainment products division of Mercury Record Corp., at the June shows here and in New York.

Division manager Perry Winokur said that the console, one of four new cassette players to be shown, will "depart radically from the 'coffin-console' look." The unit, incorporating stereo cassette player-recorder, AM-FM receiver and record changer, will retail at $295.00. Of square configuration, it lays emphasis on vertical rather than the customary horizontal lines.

The console and three other new models, dropping down in price to $99.95, will, said Winokur, "be ready for delivery 10 days after the show." The BSA consumer electronics show and the coinciding NAMM Music Show both commence June 25.

Mercury is a wholly-owned subsidiary of Philips of Holland. Winokur declined to say whether Norelco, the American arm of Philips, has a similar product in the works. "We have completely independent of Norelco," said Winokur.

**LAPPELL'S LABEL**

**NEW YORK—**Dick La Pell, Sunday evening rock 'n roll personality on WHB-FM in Newark, has launched a label called Action-Ville Records. Dora La Pell is vice-president. First release is Alvin Christian with "Lover." Address is 309 Fifth Ave., New York.

**NEW! NEW! NEW! FROM MUNTZ STEREO PAK**

**MUNTZ PRE-PAK**

Below Budget Blockbuster

Muntz Pre-Pak guarantees fast traffic and big sales. Pre-Pak *1 and Pre-Pak *2 are available now from Muntz and contain 100 assorted full-album 4-track cartridges shrink-packed and fully-packaged. An exciting new sales dimension in cartridge entertainment.

**FOUR-TRACK ALBUMS**

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<td>148-325</td>
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<td>230-010</td>
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<td>SUNNY ROLLINS AND THE HUSTLER CLUB</td>
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<td>SPANISH SPACETRACER—Charles Magenta and His Ork</td>
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**MINI-PACK SINGLES**

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<td>THE BONES—Boneshaker/Big Black Smoke</td>
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<td>10C-121</td>
<td>JULY COLLINS—Lord Love Me</td>
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<td>10C-123</td>
<td>BOBBY BIRD—Let Me Beef/Crazy</td>
<td>$1.19</td>
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<td>10C-125</td>
<td>JIMMY CASTOR—Hey, Baby, Your Mama's Callin'</td>
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<td>10C-126</td>
<td>THE BODGE—Break On Thru/Crystal Ship</td>
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<td>10C-127</td>
<td>EVERY-98—The Tommy Reapon Song</td>
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<td>SUE MADDOX—(We Ain't Got) Nothin's Yet</td>
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<td>THE LEFT BANK—Pretty Ballarat/Lazy Day</td>
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<td>10C-130</td>
<td>SMOKETOP LIGHTNING—Bollocks/Grizzled Blues</td>
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<td>10C-131</td>
<td>THE ASSOCIATION—He Puts All Of Loving On Her</td>
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<td>10C-133</td>
<td>WILD THINGS—Smokin' Baby/Smokin' Everett</td>
<td>$1.19</td>
<td>5.00</td>
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</tbody>
</table>

**NEW! NEW! NEW! FROM MUNTZ STEREO PAK**

**MUNTZ STEREO PAK, INC.**

**7715 DENSMORE, VAN NUYS, CALIF.**

**FEBRUARY 11, 1967, BILLBOARD**
RCA Stereo 8...
First in 8-Track Cartridge Tape

New RCA, Colgems, Kapp and Prestige Cartridge Tapes for February
More Than 450 Tapes Now Available

NOW!
Their second great hit

RCA Stereo 8 Variety Packs
Multi-artist tapes specially programmed for listening pleasure

---

P8CG-1002
P8S-1198
P8S-5047
R8S-1075

P8S-1190
P8S-1191
P8S-1199
P8S-1200
P8S-1206

P8S-1208
P8KA-1021
P8KA-5006
P8PR-1006
R8S-1073
C8S-5034

---

RCA Stereo Cartridge Tapes
The most trusted name in sound
8-track cartridge tape developed and introduced by RCA Victor
**PRESTIGE IS HOT**

"Groove" Holmes has a two sided hit

**NEVER ON SUNDAY**
Good Music & Top 40

**BOO-D-DOO**
Jazz and R&B

**PUCHO**
Aye Ma Ma

**TWO GREAT NEW ALBUM ARTISTS**

**MONSTER PERSON UNDERGROUND SOUL**
LP 7401

**THIS IS CRISIS**
SONNY CRISIS
LP 7511

Still selling big
"Groove" Holmes Albums
MISTY Jazz
Soul Message 7455
Living Soul 7465

**PRESTIGE RECORDS INC.**
203 So. Washington Ave. Bergenfield, New Jersey

---

**Sincere Congratulations**
**Herzliche Glückwünsche**
**Tanti Auguri**
**Meilleurs Vœux**

to Mantovani

---

**Musicvertrieb AG, Zurich**
Exclusive Decca Distributor Switzerland

---

**Billboard TOP 40**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Blackwood</td>
<td>My Cup Runneth Over</td>
<td>RCA</td>
<td>063</td>
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<td>2</td>
<td>Marva Carter</td>
<td>Knock It Over</td>
<td>RCA</td>
<td>064</td>
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<td>Little Jimmy Dickens</td>
<td>Gee Whiz</td>
<td>RCA</td>
<td>065</td>
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<td>The Dixie Cups</td>
<td>Holiday for All</td>
<td>RCA</td>
<td>066</td>
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<td>5</td>
<td>The Platters</td>
<td>I'll Take Good Care of Your Cares</td>
<td>RCA</td>
<td>067</td>
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<tr>
<td>6</td>
<td>The Nitehawks</td>
<td>Here We Go Again</td>
<td>RCA</td>
<td>068</td>
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<td>7</td>
<td>The Chordettes</td>
<td>Bossa Nova</td>
<td>RCA</td>
<td>069</td>
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<td>8</td>
<td>The Everly Brothers</td>
<td>I'm a Fool</td>
<td>RCA</td>
<td>070</td>
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<td>9</td>
<td>The Moonglows</td>
<td>It's in the Air</td>
<td>RCA</td>
<td>071</td>
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<td>The Four Brothers</td>
<td>Fly Me to the Moon</td>
<td>RCA</td>
<td>072</td>
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<td>The Rhythm Jones</td>
<td>Can't Help Myself</td>
<td>RCA</td>
<td>073</td>
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<td>The Hi-Numbers</td>
<td>I Gotta居民's Song</td>
<td>RCA</td>
<td>074</td>
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<td>The DelBeckdrops</td>
<td>Billy's Bluebird</td>
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<td>The King Trio</td>
<td>Green Grass of Home</td>
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<td>The Evers</td>
<td>It's So Easy</td>
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<td>16</td>
<td>The Chordettes</td>
<td>I'm Gonna Get You</td>
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<td>078</td>
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<td>17</td>
<td>The Platters</td>
<td>Da Doo Ron Ron</td>
<td>RCA</td>
<td>079</td>
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<td>Cry Me a Sad Song</td>
<td>RCA</td>
<td>080</td>
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<td>The Everly Brothers</td>
<td>I'm a Fool</td>
<td>RCA</td>
<td>081</td>
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<td>20</td>
<td>The Hi-Numbers</td>
<td>I Gotta居民's Song</td>
<td>RCA</td>
<td>082</td>
</tr>
</tbody>
</table>

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**'IT'S A MONSTER'**

**GREATEST LOVE**

Z. Z. HILL

KENT 460

KENT RECORDS

5810 S. NORMANDIE
LOS ANGELES, 90044

---

**February 11, 1967, BILLBOARD**
JUST OUT ... AND SELLING LIKE MOD!

JOHNNY TILLOTSON

charts a winning course with

TOMMY JONES

A Tandridge Production K-13684 Produced by Paul Tannen
Sunday.
January 22
8:51 p.m.

22 million people watching The Ed Sullivan Show saw The Lovin' Spoonful sing both of their big new hits!

Nashville Cats KA-219
(check your charts this week)
and
Darling Be Home Soon KA-220
(check your charts next week!)

The Lovin' Spoonful
From their new Original Sound Track album!
KLP/KLPS-8058 ST Also Available On Ampex Tape

Produced by: Erik Jacobsen
A Product of Koppelman-Rubin Associates, Inc.
For Kama Sutra Records, Inc.
Written by: John B. Sebastian
Faithful Virtue Music Co.
'Steradio Single' Version Drive Picking Up Power

By CLAUDE HALL

NEW YORK—The possibility of record companies issuing stereo versions for radio airplay of singles records grows closer as more FM stereo stations continue their campaign. Led by Charlie Whitaker, program director of WPXI-FM, more than 40 stations—and the number varies throughout the nation are banding together to impress on record companies the importance of their stations on stereo record sales.

The major complaint of the stations is that by the time the album appears, giving them a stereo version of a hit record for programming, the album has died from the record. Most of the stations are interested in being current with their program- ming, claiming that they're competing against AM stations more and more for the audience in their market.

KPNF-FM's program director Terry Smith said that a stereo version of a current hit would get three times as much airplay on his San Francisco station as a record which had already dropped off the chart. As an example, he pointed to Kapp Records' "Lady" hit by Jack Jones. "They've almost run out of a stereo dub of the record. Kapp Records also provided him with a single called "Sunrise Sunset," by Roger Williams. Project 3 Records, according to Smith, is planning to furnish stereo singles for radio station airplay.

To illustrate how vital most stereo FM stations consider it to play the hits, Wendell L. Wil- liams, program director of KYW-FM in Pittsburgh, says that he broadcast three singles, "We feel that we can not sacrifice our total music sound just for the dual-channel lagging in stereo singles production....I'm totally displeased with this policy, but until the mass acquires this cra- nial 'sterio' will probably try to satisfy as many as possible as often as possible.

The stations are offering singles and albums in a three-to-one ratio in favor of singles. Whenever there is a hit single available in a stereo album, we will program that version. For instance, in our singles playlist last week out of 51 records, 14 were available in stereo--all 14 ofwhich KFYK FM also agrees that the record companies should provide stereo singles. Again, I stress the fact that even though we are not using the entire potential of the FM band, we can not provide the proper music image by programming only in monaural.

In spite of this fact, however, KFYK FM airs more stereo music than any other FM station in the market.

Plans to Separate

Peter V. Taylor, station manage- ner of WXHK and WXHK-FM, is planning to separate his FM programming in March and go strictly stereo for WFGO-FM. He was program manager of KFOG-FM in San Francisco, one of the most successful stereo stations on the nation, from its inception in March 1963 through November 1966. He credits a lot of the station's pop- ularity with listeners on "our concern over even getting single...the good ones...as quickly as the AM stations. I think the time has arrived for companies to acknowledge the fact that records--stereo, singles, and albums--are the lifeblood of aggressive stereo stations. The FCC non-duplication ruling won't work as a whole lot since most of the 'new' FM stations are either separate apart from the time or are being automated until some other time.

He said that Atlantic Records began providing KFOG-FM with four full albums of singles that it was trying to push under the new system but company to do it consistently. "Now, with 1967 under way, it's becoming apparent that a lot of New York outlets finally exerting some pressure for stereo versions of records and the FCC is backing the year."

H. Phillip, program direc- tor of KSRE-FM, San Jose, Calif., also joins those who'd like to see more than one "If people want monaural records, they can listen to AM. Those who appreciate listening to music at its best, purchase FM, record them and they receive extra airplay the first two or three weeks, Breece said."

Dayeys at the station work from a master library and a package of LP's chosen for each show; they have the priv- ilege of selecting the cuts to be played as well as pacing their own shows. Almost all of the records played are from albums, with very few singles. The dayeys, Frank Sinatra's "That's Life," "Born Free" by Roger Williams, and "The Macau" by the KCSF-FM station, are an example of the show's successful blend of music and news. The survey was made by his left hand, Ron Tindall, new man on the staff is holding down midday and evening news. He's into the living, Chuck Breece in the after- noon.

Editorial

The Whitaker Drive

Virtually by himself, Charlie Whitaker set out recently to correct what he considered a serious deficiency in the record industry—the lack of stereo versions of Easy Listening hit records. Usually these stereo tunes were not available until the album was issued and this was long after the "buzz" was off the hit. Whitaker, program director of WPXI-FM, has been carving a fairly large niche in New York with his Easy Listening stereo programming; more important, he aims to do it better and feels he could accomplish this with stereo versions of new singles records. All FM stereo stations—or those using Hot 10 and Easy Listening formats—who'd like to join his campaign to encourage record companies to issue stereo versions of hit singles should write: Charlie Whitaker, WPXI-FM Radio Station, 220 East 42nd Street, New York, N. Y. 10017.

'Spotlight System' Brings WAVI Dayton LP Crown

DAYTON, Ohio—By paying special attention to certain al- umns—with programming fea- tures designed to showcase them—WAVI has taken a command- ing lead here as the major in- fluence on album sales, indic- ating not only a large audience of adults and young adults, but an ability to persuade them to buy product.

The station received 71 per- cent of the audio business from record companies, local record- dealers, and distributors. Among the albums WAVI uses to highlight certain albums are two Sunday shows, one fea- turing Broadway show tunes and another featuring two al- bums. WAVI's Paul Breece, program director of the station, deejays the latter show.

In addition, new albums are ex- cepted by the station for airplay receive special attention. The station spotlights gives albums and they receive extra airplay the first two or three weeks, Breece said.

Breeders Will Hear McCaffrey

WASHINGTON — What broadcasts can expect from a 9-1/2-hour luncheon topic to be discussed by Joseph McCaffrey, Capitol Hill producer for WHAL AM Radio TV here, at the 12th Annual Conference of Presidents of State Broadcasters Associations. The meeting will be held March 23 at the Dynasty. From left: Beauer; Jack Money, chief designer of the pavilion; George Harrison, vice-president, and general manager of RCA Victor Co., Ltd., of Canada; and Lorraine Vau, Air-Canada hostess.

Unroutine Program Routines

By ELIOT TIEGEL

LOS ANGELES—Do comedy routines and bits comple- ments or detract from the stereo program obviously so, report a number of leading tight format stations who have begun using a new programming service, "Super- fun," created by Met Blanc Associates. An equal number of non-rock "n roll stations also report good creation of the new programming package, states Harry O'Connor, vice-president with the humor factory.

Some 28 stations, the major- ity in major markets, are the first to try the new service, the first radio program- ming ever devised in the six years he has headed his own commercial firm.

A total of 600 humorous bits, called "capsules" by Blanc, running from 5 seconds to 3 minutes, are recorded at 60 stations. Each station leases the 600 bits on a 12-week con- tract, with the price varying depending on market size. The cost for exclusive utilization in one market runs from a weekly $20 for a small city to $450 for New York and $100 for Los Angeles.

37-Inch Reels

The initial package consists of 15 7-inch reels of tape, but the firm is switching to 12-inch disks, which will provide a con- saving and allow the package to be offered to small market stations.

Based on early public reaction as reported by Blanc, the pack- ages are revising their thoughts for the second grouping of 600 routines. "We are developing material directly from what we've learned from stations which have had 'Superfun' on the air for three months," O'Connor noted. A pattern is evolving, according to O'Connor, who added, "which indic- ates that the rockers are pri- marily using one certain type of voice. 'This is Anna Marie Al- borgina. I want you to play my rex' while the middle of the roaders are using the other type of voice. 'This is a record that features a frog. Only a princess's kiss can restore it to its usual form. A princess' kisses a frog, gives it a kiss, and instantly gets a whole batch of warts on her lips.

23 Writers

Twentieth Century Hollywood Composition. (Continued on page 29)

(Continued on page 30)
It's a hit singles world at ABC...

"I'll Take Care of Your Cares" FRANKIE LAINE
ABC-10891

"Movin' Man" DION & THE BELMONTS
ABC-10896

"It's Now Winter's Day" TOMMY ROE
ABC-10888

"I've Been Hurt" THE TAMs
ABC-10741

"You Always Hurt Me" THE IMPRESSIONS
ABC-10900

"Everything" THE ORLONS
ABC-10894

"Your Love Is Important To Me" BETTY EVERETT
ABC-10861

"Words of Love" THE MAMAS & THE PAPAS
DUNHILL-4057

"Dis-Advantages of You" THE BRASS RING
DUNHILL-4065

Theme from The Sand Pebbles —
("And We Were Lovers") TONY MARTIN
DUNHILL-4073

"Who Do You Love" THE WOOLIES
DUNHILL-4052

"Spellbinder" GABOR SZABO
IMPULSE-254
In the hush of night,
like a bittersweet refrain, comes
A CERTAIN SMILE
VC 10400

to haunt your charts again!
ASTRUD GILBERTO and
WALTER WANDERLEY

The girl from Ipanema meets the
"Summer Samba" man...
a certain hit!
From their exciting new album
Unroutine Program Package

- Continued from page 20

By CLAUDE HALL
Radio TV Editor

Red Jones, after 10 years as an air personality and head of WFLD's radio and television stations, has switched over to the news department and now is one of the studio announcers for WFLD in Atlanta as operations manager. He was formerly assistant general manager and assistant at WQAM, Atlanta, be-

fore that he had been program director of KILT, Houston. Jones is not the only staff member to have worked at a company dep-

artment for several years. He was one of several pop deejays digging the country scene at the convention last October in Nashville, too.

Lee Sherman, air personality with WPBN in Indianapolis, has been appointed assistant to the pro-

gram director of the AM side and becomes part of the management of the WPBN operation; he'll retain his AM radio show, "Rockin' With WPBN," and has been elevated to operations director of WPBN-WFIL-"radio-radio-Phil." Robert (Rob) Selton, a six-year

(Continued on page 20)

Denver; WBT, Charlotte, and WSLM, Salem, Ore. The disc jockey for playing six hours a day, including four to six singles a day, sold by Janes at WFLD.

O'Connor offered, adding that the firm was surprised at the in-

terest the program generated from these stations, Blaine As-

sociates for all of the firm's stations for its programming. KMPC afternoons personality Gary Owens, who was doing some of the routines, play-

es country singing "dramas" at 5:15. Owens estimated that the series has rubbed off on its other stations. They are now trying him in the bits, which gives him his own show-tailoring. O'Connor is planning two- week trips to customers to de-

velop research on how music stations use and promote the DJ package. The disc jockeys are being used on extremely long routines; fright-

ening bulletins, topical situations and any other thing that sounds like a funny story. Richard Friday, who is currently creating it, was created to fill a programming void on the local station level, since the independent stations are too small to create group comedy material.

DAYTON, OHIO... 4th Cycle
FEBRUARY 11, 1967

TOP STATIONS

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TOP DISK JOCKEYS

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<td>4.</td>
<td>John Rose</td>
<td>WCMU</td>
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</tbody>
</table>

WAYE 125 watts, Station-Sanctuary, Muncie, Ind. (900) 765-2565. Monday, February 6, 1967, 510 a.m.-1:00 a.m., Central Standard Time. Presented by Johnny Breese, WING, 501 Liberty Center, South Bend, Ind. (219) 232-3437.

WAYE-FM 6,000 watts. On the air 24 hours. Program format: Top 40 rock and rhythm. Program director: Mr. Robert C. "Bob" Benner, WING, 1915 Erie St., South Bend, Ind. (219) 232-3437.

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MEMPHIS, Tenn.—Scripps-Howard's local FM outlet, WMC, went stereo and contemporary effective Feb. 1, and is billing itself "America's most powerful FM contemporary music station."

It is the first area FM station

**FM Study Plan**

WASHINGTON — The National Association of Broadcasters' FM Committee has approved research aimed at determining what types of programming FM stations are offering under the Federal Communications Commission's AM-FM separation rule. A questionnaire is now being sent to FM stations.

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**WMC Goes Stereo and Pop**

---

**Vox Jox**

---

**Yesteryear's Hits**

---

**Radio-TV Programming**

---

**Stanley by Format**

---

**RAB Singles—5 Years Ago**

---

**RAB Singles—10 Years Ago**

---

**POP Singles—5 Years Ago**

---

**POP LPs—5 Years Ago**

---

---
Monument Records invites you to participate in the emergence of their new stars. The Four Follow Brothers sing Big Church Wedding.
Morrow Will Emcee New ABC-TV Show

NEW YORK—WABC-TV is launching a new hour music variety show in color with Cousin Bruce Morrow, air personality of Hot 100 format radio station WABC, as emcee. Station executives claim the

Douglas Show to Make Color Debut

NEW YORK — The Mike Douglas Show will make its color debut with a week of shows originating from Cypress Gardens, Fla., this month. The show will be videotaped outdoors Feb. 20-24 and the shows will be made available starting March 6 in both color and black and white to the 125 stations using the syndicated show.

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

wild Cousin Bruce of radio will probably be tamer for TV. The show, already slated for 13 weeks, will debut Saturday (11) at 6:36 p.m. It will not be a discotheque or bandstand type of show, instead Morrow will be "a mod Ed Sullivan," introducing record acts. Performers will be drawn from those currently on the top of the Hot 100 charts, "whether or not they're rock acts.

Slated for the first show will be Keith, Lou Christie, the Temptations, comedian Jerry Shaw, and Hermoine Gingold. The Trade Helen Danzers will be regulars on the show and a permanent group, as yet unsigned, will also appear.

The show will be live-on-tape. Executive producer is David Finn; Morton Morris will produce and direct. Though lip-sync will be used, it was understood that it will be avoided whenever possible. Other radio personalities of WABC will do guest stints.

(The Rubin Mitchell Era Begins Feb. 13)

``big UL'' HAS A NEW PET

AN OCTASYNC*

Ultra-Sonic RECORDING STUDIOS, INC., is the home of the first Scully 284-8, eight track, studio recorder, *complete with selective-sync on all eight channels, plus a custom-built eight track console, assuring the producer the ultimate in flexibility.

For further studio information and free color brochure, please call or write.

536-485-5066

149 N. FRANKLIN STREET

HINSTEAD, L. L. N. Y. 11550

February 1, 1967, Billboard
This is the month that record-buyers will MEET ARTHUR PRYSOCK!

He's got a lot going for him. He sings straight from the soul with a big, rich sound. His fans are legion, and he's the favorite of many of the top DJs. He has a whole string of recent hits, including a new pop single that's on the charts right now!

St. Louis, Memphis, Birmingham, Mobile, Miami, Dallas, Los Angeles and San Diego will all meet Arthur Prysock in person on his cross-country tour during the next 4 weeks!

And he has three (count 'em) three new albums on VERVE.

When your customers see this Arthur Prysock display, they may demand to meet him. On the spot. Be ready to meet that demand. Set up the display, stock up on product, and go with Prysock!

CURRENT CHART SINGLE: YOU DON'T HAVE TO SAY YOU LOVE ME

Produced by Hy Weiss

From MGM... the First Family of Recorded Music

Verve Records is a division of Metro-Goldwyn-Mayer Inc.
Room at Exec Suite For Motown Artists

LOS ANGELES — At Motown Records one can be an executive and an artist at the same time. Smokey Robinson and his three brothers, who work as the Miracles outside the environments of Motown's Detroit headquarters, are three such executive-artists.

Robinson is a producer and a vice-president with the company. Bobby Rodgers and Pete Moore, in quality control, checking sound quality, and Reny White spends his "white collar" time with Joeke Music, auditioning tunes and distributing songs among the firm's artists.

The Miracles have been with Motown since its inception. Because they are salaried employees with important posts, the quartet has been able to keep up a steady weekly personal appearance jamboree. The major change in the Miracles act is that Robinson's wife Claudette doesn't travel with the group anymore.

Robinson classifies the company as "a family affair" in which he and the other shareholders have considerable say in projects. While he has a deal

Criteria Waxing

MIAMI — Criteria Recording Studio will record the May 4-6 Intercollage Jazz Festival at the Miami Beach Auditorium for ABC Records. The festival will include such local jazz vocalists who win six regional festivals, the first of which is slated for Philadelphia next month.

Talent

LOS ANGELES — A move is under way to urge Gov. Ronald Reagan to extend the closing time for clubs serving alcohol from 2 a.m. to 5 a.m. California producers association of Night Club Owners is tracking the move which could extend the time performers work in front of audiences there. The club owners adamantly against higher ASCAP rates for live music, which have been increased recently. The licensing society has already filed suit against one ASCAP producer for allegedly playing songs without a license to do so.

Byron & Howard 'Fiddle' and Sing

LOS ANGELES—Byron and Howard, a comedy act resembling the Smothers Brothers, opened their season at the Glen dana last Thursday (25) after a successful booking at San Francisco's Ingalls Theatre.

The two-sometimes serious comedians play classic ear and bass fiddle and are capable of smoothly putting over a bal-

Gersh Affiliates Open in U. K., Can.

NEW YORK — Affiliates for the public relations firm of R. I. A. Records Associates, New York, have been created in England and Canada to represent the firm's radio, television, entertainment, industrial and financial clientele.


Tea Neeley Five in Harmon

Castor Jells in Latin Bag

LOS ANGELES — Chicago's innovative Harold Lloyd Trio from making their Whisky A Go Go appearance here Thursday (27). Consequently, the Teddy Neeley Five played the bill of Johnny Castor and His Sextet.

Neeley and associates display great skill in vocal and instrumental sounds. The group is an outstanding example of good harmonizing based on forceful, soulful singing in both solo and choral renditions. They run against the stream of shaggy long-haired groups, performing instead with a collegiate look in turtleneck sweaters and side haircuts and a style displacing a rock 'n roll beat. This group could use a disk platform for its distinct harmonies and well-disciplined guitar sounds, abetted by the lead's minimal trumpet fills and melody statements. They are further enhanced by a "garage Honey Bee" and harmonies on "Paperback Writer."

Alpert and Brass Groomed

170G in Seven Concerts

CHICAGO — The McCormick Place Promotions' event with Herb Alpert and the Tijuana Brass was Thursday. The group played seven weekend performances in their recent concert series here. Alpert and group grossed $170,000 in seven concerts, three of which were sponsored by the Chicago Opera House when the exhibition hall was damaged, said Meridith Temple, the International Ampitheater and the Chicago Opera House. McCormick Place officials have held free Alpert and Tijuana Theater will be required to 300 tickets to accommodate his annual Summer of Stars concert series.

Fried's Triangle Productions also presented Alpert in Detroit following the Chicago dates. There Alpert and the Brass grossed $70,000 in a Cub Hall one-nighter. The appearance broke an attendance record for the 11,000-seat auditorium.

Cuba Drums Out Solid Beat

—Mann in Middle-East Kick

NEW YORK — A boy who played pots and pans on a Harlem street corner 12 years ago, Joe Cuba, made things pop into the Basin St. East on Tuesday (31).

Cuba and his sextet did their "Cuba Triangle" on "Get Off the Beat."

You," his first disk click. The sound of the Young-Holm Trio from making their Whiskey A Go Go appearance here Thursday (27). Consequently, the Teddy Neeley Five played the bill of Johnny Castor and His Sextet.

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Only 120 seats went unclaimed. Bobby Valentine, who guided the group, opened the show. The group played their Triangle to one of its best nights during January. During the month the firm presented Herman's Hermits, Sir John Gielgud and the 4 Seasons as well. Additional concerts in the traditional Triangle Spring Series are being rescheduled into such halls as Medinah Temple, the International Ampitheater and the Chicago Opera House. McCormick Place officials have held free Alpert and Tijuana Theater will be required to 300 tickets to accommodate his annual Summer of Stars concert series.

Fried will soon announce dates for concerts by the Animals (March 11), Trini Lopez, Sergio Mendes (April 24), the Blues Band with Nica Simonne, Cannonball Adderley and the Butterfield Blues Band (May 3), Theodore Bikel (May 6) and Paul Revere and the Raiders (May 26, 27, 28).

Who & Hendrix An Upbeat Team

In Saville Date

LONDON — Brian Epstein's attempt to establish his Saville Theater into a pop showcase is having its ups and downs. But his teaming of the Who and the Jimi Hendrix act last Sunday (7) was a hit.

The loudest screams of the evening went to the Hendrix group. Unknown to British fans weeks ago, Hendrix has built up a huge following in the London clubs, since being brought here from New York by ex-Animal Cas Chandler. The audience shouted for more after his wild "Wild Thing" when he discarded a microphone and, leaning against the amplifier, played guitar with his foot.

The Who deserved their place at the top of the bill, however. One of Britain's most cre-
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BRAND NEW & GOING STRONG ON

JIMMY ROSELLI
SOLD OUT
CARNEGIE HALL CONCERT
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I GET A KICK OUT OF YOU
A FOGGY DAY
STRANGERS IN THE NIGHT
VESTI LAGUIBBA
A FOOL IN LOVE
YOU'RE NOBODY TIL SOMEBODY LOVES YOU
I ONLY HAVE EYES FOR YOU
I'M SITTING ON TOP OF THE WORLD
LITTLE PAL

MONOURAL UAL364 STEREO UA6564

UNITED ARTISTS RECORDS
www.americanradiohistory.com
HAMBURG—Deutsche Grammophon has sped release in the U.S. and Canada of Herbert von Karajan's first complete studio recording of a Wagner opera. The recording will have what Grammophon calls its “pre-premiere.”

Originally, it has been intended to begin distribution in Europe and the U.S. and Canada after the Salzburg Easter Festival. The distribution schedule has now been advanced, however, to make available simultaneous distribution with the Festival.

DDG’s administration has ordered a speedup of its Hansa recording plant to have the premiere ready for release at the Salzburg opening.

Karajan’s recording is getting an enthusiastic press in Europe even in advance of the recording’s market debut. Leading European theater and music critics, who attended the last recording sessions of “Die Walküre” in the Jesus Christus-Kirche in West Berlin, came away with praise.

For example, Jan Hamon, writing in the Paris daily “Combat,” enthused, “Even now one can predict that this recording, when released, will be an international disc, the first rank. . . . Karajan’s ‘Walküre’ will be as great an event as Furtwangler’s recording of ‘Tristan and Isolde.’”

Writing in the London Financial Times, John Higgins predicted, “This recording will be a vital part of the greatest operatic venture of all times.” Higgins referred to Karajan’s “total artistic concept of ‘Die Walküre’ being lattice after being recorded, then produced at Salzburg on the opera stage.”

The opera’s subject matter, the post-Wagnerian “brute” of all the same basic production adapted to the three media.

The package is the first of the complete ring of the尼伯龙根,” which Karajan plans to record during the next 15 years. DDG featured in “Die Walküre” Alagna as Brunilde, Jon Vickers as Siegmund, Gundula Janowitz as Sieglinde, Thomas Stewart as Wotan and Marti Tavilla as Handa.

Hamburg Sets Unusual Fare

NEW YORK—The Hamburg State Opera will present four local premieres during its 10 performances of “The Rape of Lucretia” at Lincoln Center Festival ’67 this summer. Included will be two performances of Handel’s “Semele,” which has not yet been performed in the United States. Kuntzach will conduct the piece's only American performance.

As part of the new productions, “Die Zauberflöte” will be staged. The opera opens June 23 with one of two scheduled performances of Händel’s “Theodora” at the Metropolitan Opera House. In addition, the composition will give a concert version of Weber’s “Der Freischütz” at the same date.

COL. ‘GENIUS’ FEATURES 23 ALBUM SELECTIONS

NEW YORK—The latest edition of Columbia’s “The Sound of Genius” features two Leonard Bernstein packages on the front cover, the “Mahler Symphony No. 8” with the London Symphony and Verdi’s “Requiem.” The Winter, 1967 album, which features selections from 28 current releases, is supplied to dealers to give to consumers as a sampler. Paul Myers serves as narrator.

In addition to the two covers titles, other releases highlighted include album by Walter Cassal and the Mariboro Festival Orchestra, the Budapest String Quartet, Rudolf Serkin, Bernstein and the New York Philharmonic, Vladimir Horowitz and the Philadelphia Orchestra, George Szell and the Cleveland Orchestra, Glenn Gould, Gary Graffman, Philippe Entremont, Thomas March and the New York Philharmonic, the Philadelphia Brass Ensemble, Igor Stravinsky and the Columbia Symphony, the Gregg Smith Singers, Robert Craft and Rafael Drucian. Selections from the new budget Odyssey line also are featured.

The February Columbia Masters release include organist E. Power Biggs playing Spanish music, the virtuoso guitar music, Gould in three Beethoven sonatas and the Mormon Tabernacle Choir in a collection of their hit performances.

L.A. UNIT FOR U.S. DEPT. TRIP

LOS ANGELES—The Los Angeles Philharmonic has been tapped by the State Department for a European-American tour comprised of ‘70 and a ‘71. The concert will be the orchestra’s first out of the country in 29 years, when it played the Orient.

First stop will be Bombay, India, where the orchestra will perform. In Mehta, the orchestra’s music director, From Sept. 1 through Nov. 1, the concert will give 24 concerts in 16 countries for the Soviet Union starting Oct. 9.

Tours as featured soloist will be pianist Andrés Watts, who appeared with the Philharmonic in Sicily, and Anthony Cox, with whom he heard Columbia has

OFFER HANDEL ORGAN WORKS ON ARCHIVE

NEW YORK—A specially-priced Deutsche Grammophon archive album is being released this month contains Handel’s Organ works. The five-disc set will list for the price of three discs. Featured are Handel’s complete “Water Music” and “Royal Fireworks” suites, as well as his “Harpsichord and Organ Concertos.”

A three-LP DGK package contains Beethoven’s complete works for piano and cello. The artists are pianist Wilhelm Kempff and cellist Pierre Fournier. The Kempff also plays two Schubert sonatas on the new pressing. Kempff is scheduled to return to the United States for a Chicago recital on April 9 and two appearances with the New Orleans Philharmonic this month.

Thomas Schippers will conduct the following night’s presentation of the Civic Center’s spring season in Madison featuring the Leopold Ludwig Orchester, Mendelssohn’s “Lobengrin” with Rosemary, Verdi’s “Otello,” Verdi’s “La Forza del Destino” conducted by Zdenek Balint and “La Gioconda” conducted by Fausto Zanobi.

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FEBRUARY 11, 1967, EMMILLBOARD
**BEST SELLING CLASSICAL LP'S**

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### Classical Notes

- **Continued from page 37**
- Ian Opera National Company will sing the leading soprano role in Korngold's "Die tote Stadt," which will open the Vienna Festival on May 3. Segovia-Alpha Braverman was outstanding in the Choral Symphony Society's performance of Handel's "Todesmaschinen" at the Carnegie Hall last Sunday (29).
- Pianist Claude Arrau was to appear as part of the concerts of his first Beethoven sonata program at Carnegie Hall on Wednesday (30), and the Philadelphia Orchestra will be conducted by Henryk Szeryng in the New York Philharmonic Hall on Friday (3). Pianist Leopold Stokowski will conduct the Boston Symphony Orchestra in Debussy's "La Mer" on Saturday, and the National Symphony Orchestra will give the New York premiere of Poulenc's "Les Biches" on Sunday (3). The New York Philharmonic Orchestra will give the New York premiere of Stravinsky's "L'Heure Espagnole" on Monday (4).
- The Philadelphia Orchestra will present the United States premiere of Alberto Ginastera's "Concerto per Cordé" on Friday (10). The program will be repeated on Saturday (11) and in Philipharmonic Hall next Tuesday (14). Violinist Isaac Stern will perform two works with the orchestra.
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As you may already know, Capitol Records, Inc., the United States manufacturer of Angel Records, has entered into a recording agreement with MEZHDUNARODNAJA KNIGA (MK), official state recording agency of the Soviet Union. Under this agreement, Angel will master, press, and package the finest recordings from MK’s “Melodiya” label in a new series, to be known as “Melodiya/Angel.”

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THE INCOMPARABLE Mantovani
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Good Taste Becomes an International Institution

BY FRED KIRBY

With a popularity spanning the continents and spanning all age groups, Mantovani has parlayed talent, training, musicianship, personality, judgment and good taste into an international institution—Mantovani and His Orchestra.

Annunzio Paolo Mantovani was born in Venice in 1901, but arrived in England when he was but four years old. His father, Benedetto Mantovani, was a violinist in Milan, Naples and Rome. Among the conductors the elder Mantovani played under were Hans Richter, Arturo Toscanini, Pietro Mascagni, Sir Thomas Beecham, Camille Saint-Saëns and, later, Annunzio Mantovani.

Benedetto Mantovani wanted his son to follow another line, such as drafting with music for his own entertainment, but Annunzio turned to music as a profession. He received his early musical training on the piano and studied harmony and counterpoint. His first teacher was his experienced father and he later studied under Chiti and Professor Pesci. He began playing the violin at 14 and has been essentially a string musician ever since.

Mantovani played in his first restaurant band at 16 in Birmingham, England, and in two years had his own hand. His band made the first English band broadcasts from a restaurant in 1925, while they were at the Middle’s in Manchester. But, it was at the Hotel Metropol near Charing Cross in London, that he soared to fame. He started at the Metropol as a member of Emile Colombo’s orchestra. When Colombo moved to another spot, Mantovani remained as conductor and founded his Tipica Orchestra. He broadcast weekly during three of his six years at the Metropol. Thibaud and Ysaye both heard his play at the Metropol and were impressed. Thibaud commented on Mantovani’s “splendid tone and technical facility.”

He then moved to a concert at Aeolian Hall. On Jan. 21, 1932, he gave a memorable concert at Queen Hall in glowing notices. His program included Saint-Saëns “Concerto for Violin in B Minor,” a piece his father had played years before. In the audience was Beecham, who sent back a note saying, “Bravo well done.” The note is one of Mantovani’s most treasured possessions. Also, while at the Metropol, he became a naturalized English citizen in 1928.

Shortly after the Queen Hall concert, the orchestra was engaged in Moscow as a cabaret attraction. The orchestra subsequently was booked for dinner and finally for lunch in London in November 1931. As a part of the program, the Tipica Orchestra returns in the colloquial amount of rehearsal we do before playing anything on the bandstand.

In the Tipica Orchestra, Mantovani played lead violin, an old Testori. There were two other violinists in the orchestra, one of whom played bongos in rhumbas. One of the two cellists played drums in dance numbers, while the second played guitar, accordion and mandolin and also arranged. The first violinist also doubled on mandolin. Members of orchestra included Benedetto Mantovani, Reginald Kibby and the late George Melato. Another member was composer-arranger Ronald Binge, who helped originate the “Mantovani sound.” His sister, Renila, was one of the vocalists, billed as South Nelson.

An early recording on Homophone paired “For Love Time,” a waltz, and “St. Si.” a tango. “If you like sweet music, this a record you must try,” said one critic. Another critic said of “Serenata” on Serno, “a waltz played as only it could be played by Mantovani and his Tipica Orchestra, whose popularity increases every day.”

A big year for Mantovani was 1934. In April, he received an award from Rhythm presented by Cole Cal- loway. A newspaper report of the event said, “The quiet reserve of Mantovani’s orchestra in no way prevented them from being heard in the wild enthusiasm of the crowd. He (Mantovani) thrilled them (the crowd) to songs and delightful music.”

On Aug. 4, he married Miss Winifred Moss, the daughter of W. J. Moss, a London city director. Emilio Colombo was his best man. In the fall, Monseigneur’s closed. He then toured playing dates. That year also, a critic for World’s Fair wrote, “I have always held the opinion that Mantovani is the best leader when tango music is played.”

The next year, Mantovani began recording for Regal-Zonophone. He made his comeback in 1940 as Wolford’s “Bitter Sweet” and appeared at the Hollywood Restaurant and San Marco’s. That year, his son, Kenneth, was born. Another highlight of the first radio “play-off” against George Scott-Wood, whose theme was “a better than recording.”

Late in 1935, he began appearing on Regal-Zonophone’s parent Columbia lists, a label he remained with for another six years before beginning his long successful tenure with British Decca.

In 1935, Record Review noted one of the trademarks of Mantovani’s style: “Mantovani relies in melody at all times.” An earlier evaluation elsewhere called the maestro “a musician to his finger-tips, a composer and arranger as well as a player and conductor.” Among the major items of publicity receiving wide play that year was that Mantovani had joined the Hollywood Hotel’s fine hotel violin, which previously belonged to a Russian princess and that his hands were insured for $10,000. This second item re-

ceived much newspaper play with the amount broken down as $5,000 band and $1,000 a finger. He also left San Marco’s in 1936. The story was that the instrument had been given to his father. “My father would give it to me if I learned to play without mistake the Pagliacci overture.”

Mantovani told a newspaper earlier the next year that more than 500 women had asked to marry him to then. Also in 1937, he performed with Grace Field at the Bath Tub. The same year, George Barclay was succeeded by Ken Crossley as the orchestra’s male vocalist.

The next year, Dave Jeff took over as commercial manager replacing Felix Mendelssohn. Then came a recording of the “Dance of the Sugar Plum,” which still is in the active Mantovani repertoire.

In 1940, Mantovani added horns to the characteristic strings, a three-piece brass section. His first two discs single in February, 1940 were “We’ll Meet Again” backed by “Somewhere in France With You” and a narration of “Who’s Taking You Home Tonight” and “Knees Up, Mother Brown.” That year, the orchestra also appeared in a Pathe film, “Pathestone Parade” of 1940.

Personally, the big 1940 event was the birth of his daughter, Paula.

In coming up with the Mantovani sound, Binge explained, “I always had the idea that Mantovani could just not come out of strings than most people. ... I felt that what he wanted was some recognizable sound—an identifiable label. Something which would make people say as soon as they heard it, ‘that’s Mantovani.” Mantovani and Binge succeeded with 28 string players in an orchestra of 40.

When London Records was formed in 1947, Mantovani was among the first artists. A good seller from the beginning, he really struck pay dirt in 1951 with a simple piece called “Charmaine.” The recording had worldwide success and has become the orchestra’s theme. In 1952 came “Greensleeves” as a single and in an album with such numbers as “Mexicali Rose,” “It Happened in Monterey” and “Lovely Lady.” Another 1952 album, “Strauss Waltzes” contained music of one of his on all concert programs. His first big tango album in 1953 included “Jealousy,” “Besame Mucho” and his own “Tango de Luna” one of several tangos he composed under pseudonyms.

He frequently has tuned to the theater and films for material to record. He has recorded one complete Broadway show, “Kismet,” his only London Phase 4 LP. The cast included Robert Merrill, Regina Resnik and Kenneth McKellar. The other only available Mantovani disk featuring a vocalist is “The Well of the Love Songs,” which utilizes the voice of Mario Del Monaco.

Several pressings spotlight classical themes.

In 1957, Mantovani made his 10th successful annual American tour. There are more than a dozen cities where he has appeared annually for the decade. An estimate on his concert audiences is that he has played to about 2 million people in his 10 American tours. His London Records’ sales in America have topped 16 million LP’s with better than a 50 million sales mark. Six of his LP’s have sold more than 250,000 each.

Three are “Exodus,” “Strauss Waltzes,” “Christmas Carol,” “Theaterland,” “Film Encores, Vol. 1” and “Great Forever.”

Mantovani now lives in a pleasant apartment in St. John’s Wood, London, and in Bourmouth in a ranch style country house. He has a collection of cars and also a collection of phonographs and people. His son, who became an electronics engineer, is married and Mantovani recently became a grandfather.

Mantovani’s decision to pursue music as a career may have deprived the world of a good draftsman, but it gave the world instead a towering figure who has left an indelible mark on pop music with strings, melody and taste.
Mantovani Month: A London Tradition

Possibly the longest continuing promotion is the annual spring Mantovani campaign run by London Records. Begun in 1952 as "May Is Mantovani Month," the program was switched to March in 1952. "March Is Mantovani Month" has continued ever since. During the years, about one-third of the artist's total annual album sales has been registered in these campaigns.

Since the inception of the merchandising program, London has issued two Mantovani albums a year, one to be featured in the campaign and the other to coincide with the conductor's annual fall American tour. The program is drawn up by Marty Wargo, London's administrative manager, and fulfilled by the sales staff under Herb Goldfarb, national sales manager.

While drives spotlight the latest release, Mantovani's entire catalog is promoted. Several innovations have been introduced during these campaigns, including corrugated floor display racks in 1962. Among the highlights of the annual promotions was a consumer contest that same year. Every copy of "American Waltzes," the album spotlighted that year, contained an entry blank. Contestants had to pick the title and all 12 tunes for Mantovani's next album. All entries were checked by London officials and Mantovani.

Angelo Ruggiero of Milford, N. J., was the winner with "Latin Rendevous," which was released in 1963. First prize included a trip for two (Mrs. Ruggiero accompanied her husband) to England, where they attended a recording session for the album. The 12 selections suggested by Ruggiero, all of which were used, were "Granada," "Malagaena," "Cielo Lindo," "Be Mine Tonight," "La Paloma," "Shoney," "Andalucia," "Maria Elena," "Perfidia," "Estrellita," "Amapaola" and "Espana."

A dealer contest in 1964 had eight winners of all-expenses paid trips to England for two. Other prizes were color TV sets, portable television, and clock radios. Last year, the campaign included a special catalog of all 517 selections available by Mantovani, including the album title and number where the pieces could be found. Sunphar LP's at about one-half regular price were sold in 1956 (mono only) and 1959 (stereo and mono). Dealer window display contests have been run several times. This special Billboard supplement is the major feature of this year's promotion.

Features of the promotion have been special dealer discounts, delayed payments, larger contributions toward newspaper advertising, dealer bonuses, and exchange privileges. London officials feel the annual campaigns constitute the largest continuous promotion for one artist in the United States.

Lack of Quality Melodies Cited

Mantovani finds a dearth of strong melodies in today's pop music and also faults the movies for not encouraging melodic music. Noting that he used to draw upon the Broadway stage, he notes a lack of quality melodies on the stage today. According to Mantovani, Leonard Bernstein in "West Side Story" was the last composer to bring something new to the musical theater. "The melodies had more color. The rhythms were different. He (Bernstein) had his own melodic style."

Films, however, really draw Mantovani's displeasure. He feels the medium has not been used adequately as a showcase for new music. Recognizing the large audiences that attend films compared to the stage, Mantovani regrets what he considers a serious failure on the part of that industry in the field of music.

Mantovani says rhythms are more important than melody today, making most contemporary music unsuitable for his orchestra. Even in the classical field, he feels a lack of the sweeping symphony, "Great performances by great conductors are needed to ensure a public even for such leading contemporary composers as Barber, Britten and Copland."

The reduction in the number of big bands, he finds, has eliminated a breeding ground for fine musicians.

The maestro feels television can "break you as quickly as make you." He explains that one sub-par performance of even a sub-par guest can destroy an otherwise fine show.

Mantovani used to draw heavily on the latest hits in his recordings and tours, but discovers this is more difficult to do. Today's hits, he believes, are "invariably raucous ... loud for kids ... to excite them." Even so, the orchestra included "Spanish Flea" and the Beatles' "Yesterday" on their latest album and tour program.

Rhythms are mainly responsible, he feels, for the increased popularity of Latin-American music. In folk and country music, the lyrics and story are paramount, rather than melodies. Mantovani sees a lack of really great composers today, composers who can write lasting melodies that can stand on their own.

Recalling the many Broadway shows that were rich in fine melodies, he notes that today one catchy song can make a show a hit. One of his favorite Broadway composers is Richard Rodgers, whose music frequently turns up in Mantovani's LP's and live performances.

On his future, Mantovani is undecided, but thinks he might devote more time to composing "if I find I have a touch for it." But, it's doubtful that his millions of fans throughout the world will let Mantovani cut down on his recording and touring, even at the expense of another "Cara Mia."
Congratulations and Continued Success from DECCA RECORDS"
Feb. 1967

To my friends at London Records:

Words cannot express my sincere thanks for the many years of happy association we have enjoyed together.

Gratefully,

Mantovani
A. F. Mantovani

"Greensleeves". Burton Rd, Branksome Park, Dorset

Feb. 1967

My personal thanks -

I would like to extend my sincere appreciation to the many people who have contributed to my success. There are so many individuals that I couldn't start to thank you all by name...London Records' distributors, dealers, rack jobbers, disc jockeys, radio programmers, publishers, the press and of course - Columbia Artists Management Inc. who have done so much on my behalf.

Gratefully,

A. F. Mantovani

My special thanks to George Ehrlich who is more than a manager or friend. A. F. Mantovani
Arranger and Orchestral

Mantovani’s ability as an arranger and orchestrator has largely contributed to the success of the Mantovani sound. Even today, he arranges about 65 per cent of the orchestra’s selections. His background as a musician stands him in good stead, whether arranging a “Carmen Fantasy” or “The Streets of Laredo.” In those, which were included in his last American tour, the London artist carefully retains the melody, which always has been uppermost in his mind. He scores for his large string section, which is shown off in “Carmen Fantasy,” but uses brasses, woodwinds, guitar and accordion to offset the strings and provide variety. He also plays some of his own compositions, which were written and filled with a “hole” in the program. “Cara Mia” is the most famous of his works, but several of his tangos are considered standards in English pop music, such as “Spider of the Night,” “Tango de la Luna” and “Red Petticoats.”

In 1957, “Toy Shop Ballet,” a gent, whimsical piece, earned him the Poo Novello Award. He also was the composer of “A Poem to the Moon,” “To My Love” and “Dance of the Eighteenth Veil,” a brilliant orchestral piece. He also uses material by his regular arranger, Cecil Milner, whose “Gala Night” was the program opener on the last tour.

But, in compositions as well as orchestrations, Mantovani thinks first of the music’s suitability for his orchestra with its lush, cascading strings, its coloristic effects. As a violinist, he knows how to use the strings can go and avoids orchestration that will provide special difficulties. He is not interested in pyrotechnics, but in over-all full sound.

Composing may take up more of his time later, but today, the active conductor recognizes it’s Mantovani sound his product wants and this sound is largely the product of his ability at orchestration and his skill as a musician, although he no longer performs himself. These orchestrations are, in large measure, responsible for Mantovani being “Mr. Music” to millions of people throughout the world.

George Elrick: Planner, Strategist

In the last decade, some 2,000,000 Americans, a million Europeans and another million Asians have attended Mantovani concerts. These concert goers form the nucleus of the millions of Mantovani album buyers, and the tours are arranged with as much care and precision as would accompany the visit of L.B.J. to Moscow.

Prime mover behind the Mantovani tours is George Elrick. Monty’s personal manager, tour director, troubleshooter—and friend. Elrick was a name musician in his own right before he became a personal manager. In the early 1940’s he was a drummer, vocalist, and later a band leader. He found himself in the London Palladium. Elrick’s records consistently hit the British charts.

In the early 1950’s, Elrick decided there was more of a future in personal management than in performing, and he opened his own management firm.

One of his first clients was Mantovani, an old friend from his days as a musician.

Mantovani’s career as a major concert artist was launched at London’s Albert Hall in 1954. Monty had played some concert dates before that, but nothing in a house was professional.

Elrick’s opinion at the time was that a Mantovani concert in Albert Hall would be a farce. Elrick didn’t think the sound would be satisfactory, and gambled that the performance would be a financial success. He promoted the concert himself, and when the show went on, all 7,000 tickets were sold out. Mantovani’s career as a concert performer was launched.

The groundwork for Mantovani’s annual three-month American tours was laid the following year when Elrick and the maestro arranged with Nicolai Kondoriztze, Montreal impresario, for an abbreviated Canadian tour. Mantovani played Montreal, Toronto, Ottawa and Quebec to critical acclaim and financial rewards.

At Toronto, conducting the 45-piece Toronto Symphony Orchestra, 11,500 persons crowded into a hall with a seating capacity of 10,000.

The Canadian tour was the basis for the U. S. tours which started the following year. In 1955, Elrick began negotiations with Columbia Artists Management, which has handled the U.S. bookings for the last decade. Fred Schang and Lowert Wright are the CAMI men who have worked out the itinerary with Elrick, and while no relationship works without a hitch through 10 years, the Mantovani-CAMl set-up has been remarkably free of trouble.

Each year, Mantovani plays nearly 60 U. S. cities, with eight dates remaining constant from year to year, and about 50 changing. Concerts in New York, Chicago, Detroit, Cleveland, Washington, Richmond, Philadelphia and Troy, N. Y. (Rensselaer Polytechnic Institute) are played each year.

Five people from the British orchestra (lead bass, accordion, lead trumpet, percussion and concertmaster) are taken to the U. S. The remainder of the 48-piece orchestra is composed of U. S. musicians.

U. S. personnel also include Johnny Giattino, personnel manager; John McCull, stage manager, and Harold Waite, fiddler player who also doubles as driver for Mantovani and Elrick.

How difficult is it to mold a group of musicians into an orchestra which will play the Mantovani style? If they’re competent musicians, it will depend on the conductor. On the U. S. tours, the sound and caliber of music is on a par with the product which is recorded in England.

Equipment needs are fairly simple. A Mantovani concert requires one microphone. There’s no amplification. Note is needed.

Dates are lined up a year in advance. How avid are Mantovani concert-goers? A few years ago, a concert in Minneapolis had to be canceled, and patrons were offered either a refund or an exchange for the next year’s concert. Not one person asked for a refund.

The Faithful Five

Although the familiar Mantovani sound has been produced often in recordings and concerts by the English conductor, there actually is no full-time Mantovani orchestra. Recordings are made with London freelance musicians, who also tour with him in Britain. However, most of the same musicians have been with Mantovani for many years.

On his American tours, he only takes five members of his English ensemble, including David McCallum, concert master, McCullum, an accomplished violinist, has played with the Royal Philharmonic under Sir Thomas Beecham. He also is the father of the TV and recording star of the same name. At a recent concert, Mantovani confided in the audience, “I can afford the father, but not the son.”

Another of the regulars is Wally Ashwell, bass player, who’s been with Mantovani for about 20 years. As with McCallum, who’s a veteran of more than 22 years with the orchestra, Ashwell’s association has been “on and off.” The bassist also is the orchestral manager.

Charles Botherill, percussionist, has 22 years with the maestro to his credit. His skill is an example of

(Continued on page M-29)
Artistry in Sound Award

presented to Mantovani

by

AMPEX STEREO TAPES
presented by AMPEX Stereo Tapes in recognition of outstanding contributions to the field of recorded sound.

Recipient of the first Artistry In Sound Award is Mantovani, a true artist in sound, who this year celebrates his 25th anniversary with London Records. We congratulate this talented maestro on his brilliant and memorable achievements.

These Mantovani albums are currently available on AMPEX Stereo Tape:
MANTOVANI:
A MIRROR OF HIS TIME

Music is a reflection of our times and there is no better mirror to picture history through melody than Mantovani. His music captures the spirit of the moment and it is done with such artistry that while being timeless, it is also timeless.

Through the years London Records has had a continual release schedule of Mantovani albums, and these albums have become a veritable treasure trove of musical memories and historical happenings. His vast LP repertoire, therefore, is of particular importance and value to musicologists as well as historians, and, of course, to the consumer and disk jockey who just dig music.

Herewith, then, is an almanac that puts Mantovani's albums in their proper historical perspective.

1947

George C. Marshall, U. S. Secretary, introduced the Marshall Plan under which the U. S. would extend financial aid to European countries and Mantovani's single record release was "Beyond The Sea," the Charles Trenet tune known in French as "La Mer." In the world of show business, the Pulitzer found no play worthy of an award; "Gentlemen's Agreement" won the Academy Award; Ronald Colman was "best actor" for "A Double Life"; Loretta Young, "best actress" for "The Farmer's Daughter." In sports, the Yankees beat the Dodgers in the World Series; the Philadelphia Eagles beat the Chicago Cardinals in the professional football playoff; Joe Louis was still heavyweight boxing champ; Jet Pilot won the Kentucky Derby; the U. S. beat Australia for tennis Davis Cup.

1948

The "Cold War" was launched and Mantovani played "Warsaw Concerto" in his first 78-r.p.m. album titled "Music From The Films." In the world of show business, Tennessee Williams' "A Streetcar Named Desire" won the Pulitzer Prize; "Hamlet" won the Academy Award; Laurence Olivier was "best actor" for the same film; Jean Warren, "best actress" for "Johnny Belinda." In sports, the Indians beat the Braves in the World Series; The Philadelphia Eagles beat the Chicago Cardinals in the professional football playoff; Joe Louis continues to hold the heavyweight boxing crown; Citation won the Kentucky Derby; the U. S. again beat Australia for tennis Davis Cup.

1949

Dior's "new look" lowered ladies' hemlines and Mantovani was in a dancing mood titling his 78-r.p.m. album "Mantovani Tangos." In the world of show business, Arthur Miller's "Death of a Salesman" won the Pulitzer Prize; "All The King's Men" won the Academy Award; Brockdorff Crawford was "best actor" for the same film; Olivia de Havilland, "best actress" for "The Heiress." In sports, the Yankees beat the Dodgers in the World Series; the Philadelphia Eagles beat the Los Angeles Rams in the professional football playoff; Joe Louis abandoned his heavyweight boxing title; Ponder won the Kentucky Derby; the U. S. beat Australia for tennis Davis Cup.

1950

Brink's express office in Boston was robbed of more than $2 million by masked bandits and Mantovani played "Somewhere A Voice Is Calling" in "Mantovani Porgy." in his first 10-inch LP. In the world of show business, Rodgers & Hammerstein's "South Pacific" won the Pulitzer Prize; "All About Eve," won the Academy Award; Joe Ferrer was "best actor" for "Father of the Bride," Judy Holliday, "best actress" for "Born Yesterday." In sports, the Yankees beat the Phillies in the World Series; the Cleveland Browns beat the Los Angeles Rams in the professional football playoff; Ezard Charles held on to the heavy-weight boxing crown; Middlebrook won the Kentucky Derby; Australia won tennis Davis Cup from the U. S.

1951

George Gershwin's "An American In Paris" was the top movie of the year and Mantovani played "Charlies" in "Musical Moments," his last 10-inch LP. In the world of show business, no play was found worthy of Pulitzer Prize; "An American In Paris" won the Academy Award; Humphrey was "best actor" for "The African Queen," Vivian Leigh, "best actress" for "A Streetcar Named Desire." In sports, the Yankees beat the Phillies in the World Series; the Cleveland Browns topped the Los Angeles Rams in the professional football playoff; Ezard Charles held on to the heavy-weight boxing crown; Count Turf won the Kentucky Derby; Australia beat the U. S. for tennis Davis Cup.

1952

Dwight David Eisenhower was elected President of the U. S. and the country's hope was for quiet and comfort. Mantovani's album releases that year, "Straw's Waltzes" and "Greensteens," were in keeping with that mood. Disrupting the mood, though, was the explosion of the first hydrogen device on Nov., I. Appropriately enough, "Was It A Dream?" and "Dancing With Tears In My Eyes" are tracks in the "Greensteens." In the world of show business, Joseph Kranz's "The Shrike" won the Pulitzer Prize; Cecil B. DeMille's "Greatest Show On Earth" won the Academy Award; Gary Cooper was "best actor" for "High Noon" and Shirley Booth, "best actress" for "Come Back, Little Sheba." In sports, this was the year that the Yankees won the pennant and beat the Dodgers in the World Series; the Detroit Lions was the top professional football team; beating the Cleveland Browns; Rocky Marciano continued to hold the heavyweight boxing crown; Dark Star won the Kentucky Derby; and Australia held on to tennis Davis Cup by again beating the U. S. Mantovani's mood for the year is represented in the track from his "Some Enchanted Evening" LP, "When The Lilies Bloom Again."

1953

Edmund P. Hillary conquered Mount Everest and "Blue Sky" was one of the highlight tracks from the Mantovani album, "Mantovani Plays Tangos," which was released this year along with "Some Enchanted Evening" and "Mantovani Christmas Carol." This was also the year that Soviet Russia announced the explosion of the H-bomb and from the "Some Enchanted Evening" LP we have the track titled "Faith" to express our reaction to that news. In the world of show business, William Inge's "Picnic" won the Pulitzer Prize; "From Here To Eternity" won the Academy Award, William Holden was "best actor" for "Stalag 17," and Audrey Hepburn, "best actress" for "Roman Holiday." In sports, this also was the year the Yankees won the pennant and beat the Dodgers in the World Series; once again the Detroit Lions was the top professional football team beating the Cleveland Browns; Rocky Marciano continued to hold the heavyweight boxing crown; Dark Star won the Kentucky Derby, and Australia held on to tennis Davis Cup by again beating the U. S. Mantovani's mood for the year is represented in the track from his "Some Enchanted Evening" LP, "When The Lilies Bloom Again."

(Continued on page M-14)

FEBRUARY 11, 1967, BILLBOARD
ALICE BLUE GOWN  •  AN AFFAIR TO REMEMBER  •  APRIL LOVE  •  BE MY LOVE
•  BEN-HUR THEME  •  THEME FROM THE BIBLE  •  CARA MIA  •  A CERTAIN
SMILE  •  CHARMAINE  •  DIANE  •  DREAM, DREAM, DREAM  •  EBB TIDE
•  FOUR HORSEMEN OF THE APOCALYPSE  •  FRIENDLY PERSUASION  •  GREEN
LEAVES OF SUMMER  •  GAMES THAT LOVERS PLAY  •  GOODNIGHT SWEETHEART
•  HIGH NOON  •  HI-LILI, HI-LO  •  IT HAPPENED IN MONTEREY  •  JUNE
NIGHT  •  LAURA  •  LOVE IS A MANY-SPLENDORED THING  •  LOVE MAKES
THE WORLD GO ROUND  •  LOVELY LADY  •  MANHATTAN SERENADE
MOONLIGHT SERENADE  •  OVER THE RAINBOW  •  RAMONA  •  RETURN TO
PEYTON PLACE  •  SHADOW OF YOUR SMILE  •  SIBONEY  •  SOFTLY, AS I
LEAVE YOU  •  SOMEWHERE, MY LOVE  •  TAKE MY LOVE  •  TENEMENT
SYMPHONY  •  THREE COINS IN THE FOUNTAIN  •  THREE O’CLOCK IN THE
MORNING  •  WALTZ YOU SAVED FOR ME  •  WHEN I GROW TOO OLD TO DREAM
•  WHEN THE MOON COMES OVER THE MOUNTAIN  •  WHERE ARE YOU  •  WHIFFENPOOF
SONG  •  YOU STEPPED OUT OF A DREAM.

ROBBINS MUSIC CORPORATION
LEO FEIST, INC.
MILLER MUSIC CORPORATION
and subsidiaries

Our warmest wishes to one of the true giants
of the record industry.

J. H. MARTIN, INC.
2419 S. Michigan, Chicago, Illinois
Chairman of Decca, Sir Edward Lewis, just before presenting a gold baton to Mantovani at London’s Royal Festival Hall—Centre figure of group is George Elrick

British \textbf{DECCA} is proud to associate itself with Billboard’s salute to Mantovani who has been an exclusive \textbf{DECCA} recording artist for 25 golden years
Egypt seized the Suez Canal and Israel invaded Egypt and hopes for peace darkened but Mantovani brought out a bright ray with an LP titled "Candelight." His other album released that year was called "Music From The Film." In the world of show business, Frances Goodrich and Albert Hackett's "Diary of Anne Frank" won the Pulitzer Prize; "Around The World In 80 Days" won the Academy Award; Yul Brynner was "best actor" for "The King And I"; Ingrid Bergman, "best actress" for "Anastasia." In sports, the Yankees abandoned their heavyweight boxing crown; and Mantovani kept pace with the time by including "Suddenly" in his album.

David Niven was "best actor" for "Separate Tables"; Susan Hayward, "best actress" for "I Want to Live." In sports, the Yankees were back again beating the Braves in the World Series; the New York Giants emerged in professional football beating the Baltimore Colts. Floyd Patterson held onto his heavyweight boxing crown; Tim Tam won the Kentucky Derby; and it was the U. S. this time over Australia for tennis' Davis Cup. One of the year's most exciting events was the launching of the first U. S. satellite to go into orbit and from "Continental Encores" came "Beyond the Sea."

Fidel Castro assumed power in Cuba and Mantovani played "Que Sera, Sera" (Whatever Will Be, Will Be) in "Mantovani Film Encores—Vol. 2" album. Also released this year were "The Music of Irving Berlin and Rudolf Friml" and "The Music of Victor Herbert and Sigmund Romberg." In the world of show business, Archibald MacLeish's "I, B." won the Pulitzer Prize; "Ben Hur" won the Academy Award; Charlton Heston was "best actor" for the same film; Simone Signoret, "best actress" for "Room at the Top." In sports, the Braves took over by beating the White Sox in the World Series; the New York Giants and the Baltimore Colts again for professional football honors; Ingemar Johansson took the O'Neill title away from Floyd Patterson; Tony Lee won the Kentucky Derby; Australia came back to win tennis' Davis Cup from the U. S. The country laughed when Soviet Premier Krushchev was refused entrance to Disneyland, and Mantovani added to the fun with the track from his "Film Encores" album, "When You Wish Upon a Star," a song from Walt Disney's "Pinocchio."

Charles de Gaulle became Premier of France, and Mantovani played "You Keep Coming Back Like a Song" in his "Gems Forever" album which was released this year along with "Continental Encores" and "Mantovani Waltz Encores." In the world of show business, Karri Fringe's "Look Homeward Angel" won the Pulitzer Prize; "Gigi" won the Academy Award;

(Continued on page M-18)
On behalf of your millions of Canadian admirers — congratulations and best wishes for many more years of unequalled success.

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A. I. Massler

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FEBRUARY 11, 1967, BILLBOARD
John F. Kennedy was elected President of the U.S. and Mantovani’s salute was “Mr. Wonderful” from his “Great Theme Music” album which was released this year along with “The Best of You.” In his Foster’s, “Rings to Remember” and “Operetta Memories.” In the world of show business, the musical, “Fiorello,” with a score by Sheldon Harnick and Jerry Bock won the Pulitzer Prize. “The Apartment” won the Academy Award; Maximilian Schell was “best actor” for “Judgment at Nuremberg”; Sophia Loren, “best actress” for “Two Women.” In sports, the Yankees topped the Cincinnati Reds in the World Series; the N.Y. Giants beat the Green Bay Packers in the professional football playoff; Floyd Patterson continued to hold the heavyweight boxing title; Curly Back won the Kentucky Derby; Australia beat Italy again for tennis’ Davis Cup. In mid-year the U.S. sent Commander Alan B. Shepard Jr. 116.5 miles above the earth in a Mercury capsule and Mantovani saluted him in his “Italia Mia” LP with “Come Back to Sorrento.”

In 1961, Major Yuri Gagarin of the Soviet Union became the first human space traveler and Mantovani played “If Ever I Would Leave You” in his Foster’s, “Broadway” album and Return to Me” in the LP titled “Italia Mia,” which were released this year along with the inspirational album, “Songs of Praise.” In the world of show business, Ted Mosel’s “All the Way Home” won the Pulitzer Prize; “West Side Story” won the Academy Award; Maxmillian Schell was “best actor” for “Judgment at Nuremberg”; Sophia Loren, “best actress” for “Two Women.” In sports, the Yankees topped the Cincinnati Reds in the World Series; the N.Y. Giants beat the Green Bay Packers in the professional football playoff; Floyd Patterson continued to hold the heavyweight boxing title; Curly Back won the Kentucky Derby; Australia beat Italy again for tennis’ Davis Cup. In mid-year the U.S. sent Commander Alan B. Shepard Jr. 116.5 miles above the earth in a Mercury capsule and Mantovani saluted him in his “Italia Mia” LP with “Come Back to Sorrento.”

President Kennedy was assassinated in Dallas and the tragic mood was expressed in Mantovani’s album, “Classical Encores,” with “None But the Lonely Heart,” which is set to Goethe’s lyrics beginning: “None but the lonely heart can know my state.” The other albums released this year were “Latin Splendor,” “Mississippi,” “The World’s Great Love Songs” and “Christmas Greetings From Mantovani.” In the world of show business, the Pulitzer Prize committee found no play worthy of an award; “Tom F.” won the Academy Award; Sidney Poitier was “best actor” for “Lilies of the Field”; Patricia Neal, “best actress” for “Hud.” In sports, the Dodgers beat the Yankees in the World Series; the Giants won the professional football playoff from the Chicago Bears; Sonny Liston held onto the heavyweight boxing crown; Chasdaguy won the Kentucky Derby; U.S. took tennis’ Davis Cup from Australia. On the light side of the news was the robbery of more than $7 million from a mail train near Cheddington, England, and Mantovani appropriately played “Take the A Train” in his “Manhattan” album.

In 1962, Lt. Col. John H. Glenn Jr. became the first American in orbit when he circled the earth in the Mercury capsule on “The World Around Us” album, released this year along with “Moon River and Other Great Film Themes” and “Music From ’Stop the World I Want to Get Off’ and ’Oliver’.” In the world of show business, the Frank Loesser-Abe Burrows musical “How to Succeed in Business Without Really Trying” won the Pulitzer Prize; Lawrence of Arabia” won the Academy Award; Gregory Peck was “best actor” for “To Kill a Mockingbird”; Annie Bancroft, “best actress” for “The Miracle Worker.” In sports, the Yankees beat the Giants in the World Series; the New York Giants again beat the Green Bay Packers in the professional football playoff; Sonny Liston took the heavyweight boxing title from Floyd Patterson; Denyedly won the Kentucky Derby; Australia topped Mexico for tennis’ Davis Cup. On the lighter side of the news, the latest cash disaster in U.S. history to date occurred when a U.S. mail truck crashed near Plymsough, Mass., was held up for $1,531,177. So Mantovani played “Pick a Pocket or Two” from “Oliver” and “I Want to Be Rich,” from “Stop the World I Want to Get Off.”

Lyndon B. Johnson was elected President of the U.S. and the appropriate Mantovani theme for the man from Texas was “Streets of Laredo” in the “Folk Songs Around the World” album; other LP’s released this year were “Kismet” and “The Incomparable Mantovani.” In the world of show business, the Pulitzer Prize found no play worthy of a citation; “My Fair Lady” won the Academy Award; Rex Harrison was “best actor” for the same film; Julie Andrews, “best actress” for “Mary Poppins.” In sports, the Cardinals beat the Yankees in the World Series; the Cleveland Browns took the professionals’ football championship title by beating the Baltimore Colts; Cassius Clay kayoed Sonny Liston for the heavyweight boxing crown; Northern Dancer won the Kentucky Derby; Australia took control of the Davis Cup, held onto tennis’ Davis Cup beating the U.S. Also in the news was Nikita Khrushchev who was ousted as Soviet Premier, and an appropriate theme was “Catch a Falling Star” from the album “The Incomparable Mantovani.”

In 1963, President Kennedy was assassinated in Dallas and the tragic mood was expressed in Mantovani’s album, “Classical Encores,” with “None But the Lonely Heart,” which is set to Goethe’s lyrics beginning: “None but the lonely heart can know my state.” The other albums released this year were “Latin Splendor,” “Mississippi,” “The World’s Great Love Songs” and “Christmas Greetings From Mantovani.” In the world of show business, the Pulitzer Prize committee found no play worthy of an award; “Tom F.” won the Academy Award; Sidney Poitier was “best actor” for “Lilies of the Field”; Patricia Neal, “best actress” for “Hud.” In sports, the Dodgers beat the Yankees in the World Series; the Giants won the professional football playoff from the Chicago Bears; Sonny Liston held onto the heavyweight boxing crown; Chasdaguy won the Kentucky Derby; U.S. took tennis’ Davis Cup from Australia. On the light side of the news was the robbery of more than $7 million from a mail train near Cheddington, England, and Mantovani appropriately played “Take the A Train” in his “Manhattan” album.

(Continued on page M-29)
In Appreciation
to a
GREAT ARTIST

Continued success to Mantovani, one of the true super-artists of our time.

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Sincere best wishes to a great artist, a wonderful human being and a friend.

Gene Friedman
Thank you Mantovani for twenty wonderful years together and for your unprecedented 44 consecutive chart LP's. And thank you for your newest, "Golden Hits," destined to be your biggest seller ever.
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AROUND THE WORLD
SOME ENCHANTED EVENING
GAMES THAT LOVERS PLAY
SUMMERTIME IN VENICE
MOON RIVER
SWEDISH RHAPSODY
LA VIE EN ROSE
Here's to your next 20, Monty
Academy Award: Lee Marvin was "best actor" for "Cat Ballou"; Julie Christie, "best actress" for "Darling." In sports, the Dodgers took the World Series from the Twins; the professional football championship title went to the Cleveland Browns over the Green Bay Packers; Cassius Clay held onto the heavyweight boxing title. Lucky Debonair won the Kentucky Derby; Australia beat Spain for tennis' Davis Cup. On the unusual side of the news was the power failure that blacked out most of Northeastern U. S., so Mantovani played "Adios" in his "Mantovani Ole" album.

MANTOVANI, WE HAVE BEEN PRIVILEGED...

Two dogs, Breeze and Blackie, were sent into orbit around the earth by the Soviet Union, and Mantovani was on top of the news with "Freen Russian With Love" in his "Mr. Music... Mantovani" album released this year along with "Mantovani Magic." In the world of show business, the Pulitzer Prize and Academy Award citations are being held under wraps until announcement in early 1967. In sports, the Orioles took the World Series from the Dodgers; Cassius Clay continued to whip all contenders for the heavyweight boxing title; Kauai King won the Kentucky Derby. Also during the year, France pulled her forces out of NATO and Mantovani gave the news a musical setting with "Softly As I Leave You" in his "Mr. Music" album. And in the world sports, Mantovani plays on. He's not only "Mr. Music," he's "Mr. Historian."

The Faithful Five
(Continued from page M-8)

the virtuosity Mantovani requires in a musician. Rhythm, during the course of a concert, is often called upon to play virtually every standard percussion instrument and some not so standard. Included are the tympani, snare drum, symbols, xylophone, chimes, tambourine and blocks.

Another of the five is accordionist Emil Charlier with more than a dozen years with the orchestra. Mantovani, realizing the difficulty of finding an accordionist who fits in with his orchestra as well as being a soloist, feels he has the right musician in Charlier. Rounding out the regulars is trumpeter Robert Montgomery.

The 48-man orchestra consists of three violin sections of eight members each (A, B and C), six violas, four cellos, two bases (sometimes three), two trumpets, two trombones, a French horn, one accordion, one percussion, one electric guitar, and one each of the woodwinds, flute, oboe, clarinet and bassoon.

The electric guitar is the only instrument change Mantovani has made in his personnel recently, finding the "new" sound fit well with his orchestral effect. The electric guitarist also is called upon to play regular guitar. Another instrumentalist who doubles up is the flutist, who, in some numbers, plays piccolo.

Mantovani regards all his musicians as soloists and often has different musicians play solo passages, especially basses, winds and electric guitar. There provide contrast for the famous strings, McCullum also has solos, such as "Softly, When I Leave You."

The Incomparable Annunzio

Annunzio Paolo Mantovani long ago decided to use only his first name professionally, possibly because of the limited space on marquees. But this name frequently is misspelled with the letter "o" replacing one or both "a's." One source of these inaccuracies probably is the conductor's nickname, "Monty." Noel Coward, however, seemed to have an answer for this problem. Anyway, he refers to Mantovani as "Maull."

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Bill Randle 'Discovered' Mantovani

By BILL RANDEL

One of the nicest things that has ever happened to me (in a long and sometimes hectic career in the radio business) was to pick up The New York Times one morning and find myself credited with the "discovery" of Mantovani. John Wilson, the sometime entertainment writer for the Times, had interviewed Mantovani and, in the course of a long and informative piece, quoted Monty as to the reasons for his success. As I read the section where Mantovani credited me with finding his "Charmaine" in an album and forcing its release as a single on the American market, I got a tremendous inner glow, a feeling of great satisfaction, and, I must admit, a kind of vicarious bang out of being associated (finally, and in print) with the $50,000,000 English "good music" success symbol.

Actually, of course, my association with Monty dated to 1951 and, as a result of the success of "Charmaine" and a number of other enterprises (concerts, etc.), we had become good friends. Yet, throughout the years, nothing had ever been written about the beginnings of the Mantovani story in America that included my role as an "inventor" and "discoverer." In retrospect, it never really bothered me a great deal. I had a long list of such successes (a good "track record" as they say in the trade) and I could look back on years of ego inflating copy from trade and mass media that gave me full credit for stars like Johnnie Ray, the Crewcuts, the Four Aces, Bill Haley and the Comets and Pat Boone, and songs like "Sokosan," "Sh Boom," "Shifting, Whispering Sands," "Battle Hymn of the Republic," and more.

I had had an exciting and full career as a disk jockey in Cleveland from 1949-1960, had semi-retired and was working in New York at WOR and WABC at Columbia when the Mantovani article appeared. Oddly enough I had just become associated with Columbia Records and had picked up a master for them that was leaping up the charts ("Washington Square" by the Village Stompers), so I was becoming more active in the music business at the time the article appeared.

I remember walking into Dave Kapralik's office and having him ask me why I had never been mentioned in conjunction with Mantovani before. Someone on the top CBS executive level had seen the article and it had come down to Dave as a result. (Interestingly enough, and as a sad commentary on such practices, Kapralik never ever got credit for the "Washington Square" purchase; although he was directly responsible for it. I brought the master to him, he dug it immediately, bought it, assigned it to Epic, and it helped get Leo Levy a vice-presidency in the Columbia hierarchy. No references to Dave's role in that matter have ever been in print before to my knowledge.)

At any rate, I went over in my own mind the Mantovani matter and spent a lot of time during the next few weeks making notes and trying to recall exactly what had happened. How much was I really responsible for Monty's success? What really had happened? I think I finally collected as objective a set of facts as possible and the following, give or take a certain amount of unconscious slanting, is as near as I can come to the real story. First of all, the original audition of "Charmaine" was by my mother who lives in Chicago. Both my mother and father worked for me (at slave wages and hours, I might add) monitoring radio stations from New York to Chicago. It was in this way I was able to know, within a day or so, what was being played by every major station and disk jockey in a large part of the country. This monitoring had been absolutely responsible for the success I was having in Cleveland on WERE. I was able, by making my own quick study of the play sheets, to know what was really happening all over. No hype. No phony "Ed McKenzie's playing it three times a day." I really knew what was going on the air. I had, for all practical purposes, the maximum data to predict what was going to happen with records.

In addition to the play lists (and this was long before the station "sheets") my mother sent me additional notes and comments. Songs she liked. Things she thought might make it. And she had a pretty good ear. Let's face it. Anybody listening to a half-dozen radio stations every hour or so, attentively and with a broad frame of reference is going to be basically skillful at it.

One of the program sheets my mother sent me included a notation of "Charmaine" by Mantovani. She had heard it on a Canadian station (probably CKLW, although we couldn't verify it later) and the song was very much. She had actually first heard the song in 1926 in a movie theater where it was a featured background to the movie "What Price Glory." A week or so later, she wrote me again, really pushing the song. She thought the song could be a big hit again because of the unusual string sound. I have the original play sheet and note where she described the sound as "cascading" and "singing," both terms I used heavily on the air to describe the Mantovani sound.

Within a day or so later I had been "hyped" by my mother, Nate Kulkarn brought in a copy of the Mantovani LP; a 10-inch wall album, as part of a batch of new records.

Nate was the manager of a record distributor that handled London at the time. More importantly, he was closely related to Leo Mintz, the owner-operator of the Record Rendevous stores, a huge retailer and very important person in the retail record industry on a national level. When Leo "went on" a record, retailers all over heard about it. He, too, had a great "track record!"

I grabbed the LP from Nate; listened to it for the first time, and we both liked it very much. The sound was so different that you had to listen, especially the first 16 bars. I opened the show with it that afternoon (at 2 p.m.) and used the opening bars as a "teaser" about six hours for the rest of the day, playing the record once an hour. At that particular time I had a five-hour-a-day-show (2-7) with an average audience share of 51 per cent, an unheard of power in radio on a local level. (Come to think of, on a national level as well. The only person ever to come near those figures in daytime radio was Arthur Godfrey with about 27 per cent shares in major cities.) With this kind of audience, a record played the way I plugged "Charmaine" was heard by almost everyone in the city within a week. And they loved it. All the stories about the switchboards lighting up, and the stores being flooded with calls, the letters and letters requesting the song... all true in this case. I think the pressure was intensified because the record was not available as a singles and singles dominated at the time. LP's, while popular, were not by any means universal. Most people couldn't play LP's. They wanted a single.

Leo Mintz, within a day or two after we started playing the record, made one of his "decisions." He asked London, through Nate Kulkarn, to release "Charmaine" as a single and ordered 10,000 records, an order that jumped for the next few weeks. As a result of Leo's interest, his friends in Pitts.

(Continued on page M-32)

Sir Edward Lewis, chairman of the board of British Decca, London Records' parent company, presents Mantovani with a gold plate in recognition of 25 years of recording.

Monty began surfing in the English Channel before anyone ever heard of the Beach Boys.

Mantovani's String Quintette was one of the pioneers of British broadcasting. The group was aired from London's Times Hotel, where the violinst seated in front of the piano (above) is George Mallas, who later became Mantovani's orchestra leader in his own right.
To our friend Monty—

It has been our pleasure being associated with you these twenty years.

Sincerely,

Lee and George Hartstone

MANTOVANI

• Mr. Stereo
• Mr. Music

Congratulations

STANLEY DISTRIBUTORS
1000 FIRST AVENUE S.
SEATTLE, WASHINGTON
he's broadcast. To listen to recordings of Mantovani was to hear what was meant by the term 'orchestral'. Yet it's worth pointing out that Mantovani's recordings were made in his own recording studio, and that his records were issued by the different record companies that issued them. Mantovani was not involved in the recording process at all, and his advice was only that he was fond of the artists who recorded his music. Mantovani was a great success in America, and his recordings were very popular. Mantovani was a great success in America, and his recordings were very popular.

The development of Mantovani-type music, at a time when rock 'n' roll and country music was beginning to fragmen the music industry, meant a broad base for "good music" radio stations, the developing FM operations, and a separate type of album LP business that was to withstand the rock 'n' roll era and flourish at a time when standard pop singers and acts were being wound out by the score.

This strong trend had actually started before Mantovani of course. Andre Kostelanetz and Percy Faith had been very popular and were much played on radio not primarily as pop music artists in concert with the currently popular groups, but by the start of the Swing era, from the late 1940s onwards, brothers, the names of the musicians, and their technical talents, became a feature on radio. Mantovani's records were often played on FM stations, and his music was frequently requested by listeners.

As I look back I am well aware that without Nate Kellin, Leo Minn, Wally Bernie, Pollack, Al Diamond and others, there would have been very little of the success that Mantovani achieved in being the center of that tremendous new action. Although Mantovani and his orchestra had been more successful and, therefore, more widely heard, it was the success of Mantovani's music that was responsible for the popularity of Mantovani's music. Mantovani's music was the music of the future, and his success was a reflection of that. Mantovani's music was the music of the future, and his success was a reflection of that.

Mantovani, of course, has been, and will continue to be recorded on radio stations around the world as long as there is radio. But some radio stations, and some radio stations, found the records of Mantovani highly valuable and ordered new ones. Mantovani's music was the music of the future, and his success was a reflection of that. Mantovani's music was the music of the future, and his success was a reflection of that.

I love (Paul Weston), "Jet," and Under Paris Skies. Yet it was Mantovani whose sensational sales and acceptance of his work could be measured by sales figures. Mantovani was the first to broadcast on radio stations, in the early days of radio, and his music was played on radio stations all over the world. Mantovani was the first to broadcast on radio stations, in the early days of radio, and his music was played on radio stations all over the world. Mantovani was the first to broadcast on radio stations, in the early days of radio, and his music was played on radio stations all over the world. Mantovani was the first to broadcast on radio stations, in the early days of radio, and his music was played on radio stations all over the world.
Best wishes for continued success from

Maestro Mantovani
A toast to you on your 20th

- Burlington Music Co., Ltd.
- Palace Music Co., Ltd.
- The Burlington-Palace International Music Group
- Burlington Music Corp. of the U.S.A.
- Burlington Music of Canada, Ltd.
The Squire of Bournemouth - Monty at Home

By DICK TATHAM

The man with the sweet sound of success was born Annunzio Paolo Mantovani 58 years ago in Venice, Italy. He is of medium height. His dress is always immaculate. His hair is wavy and iron-grey. His eyes are very dark brown. His fingers are long and slender. His manner is normally modest, genial and restrained. But get him on a topic he feels deeply about and the Latin in him comes whistling to the surface as if he has suddenly been plugged into an electric point.

Monty (as his friends call him) lives with his pretty wife Winifred in a tiny, ranch-styled house in a calm, upper-crust suburb of Bournemouth—select, soothing resort on Britain's south coast. He is 104 miles from the pace and pressure of London's show businesses. He likes it that way. If he has to go to the capital, he gets the Silver Cloud Rolls out of the garage and wafts himself to his London embassy—an elegant apartment overlooking Regent's Park.

I went recently to his Bournemouth home to have lunch and to interview him. As we sat over pre-lunch sherry, he was at first serious, saying how important he was by Billboard's decision to give him special coverage. Then he pondered a bit and he started to chuckle.

"A few days ago," he explained, "I finished writing a piece for pizzicato strings. I hope to play it on my next American tour. I've only just thought of the title: 'Pizza Pie!'"

"You have the tune," I said. "You have the title. Now you have to dream up the musical embroidery people expect from you.'"

He reacted instantly and earnestly to this. He said, "Musical embroidery is important. But you must know its limits. I often have to fight the temptation to give a melody—a spine—to too much embroidery. The hardest thing to achieve in music is beauty simplicity yet so often that is supremely what you need to achieve your effects.

"Simplicity is the natural foil to embroidery. They set each other off. Give a bit of music too much embroidery and it ends up like an over-dressed woman." Then he added with zeal, "And so I stand myself in a simplicity that is one of the Seven Joys of Life: by going to my piano and playing unaccompanied Bach.'"

"Turning to your 'tumbling strings' sound," I said, "is there any secret to it? In other words, has there been anything to stop other orchestras copying it?"

"They have copied it. At least, some have tried from time to time and on occasions got close to it."

"So how much of your sound is due to your own personal impact? What would happen, for example, if you couldn't get your sound—but your orchestra just sat down and played what was written?"

"They would probably give a competent performance. But a conductor's role must always be decisive—technically and emotionally. If you like, a conductor exerts his will on an orchestra."

I learned that Mantovani's Second Symphony to have no great merit or excitement. Then I went to hear it done by Toscanini and the London Philharmonic. Toscanini was then 84. He walked slowly to the podium—a little, old man. He got onto the podium with difficulty. The moment he was on the podium and facing the musicians, he became young. I heard the Brahms Second that day as I had never heard it before. He electrified the whole thing.

"But it is well known that Mantovani's father was a skilled musician: lead violin at La Scala, Milan, and professor at the Italian conservatories in Milan and Venice. I asked Mantovani for more of his family background—and why it was his father emigrated to Britain.

"My father's father was a land and property magnate! I believe he owned practically a whole village. It was by the River Po. I don't know if it is still there but I think it was called Contarina. My mother's father was a railway station master."

"I was brought to Britain by my parents when I was four. My father came for a Covent Garden season. That would have been in 1912. Then he was offered an orchestra leader's job at a big London hotel—the Cecil, I think. He kept working steadily. Then in 1921, I was told by my uncle that he might find himself forgotten if he went back to Italy. So we stayed on: father, mother, my two sisters and I."

"And I played in the orchestra."

At this, Mantovani laughed delightedly. He gestured with Latin élan as he explained, "I hope I speak it reasonably well. But the funny thing is that my Italian didn't start to improve until long after I had left home. Father, you see, spoke Italian with a heavy Venetian accent. He spoke English with it, too—even after he had been living here half a lifetime. It was only when we moved to London did I find out that my Italian accent started righting itself."

"He speaks warmly of his musical debt to his father: "He wanted me to become an engineer—purely because he thought a musician's lot so precarious. When I realized I was in love with music he was 14—to teach me violin. He was my main teacher. But he sent me to others, each master will give you something," he would say."

"It seems," I suggested, "you have never been up against it. Your father was successful. You became an orchestra leader. You, in turn, have been a success."

"Not as simple as that," said Mantovani. "I think my father's father had a just a fair amount—but it was divided among seven children. My own father—also—had no head for business. He also suffered badly with asthma."

"As for me, I agree things went well up to 1934—the year Win and I got married. I seemed to be building something for a fashionable dining and dancing spot in the West End. Came the summer break—Win and I walked off to Venice for a long, carefree honeymoon. When we got back we found the Monseigneur had been sold. I was out of a job and I had spent all my money! Many anxious weeks went by before I was back in business."

During lunch, Mantovani and his wife spoke of their feminine friends. "She's an old watch. But we can never fail to be fascinated by its arts and buildings and its going to Toscanello—half-hour across the bay by motorboat. Toscello is even older than Venice. It has a church built in 900 A.D. Decide to add a number of its written orchestration."

"They didn't see it as a world hit. But I was vastly excited by it. So was the orchestra. So was Decca. But when the public jumped on the top of it. I was so disappointed. I remember taking it to my disk jockey friend, Jack Jackson. He said, 'Sorry, I don't play classical.' I have pushed it about that several times since."

"Monty," I said, "you have sold millions of disks. Can you recall the first you ever made?"

It was Schubert's 'Secondo.' In the mid-thirties. On the old Imperial label. I have a copy about somewhere. I doubt if it would still play. That is just as well. I remember I made it at the same studio with which I do my disks for Decca. When I heard the result of it was appalled by my fiddle playing. Hopelessly out of tune. The sound was there. I had refused to let Imperial use my name on the label. I was so full of myself. I thought they weren't worthy of it!"

"How you have changed?"

"My whole outlook," he said emphatically, "is geared to the proposition that you can't stand still. What has helped me stay alive in the disk world is that I listen religiously to the latest trends. I adapt to those. I never stick to the same old thing. Why, you can't stick to things. Whether you like them or not is beside the point. You have to decide whether you can usefully bring just ideas into things."

His emphasis grew as he added, "It is all very well for critics to dismiss me as anything from a gay, sugary, but far more effort and thought and knowledge into it than any critic could dream."

"I have my own repertoire. First I have to sit down and just think about it. Usually, a lot of thought is needed. I have to decide in advance what my orchestra will do. And then the orchestration is its length—its key and so on. Then—without writing anything—prepare a sort of tapestry. And I will come in with oboe or strings or something else—where I shall change color—which soloists will be featured. To work to where it is—then write the complete written orchestration."

"I didn't realize," I said, "you do your own orchestration?"

He replied quickly, "Since Ron Bing left in 1951, I have done as many as time allows. Probably 60 to 70 per cent of them. After the orchestrating come, of course, the most exciting rehearsals."

A last word about critics who call my music sugary—If I choose a melody that is sentimental—sugary, if you like—then if you make it acid you kill its innocence. But whatever the mood of one of our numbers, I assure you my musicians never play with a sugary technique—using affected vibratos and so on.
They are fine, skilled performers. My solosists are of highest quality.

"How widely do you listen, for example, to pop disks?"

"It depends. If they are ones which mainly depend on hanging out a loud beat, I probably don't bother. But if a pop disk has musical ideas, I listen with interest."

"You mean someone like the Beach Boys?"

"Exactly."

"And what of jazz? It's far from your field. But may I ask what you think of it?"

"I am certainly not anti-jazz. I respect all music that has a story. But I think jazz limits an artist's ability to express himself because of its inherent limits — the need to adhere to a basic rhythm and so on. I realize Ellington has made fine efforts to progress beyond those limits and has to an extent succeeded. I admire Basie for his vitality and for the skill and precision of his performance. But to me the most exciting thing in jazz was the early Kansas. He really exploded onto the scene. There has been nothing like it since."

Despite his world triumphs, Mantovani chooses as the peak moment of his life the time in 1926 when — as a "serious" violinist — he played the Saint-Saëns "B Minor Concerto" to a packed audience at Queen's Hall, London.

I asked what he would have liked to be had he not been in music. He said, "I have no idea. Music has always been so much of my life, I have never imagined myself coping with anything else. But I think, if I had taken up something else, I would have succeeded. I have always believed in putting up a full, honest effort into whatever you undertake. In being able to earn a living doing what I love, I have been very lucky."

Mantovani's hobbies? He goes to the local movies. He and his wife occasionally nip quickly to London for a theatre show — and nip quickly back. He is a keen photographer (Hasselblad, Rolleicord). He reads a lot. "I choose books from any sphere — who knows! Included I let a good book linger on my mind like brandy on my tongue. If it is specially exciting, I ration myself to small amounts each day — dragging out the pleasure as long as possible."

He insists he is not a "showbiz" type. "We rarely go to show business parties," he says, "We hold them even more rarely. We don't go out and think that we're there to be seen. Most of our friends are local people and have nothing to do with the business."

Mantovani lost his father in 1943. His mother is still alive. She is 86. She goes each year to the concert he gives at London's Festival Hall.

Years ago, one of his sisters used to sing with him — so Sophia Roberts. She gave up when she married.

A few months ago — watching a TV flash-back program — Mantovani was suddenly confronted by himself in his Tipica Orchestra days — with his sister at the microphone.

Mantovani has a son — Kenneth (31) — who is an electronics engineer. His daughter Paula is in her mid-

 twenties. She is a ground hostess at London Airport. The Mantovani home is called "Greenleaves." Why not "Charmeine"? He points out that "Greenleaves" is more apt to the house and its setting — and he says that any case "Greenleaves" sold more than "Charmeine."

Since their son is now married and lives in Kent — and since their daughter lives in London — the Mantovani-s have but one dependent. He is a black poodle called Bijou. They have had him ten years. At the wave of a sugar cube, Bijou will stand on his hind legs and waltz or cha-cha-cha. For a time, there was also an Alaskan named Ross. His trick was to try to tear people's feet off at the ankle. He was passed to the police. "He is doing fine," says Mantovani. "He made his fifteenth annual last week."

Mantovani was saying how ideal for his work is the atmosphere of "Greenleaves" when his wife came in with more coffee. She said, "It's so peaceful here, we get squirrels at the kitchen window. One morning I even tried leaving the window open. I left the kitchen for about thirty seconds. When I got back there was a hole in one of the curtains about two feet across."

Kreisler Was Early Idol

The famed sound of the Mantovani strings is a direct outgrowth of his earlier days as a violinist. He realized he couldn't compete with the top American bands of the 30's and 40's, which featured brasses, saxes and clarinets. Through the help of arranger Ronald Bing, Mantovani hit upon the use of strings.

The conductor explains, "Strings are only good if used with care. There are many violinists who play with a fullness that hurts them. They're very expensive."

His first orchestra using the now-familiar sound contained 45 musicians, 38 of whom were string players. His present 46-man ensemble uses 36 or 37 strings.

Going for "depth rather than volume," the orchestra uses only five brasses and four woodwinds. The use of full complement of strings, violins, violas, cellos, and basses allows overtures to ring through, an important element of the sound. Important contributions to the sound are made by an accordion, percussion and an electric guitar. "The last is the most recent addition to the ensemble."

Benedetto Bismarck Mantovani, the father of Ammuno Paolo Mantovani, who only uses his last name professionally, was a violin teacher. "I never stopped being classical," the conductor explains. He frequently thinks first of a piece as a violin selection then sees if it can be orchestrated for his group.

An early idol was Fritz Kreisler because the great violinist in his encore, showed what could be done with the simplest melodies. And melodies are most important to Mantovani. "We played 'The Blue Danube,' 'The Streets of Laredo' or the Beatles 'Yesterday,' it's the melody that plays the major part in what we do," he says. "A car can be orchestrated for proper effect."

The classical composers draws upon most are Von Suppe, whose "Light Cavalry Overture" was included in last fall's American tour, and Strauss, because he feels their melodies most suitable. He uses the "feel of the original" as a guide to deciding whether material comes off when arranged for his orchestra. His last tour used one piece, "Carmen Fantasy," which stemmed from his violinist days. It was not uncommon to play operatic melodies on the violin. In fact, great composers of earlier days, such as Liszt, transcribed operatic melodies for solo instruments. What Mantovani did with "Carmen Fantasy" was to take operatic melodies formerly transcribed for violin and arrange them for full orchestra.

Following Kreisler, Mantovani often uses light music that many people ignore. "He (Kreisler) opened my eyes to what can be done" with such melodies as "Girl With The Plaxen Hair" and "Songs My Mother Taught Me." They sounded like jewels. An example of the Mantovani magic with a familiar melody is his memorable treatment of "Greensleaves."

Fidelity to the melody is a keynote of the Mantovani style. "Three O'Clock in the Morning," is meant to be slow, so Mantovani plays it slow. "The Spanish Flea" is spirited and so's the orchestra. He carefully selects his material, actually turning down about half of the repertoire suggestions he receives from London. But, before doing so, he determines the suitability of the work. "They have just turned down "The Spanish Flea," but the idea amused him, he saw how it could be orchestrated and recorded it. The popular song was a hit in the last American tour."

While he now utilizes the electric guitar, echo chambers are avoided. Mantovani thinks such devices can be "dangerous," but realizes they might be used at the right moment in "a particular piece. Definitely out is the use of special effects for stereo. If the effect that can be accepted by stereo is in the music to begin with, such a run from highest to lowest strings, the violinist creating some effect in recording, but only if the effect was there to begin with."

The conductor arranges about 65 per cent of his material, but also utilizes the services of Cecil Milner. Occasionally, when the conductor feels the need of some new material, he'll compose something like the "Toy Shop Ballet" or ask Milner, who's been with him since 1954, to write something. Milner's "Gala Night" was part of the last tour.

THE MANTOVANIS AT HOME. (Top left) The newly married Mantovani stand on the steps of their first home. (Top right) On the porch of their Bournemouth home, the Mantovani toast each other with a soft drink. (Bottom left) A neighbor peers the champagne.

FEBRUARY 11, 1967, BILLBOARD
The Engineer's Viewpoint

By DICK TATHAM

Arthur Lilley is sound engineer on Mantovani recording sessions. He has done the job since the maestro's early days with Decca. He worked on the 167 seconds of world-spanning sound that was "Charmaine." Mr. Lilley is a friendly, undemonstrative man who has been in sound for 30 of his 50 years.

Mantovani disks are recorded in a 100 feet by 50 studio in Decca's sound headquarters in West Hampstead, London. Lilley sits at a control board with enough knobs and switches to launch a moon rocket. Glass screens him from the rest of the studio.

Lilley arrives three hours before the off. He says, "There may have been a rock session the night before. If so, I have to reig everything. Rock needs felt carpets to get a tight sound. Mantovani needs the opposite: a reverberating sound which gives a degree of echo and helps the strings. So up come the carpets."

"I then set up the studio almost as I would for a symphony orchestra. Mantovani uses 24 violins, six violas, six celli, three basses, four brass, four woodwinds, one percussionist, one accordion and one guitar. I have to site these musicians in what I think will be the most effective positions in the studio."

"I usually put nine miles on the studio and seven on the other instruments."

"After setting up, I check my controls so as to be ready for when Mantovani comes in—which is generally an hour early."

Lilley "balances" his sound while Mantovani is rehearsing the orchestra. He can, for example, vary the prominence of different instruments or sections—or modify tone colors—or change the degree of echo on any instrument. About 200 knobs are there to be twiddled.

D'Amato and Monty: The Latin Link

By DICK TATHAM

There is a Latin link between Mantovani and his disk producer, Tony D'Amato. D'Amato is American born—but his parents came from Salerno, Italy.

D'Amato, 35, has been an American in London for six years. He became Mantovani's producer some four years ago—when Frank Lee gave up the post through ill-health. "I was greatly pleased when the change came," says D'Amato. "I had been a Mantovani fan for years. I think he is comparable with Sinatra in the vast number of quality records he has sold and in the lasting popularity he enjoys."

The drill for a new London album by Mantovani is that . . . The decision that it is time to prepare for one is made at the London Records office on West 25th Street. D'Amato will then fly to New York. The London sales arm will then suggest a theme for the album—say new film melodies, Broadway hits, songs about moonlight and so on. They will have a list of maybe 20 to 30 titles proper to the theme.

"Then," says D'Amato, "I may pick up the phone and call Mantovani in Bournemouth to check that the theme is OK with him. Or I may wait till I get back to Britain. If the theme is OK, I generally do an advance whirr of the theme."

"We and I will then meet at Bournemouth or West Hampstead. He will probably add a few titles to the list. We will then pull over the whole list—with Mantovani running over most of the melodies at the piano—before deciding what is to be recorded. We have to weigh up both the intrinsic quality of a number and its current popularity."

"I have a great respect for his 'feel' for what music is popular, or likely to become so. He loves his Frank Loesser, his Kern and Gershwin. But he will always listen carefully to new material."

"What?" I asked. "Is the secret of his success?"

"D'Amato," said Lilley, "is wonderfully flexible and young in his approach. Then I would say that he is the complete music director in every sense. He knows what he wants and will go to endless trouble and thought to achieve it. That we are able to record so many Mantovani tracks in one or two takes is due to the fact that he will take up to 40 minutes and maybe more telling the orchestra the interpretation he wants. This briefing is a vital part of things—since more than any other music director I have known, he understands the material he is to record."

"But he is refreshingly open-minded. You might think Mantovani and the Beatles are poles apart. But when the Lennon-McCartney 'Yesterday' was played to him, he listened carefully—saw that it was beautiful and agreed to include it on an album."

Some artists come to a recording session in casual gear. Not Mantovani. He is, according to D'Amato, always faultlessly dressed—and umboes only to the extent of taking his jacket off. At sessions, he drinks coffee, milk or water. He doesn't smoke. He never smokes.

"The intriguing contrast about Mantovani," says (Continued on page M-39)
CONGRATULATIONS

TO MANTOVANI

ON HIS 25th ANNIVERSARY

Fabrica de Discos Columbia S.A.
Calle Libertad 24
Madrid 4, Spain

Congratulations,

Mantovani

Monty, we love you...

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G. P. C.

FEBRUARY 11, 1967, BILLBOARD
You can tell a man by the Records he's made!

Here are some of ours:

MALAGUENA
MORE
ANDALUCIA
I WONDER WHO'S KISSING HER NOW
AMAPOLA
FRASQUITA SERENADE
TANGO DELLE ROSE
JUST FOR A WHILE

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London W.1, ENGLAND | New York, 17

D'Amato, "is that normally he is a gentile, discerning man. He doesn't act the big maestro. Over dinner or lunch he is relaxing company—full of first-rate anecdotes. But the moment he is on that podium, he changes character completely. He becomes a dynamic, incisive, larger-than-life man. He will let loose his deep feelings on the orchestra till he gets what he wants. He has a love-hate relationship with the musicians.

"It is right to talk of Mantovani's cascading strings as a big element in his success. But that is far from the whole of it. Though he uses this cascading technique most of the time, he doesn't do so all the time. What I think is more vital than the orchestral mechanics is the emotional drive and inspiration he brings to his music. Through this, people know a number has the Mantovani stamp—even though the cascading strings effect may not have been used on it. In short: I think Mantovani's genius is his ability to make an orchestra sing."

Sir Edward Appraises Monty

By DICK TAYLAM

In his London office—with its panoramic view of the River Thames—Decca chief Sir Edward Lewis said last week: "Mantovani has what you might almost call a mystique. There are millions of people of the more mature type who enjoy music which is of the finest quality and taste—and which is also easy and relaxing to the listener. Mantovani has a superlative gift for making contact with them.

"He shows this not only on his records but in his concert performances. I have been in his audience. He delights listeners with his music. But I feel he does even more; he comes across as a personal friend to the people in the hall."

Sir Edward recalls Mantovani came to Decca in 1949—"about the time Flamang and Allen arrived and had a big hit with 'Franklin D. Roosevelt Jones.' It was, in fact, in January of that year—as was learned when Decca director W. W. Townesley came in to show Sir Edward and myself a contemporary catalogue.

"There listed was Mantovani's first for Decca: 'Dreaming' (SFT) backed with 'Moonlight Avenue' (FT). (The abbreviations mean 'show foottro' and 'foottro'.)

"Sir Edward pointed out that in 1947 (before 'Charlie'), Mantovani had a minor hit in the States with 'La Mer,'" he believed, "it sold about 100,000."

"It was in 1947 (many years before the Beatle!) that the then E. R. Lewis started a strong drive to promote British artists in America. It was in 1950 that he pressed resolutely ahead with albums—at a time when the British disc industry as a whole was hesitant about them. In the early years of both projects, Mantovani was to become a powerful force.

"I remember," says Sir Edward, "how 'Charmaine' first issued as a single without causing much attention—how an American disk jockey named Randell played it after it had been on an LP released in the States—how he kept playing it till it broke on a national scale.

"It must have been an exciting time," I suggested. "The disk business," he said, "is always exciting." I asked the Decca chief to give his view of Mantovani as a person. He said, "For a start, he works terribly hard—whether making records or doing those long, exacting tours of America. These may last for ten weeks—and he has no sooner done a concert in one town than he is off by coach or even air to the next."

"My experience of Mantovani is that he is always on the ball—he is never ruffled. Musicians respect him for his knowledge, his flair and professional approach. People in general respect him for his sincerity, his personal integrity and the fact that he is quite unspoiled by his tremendous success."

"I can also vouch for his wonderful sense of humor."

"Let us not forget, by the way, that Mantovani is a gifted composer. Among his writing successes was 'Cara Mia'—a million seller for David Whitfield in the fifties." Sir Edward has been 35 years in the record business. One of his top moments in that time must have been his presentation to Mantovani of a Gold Baton to mark the maestro's quarter-century with Decca.

First Press Notice

Mantovani received first critical notice in the London Daily Mirror of Aug. 5, 1932, while he was a member of the City String Players. Here's how it went:

"One would have preferred to have judged M. Mantovani, a young violinist of considerable achievement and greater promise, in some work other than Saint-Saens B. Minor Concerto, the playing sickening of which is not for all. However, M. Mantovani chose it for reasons chiefly sentimental—his father played in Saint-Saens himself—and charmed his hearers with his easy, graceful technique."

FEBRUARY 11, 1957, BILLBOARD
Warmest wishes for continued success

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Record Distributors Co.
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Sincerest Best Wishes

The best of luck to a great artist

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RAYMOND ROSEN & CO. INC.

MANTOVANI

RADIO DISTRIBUTING CO.
15470 Shafer Highway
Detroit, Michigan
Sincere
Best
Wishes
to
Maestro
Mantovani

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SALES PROMOTION SPECIALISTS
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FEBRUARY 11, 1967, BILLBOARD
FOR RECORD COMPANIES AND MUSIC PUBLISHERS THROUGHOUT THE WORLD

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

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

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

READY FOR AIR SHIPMENT IN JANUARY TO RSI ITALIANO SUBSCRIBERS IN ALL PARTS OF THE WORLD

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To Mantovani on his twentieth anniversary... “From one man, so much musical enjoyment has been given to so many.”
New Album Releases

FEBRUARY 11, 1967, BILLBOARD

Little Richard’s latest single: ‘Hurry Sundown’
(From the Otto Preminger Picture “Hurry Sundown”) 8-2721
his first Okeh album

THE EXPLOSIVE LITTLE RICHARD

POW!...

POW!...

The disadvantages of you...

The disadvantages of you...

(Continued on page 58)
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<th>No.</th>
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*Compiled from national retail sales by the Music Popularity Dept. of Record Market Research, Billboard.
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THE DAILY FLASH

AND "THE FRENCH GIRL"

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A YORK-PALA PRODUCTION

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POPSpotlight
THE RETURN OF THE SEVEN
Al Caiola. United Artists UAS 3360 (M). UAS 6550 (E)

The driving force of Al Caiola's music will push this LP to the top, his work on the title songs "The Sand Paper" and "The Man in the Window." He will also be found spinning afresh.

POPSpotlight
THE DOORS
Bloodstone EKG 4007 (E). EKS 74007 (S)

A hit LP from the first note. It has everything that makes the Doors a tough rock and psychedelic band: a sense of humor, hard rock and psychedelia. Let's break it down: it's "Do the Old into the Old Man," a band of a new and unique kind. "The End" is a long version.

LACE
Bill Black's Combo, Hi HL 21033 (M). HiL 30202 (S)

The Bill Black beat is vigorous and compulsively winning. Standards like 'Begin the Begin,' 'Over the Rainbow,' and 'Bitter Bitter Blues' put out with an exhilarating sense of joy and give the listener a high with pentameter.

POPSpotlight
Arthur Godfrey
OUR COUNTRY TIS OF THEE
Arthur Godfrey. RCA Camden CAL 1082 (E). CAS 1082 (S)

There's a nostalgic ring to this LP of Arthur Godfrey's "Country Vol. 2". With his easeful singing and new arrangement values, he seems as much alive as Richard Waring's "Country Vol. 3".

CLASSICAL SPOTLIGHT
STRAVINSKY: RITE OF SPRING SYMPHONY IN C
London Symphony, Orch. (Dorothy Phillips). Philharmonic 500-113 (M). PHS 500113 (S)

Curt Davis is emerging as one of the finest modern conductors and this disc would enhance his growing reputation. substrate in conjunction with Davis's successful Metropolitan Opera debut, this LP offers excellent performances by the London Symphony in both Stravinsky works.

REASpotlight
THE EXPLOSIVE LITTLE RICHARD
Olukh Okeh 12117 (M). OES 14117 (S)

"Explosive" is the right description of this native artist in his initial pressing for Okeh Records. Always a good test of Richard's in the rough, his "Doo-Doo-Doo-Doo-Doo-Doo-Mama" and "The Chirping of the Bee" in sharp white chalk with an intense alertness make for an intense and uneasy experience. "Hey, Hey, What You Got?" is a good attempt to combine both styles.

VIALLIES: DIVERSE CONCERTOS
Baroque Ensemble of Paris, Epic LC 3944 (E). BC 1344 (S)

The major instrumentals recorded here are mindful of their period and some compositions featuring them for a lively work. Participation are Pierre Hugues and exciting. An artistic triumph for all.

ALBUM REVIEW POLICY
Every album sent to Billboard for review is bound by Board's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Plucks or Special Pricing LPs, and all other LPs are listed under their respective categories.

RELIGIOUS SPOTLIGHT
MIR BLUE:
Mark Crawford, Atlantic 1470 (M). SO 1470 (S)

Another exciting sitting effort in the effervescent style of Mark Crawford. The program here "Mr. Bloom," playing piano, is highly enjoyable. The picture will be a welcome one for a jazz version of "Mr. Bloom." Production music helped by jazz vocals.

REASpotlight
THE BILLY GRAHAM CRUSADE CHOIR
RCA Victor LPM 3697 (M). LPS 3697 (S)

The Crusaders and the spirituals and the beauty of singing capping off his LP: "I've Got the World" in his "King" (call by George Benson) and "Give Me God's Imperial Prayer" (piano and organ) will make this one of the best in the field.

Continued
Thank you, Mr. Barry

We, too, believe that if you have something good and sound to sell, people will find you . . . if you talk about it in the right place.

And this must be the place!

DESIGNERS

WIREMASTER CORPORATION OF AMERICA
Engineered Wire Forms
10 Kees Place, Merrick, N.Y. Mayfair 3-3629
January 18, 1967

Billboard
165 West 46th Street
New York, New York 10036

ATTENTION: Mr. Ronald E. Willman

Dear Mr. Willman:

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Since this was our first ad with you, we were amazed at the responses we received on our Pilfer-Proof Tape Cartridge Display Rack line.

We received dozens of long distance calls and over a hundred mail inquiries ranging in locations from the borders of our continent to England, France and Italy.

Our sales department is certain that these inquiries will result in orders and we can no longer question the value of an ad in Billboard.

Accordingly, we are enclosing, hereewith, our order for an ad to appear in your January 28, 1967 issue.

Very truly yours,

Guy Barry

WIREMASTER CORPORATION OF AMERICA
Guy Barry, Sales Director

GB:ah
Encl.
U.K. RCA Stepping Up Action in Publishing, Promotion, Platters

By GRAEME ANDREWS

LONDON—Spearheaded by the spectacular success of the Monkees, 1967 has already seen a strong expansion of RCA's activities in the U. K. record market, with still more being planned. Publishing, local recording, publicity and field promotion are all involved.

There's been a steady build-up of RCA's (Great Britain) staff in the last few months, with a number of American personnel joining the company, which handles RCA's other British activities besides records.

In January the label appointed its first record product co-ordinator in the U. K.—Jack Heath, publishing veteran and former general manager of the independent Pallete and Strike label.

Plans Office Move

The operation has become so big that RCA is now planning to move to a larger office in London's Curzon Street. This expansion, which has included the commissioning of an outside publicity organization to help promote RCA product both in the press and on radio/TV, has also resulted in considerable upsurge in RCA's chart entry activity.

This currently has put two Rita Pavone singles in the charts, in addition to both Monkees' singles. At the end of January it released a new Fresley single and a new Jim Reeves disk to follow the 600,000-selling "Distant Drums."

While leaving established artists like the latter two to the Decca publicity men, RCA's own team has concentrated on giving additional publicity to new or previously unsuccessful acts like the Monkees and Miss Pavone here.

Recently both Dario Soria, RCA's divisional vice-president in charge of international liaison, and E. J. Dalley, vice-president in charge of subsidiary companies, came in for talks about the label's increasing role in Britain with RCA (Great Britain)'s deputy managing director Bernard Ness and other executives. The expansion has also taken in recording activities headed by Peter Reddix, manager of all ad activities, involving U. K. product. A number of new British acts have been recorded by Reddix together with such artists as Dick Francis, Whiskey Jack and the Great Good Sound. Additionally the MIDEM participants have already booked bandstands for 1968.

By MIKE HENNESSEY

Tremendous interest was shown in the Cinematic Company filmed songs. The firm has a repertoire of 400 black and white and 150 color films. . . . CBS President Goddard Lieberson flew in to Cannes to cover the CBS gala with singer Joe Donahue. . . . EST Records showed avant garde films of the Fugs and the Gods. . . . The Festival's princesses were used each day in the final day of the festival to a suicide by a losing participant (Luigi Tenco).

TRAGEDY, BLISS MARK CONTEST

SAN REMO — This year's San Remo Festival was marked by sharp contrast. It embraced everything from a wedding (Gene Pitney married his school-days sweetheart, here, during the festival) to a suicide by a losing participant (Luigi Tenco).

'CJure' Italian Tune Wins S. R.

• Continued from page 1

The San Remo traditionalists were pleased with the choice of "Non T'importa," a song proclaming that this kept the Festival true to the purpose for which it was founded 17 years ago, that of exposing pure Italian song. Others, however, claimed that this year's choice did not reflect the current Italian market's trend. By ignoring teen-age tastes, some music industry executives predicted that the Italian record market will show a sales decline during 1967.

Many felt that the reason why an adult tune song was picked may be found in the Festival's jury system of balloting. Fifteen juries, each composed of 15 persons from 15 different towns in Italy, cast their votes after watching the contest on TV. They select the songs during the two nights of semi-finals, then pick the winner at the finals. Different juries are used each night. Members of the juries are drawn from the public at large. Those critical of the Festival's choice said that the juries were obviously overcrowded with adults. Although the Festival's rules require that all members of a jury be chosen by the public at large, experts pointed out that many youngsters are not permitted to be out of school at the time the juries convene.

Another equally vocal faction claimed that the all-important teen-age sound lost its impact due to poor TV audio transmission. Thus, the juries did not have the full benefit of recording studio sound, they claimed.

However, all factions agreed on the benefit the 14 songs enjoyed in TV exposure during the Festival's three successive days. In addition to the Italian radio-TV audience, the songs were also seen and heard in France, Spain, West and East Germany, Benelux, Greece, Switzerland, Jugoslavia, Also, segments of the Festival were filmed for telecasting and taped for re-broadcast in such countries as Russia, Japan, Brazil, Argentina, Peru, Venezuela, among others. This wide exposure is expected to benefit all the song finalists.

In addition to the top three, other finalists included: "Io, Tu" (Continued on page 32)
At SAN REMO FESTIVAL


Domenico Modugno

Johnny Porta, CBS-Italiana, Goddard Lieberson, Giuseppe Gianinni, CBS-Italiana, Harvey Schein.

Nesuhi Ertegun of Atlantic, Mrs. Ertegun and Walter Guttler of SAAR, Italy.

Mr. & Mrs. Han Dunk, Holland Music, Amsterdam.


British Columbia: cyril shane

ifi

INTERNATIONAL NEWS REPORTS


Domenico Modugno

Johnny Porta, CBS-Italiana, Goddard Lieberson, Giuseppe Gianinni, CBS-Italiana, Harvey Schein.

Nesuhi Ertegun of Atlantic, Mrs. Ertegun and Walter Guttler of SAAR, Italy.

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Mr. & Mrs. Han Dunk, Holland Music, Amsterdam.

WINNER OF THE
17th SAN REMO FESTIVAL OF ITALIAN SONG

"NON PENSARE A ME"
(by Testa-Scirolli)

performed by
CLAUDIO VILLA (CETRA) and IVA ZANICCHI (RIFI)

published by
EDIZIONI MUSICALI MASCOTTE
Galleria del Corso 2-MILANO

FEBRUARY 11, 1967, BILLBOARD
“Mairzy Doats”

izzere again
en kidsel eada dup!
Yes sitza hitta sek kentime
buya groopa guyzoo
column selvzy Innocence.
Dee jayzan deela zno
The Innocence
have souldup a storm with
“Theirz Goddabee a Word.”
Shooden tew be
stocky nup today?

In other words:
“Mairzy Doats is here again
and kids will eat it up.”
You can take it from there.
And you can take it from us
that The Innocence have
a blissful new hit on their hands.

A Kama Sutra Production
Produced by Ripp-Anders-Poncia
Cassette Repertoire Explosion
In U.K.; 1st Key Issues by U.S.

LONDON — A major explosion of the repertoire available on tape cassettes in Britain has been heralded for the next few months with the first releases from two more of Britain's major record companies and the first classical material in cassette form. In addition, this month sees the first major release of U.S. material on cassette, with more American recordings scheduled to appear in this form next month.

With the first cassette from an independent British label, immediate, these mushrooming releases will bring the total cassette catalog in Britain to 150 recordings — a treble December's total, and an impressive build-up since musicassettes first went on sale in October.

This three-fold increase in repertoire is being backed by the leading manufacturer, Philips—with a new marketing drive, taking in for the first time, non-recorded outlets. Philips, whose system is the only one used by the major record companies in Britain at present, is planning intensive promotion to local sales of musicassettes in the spring and summer, when the company reckons outdoor use of the portable players will see a steady upsurge in demand. Philips Record sales manager Geoff Honeyington and musicassette marketing manager Walter Wytcha will head the summer selling campaign with Hunnington heading a new sales force to put cassettes in electrical shops, car showrooms and other outlets, in addition to the existing record sales force who will continue to put cassettes into disk retailing stores.

It sees the additional sales force as a logical way to get cassettes off the ground in Britain, and reckons that sales of cassette players will also increase if electrical stores display the colorful packaged cassettes alongside. Now the new market is getting a big boost with the release of the first cassettes from the Pye and Polydor groups. Philips will distribute the Pye cassettes.

Pye's initial mid-February release comprises 20 cassettes featuring domestic stars such as Petula Clark and Donovan, and including the first major invasion of the British cassette market by U.S. artists, with Frank Sinatra, Dionne Warwick and Herb Alpert included in the repertoire. Drawn from a host of U.S. labels including Warner Bros., Reprise, Chess, A&M and Kama Sutra, Highbury the only American material available on titles drawn in Britain. Britain has been restricted to a handful of Philips-Mercury releases. Polydor's entry into the new recording market — also set for mid-month — will feature recordings by Bert Kaempfert, Roberto Delgado and other European orchestra leaders.

The second booster for American representation in the U.K. cassette market will be released in March with Polydor's release of its first cassettes on the Atlantic label. The release market has been further extended with Polydor's British release of classical cassettes from Philips. These will retail for 70 cents more than the regular $1 British price of cassettes. EMI has also issued more cassettes for March, joining only domestic acts. No EMI cassette have been drawn from Capitol or EMi's U.S. recorders such as Liberty for distributing any of restricting EMI cassettes to British repertoire, because of the heavy US. catalog, underlines the relative weakness of American product in the British cassette market.

INTL. STARS FADE OUT BUT ADD SPARKLE TO FESTIVAL

SAN REMO—This year's Festival drew a heavy contingent of international artists to the event, and while it failed to bring victory to the stars. Of the 17 international artists who entered the tune-tournament, five saw their entries eliminated. Those were Gene Pitney, the Jokers, the Beach Boys, the Hollies, K. & M.'s Maruri, Poland's Anna German, and France's Dalida.

Polish Export Gains Posted

WARSAW—Polish disk and sheet music exports increased considerably during 1966, according to the state-owned Ars Polonia import-export company.

New markets were reached in Japan, Greece, Austria, Italy and South America, according to Ars Polonia's director, Ludwikiewicz. Japanese Columbia and Ricordi in Italy were the main clients of Polish repertoire, followed by Deutsche Grammophon (West Germany) and his (France).

Existing markets in Russia, U.S. Canada, East Germany and Britain were maintained, and sheet music exports increased as a result of exhibitions in West Germany, Denmark and Uruguay.

Ars Polonia concluded a deal with the Austrian Edition Universal for common publication of the works of Karol Szymanowski. This year, the first Polish record material especially for export by Polish artists.

Dutch Foundat' n & AVR0 Merge

AMSTERDAM — The RTN Radio and TV Broadcasting Foundation has merged its activities with those of AVR Orkestra. The combined bodies are now the biggest programmers in Holland, with more than 1 million members.

Dutch broadcasting is non-commercial, apart from a small amount of daily television advertising. Programs are transmitted by six channels and most of the receipts is a percentage of the receiving fees corresponding to the strength of their membership.

Most of the foundations represent public and religious sections of the public.

FEBRUARY 11, 1967, BILLBOARD
This is Dana Valery.

She rates the highest interest.
Compounded on this single:
"YOU DON'T KNOW WHERE YOUR INTEREST LIES"
By KIT MORGAN

TORONTO — A flurry of price increases in the record industry has followed the Fi-
nalization of the “mini-budget” which increased the producer's prices of Canadian manu-
facture from 11 per cent to 12 per cent. The Federal Finance Committee level, effective Jan. 1.

Many dealers were faced with deciding whether to ab-
so the cost of the additional tax, pass it along to dis-
tributors and dealers, or to raise suggested consumer prices.

Columbia was the first company to in-
tr oduce new prices, effective Jan. 16. Columbia raised the dealer cost on singles from $2.43 to $2.50 to $2.43; increased the suggested list price for stereo albums from $4.20 to $4.29; and stereo LPs are now priced at $3.22 to $3.33.

Columbia raised its suggested list price for 78s from $4.29 to $4.20, increasing the dealer cost from $2.23 to $2.43; increased the suggested list price for stereo 78s to $5.29 for LPs to $5.50. The only change in the list for singles was raised from $2.43 to $2.50.

Columbia raised the list price for dealers in Canada to $2.43; for those in the U.S. to $2.50; and for dealers in the U.K. to $2.43.

Company officials said they had increased the list price in order to pass along the increased manufacturing costs as a result of the increased duty on imported materials. They said that affords the record industry an opportunity to raise prices, war-
ted not only by the tax in-
crease but also by generally rising costs, the cost of raw materials, etc.

Examining Cost

Capitol Records (Canada) Ltd. has recently examined costs and prices and has made no decision on increasing prices, but admit that they are working towards that end.

Edward Rubin, president of Capitol's subsidiary, E. B. Rubin's K. L. label, released late last month, is raising the list price for Capitol LPs to $2.60, as well as for the K. L. label. The list price for Capitol 78s is now $4.29, up from $4.23.

Hal Rose, national sales manager of Phonodisc, Ltd., distri-
buted by Columbia, said that the "Mandala" are coming campaign with telegrams to key deejays at the major radio sta-
tions in Canada, then followed up in person. Rose visited radio sta-
tions, TV stations, and TV networks in nightclubs and book stores in the city, with release of the disk staggered to coincide with his visits. Rose said that "the Peel and radio and TV shows to tout the disk. Every time Peel and Lado's first call in Toronto, set the pace for the promotion. CHUM and CFRR Toronto aired "Op-
portunity" within an hour of Peel's call.

Phonodisc promoted the disk to its branches with a teaster campaign, then supplied each branch with "Mandala are coming" stickers for use on all mail and record shipments. Thou-
sands of photo cards were dis-
buted, with special displays supplied to key dealers in Ontario.

The Mandala's success story is typified by two bookings at the "Carnegie Hall Western" in New York, the "Carnegie Hall Western" in Los Angeles netted rave reviews; articles are up-
coming in several leading music pro-
nes.

Negrud-Delta in Deal With Bovema

AMSTERDAM — Negrud-Delta and Bovema have com-
bined their distribution systems. All products of these two large disk firms will now be dis-
patched from a central distribution point in Amsterdam, set up by the Bovema premises at Heemstede.

The arrangements are ex-
pected to attract other com-
panies to use its facilities.

Tom Jones left, receives a gold disk from Ed Lewis, chairman of British Decca, for a million sales of "Green Grass of Home," during the dis-
ter of his recent tour. He gave the disk in London recently for the London Records' convention.

TOM JONES

HAMBURG — The Vienna Philharmonic is touring Ger-
many, under the direction of Con-
tra is appearing in Frankfurt, Karlsruhe, Luxembourg City, Du-
sbach, Wuppertal, Hamburg, and Nuremberg.

At the same time, it distributes the orchestra's recordings, which includes a fine line up a heavy sales promotion pro-
gram in the country. They gave the dis-
ter in with its appearances. Its recording of Mozart's "Don Gio-
vanni" currently is receiving a large promotion by teledec, is thanks to the benefit of the Vienna Philhar-
monic's tour.

Sunday, the Hollywood Bowl in San Francisco.

Bitter End in Greenwich Village, the London Bloomsbury Hotel, and the Afrika Jazz Club.

The Playboy Club has begun au-
ing new talent for possible booking under its efficient inter-
cation circuit. Sue Jenkins is han-
ing solo performances Locals picked after the first audition will be presented in a second audition for room for bookers and agents.

The location in the former Aragon ballroom.

The Association and city are battling over operation and management of the onion summer facility.

The Greek Aspen, allegedly owes over $200,000 in revol

The association claims it lost $12,500 last season, but the amphitheater in Griffith Park. The LA Young Men's Hebrew As-
to a key talent exposure for its dealers. The audience has relied on a $711,000 improvement program been extended to the facility.

Foerster's first motion pic-
ture is "Rough Night in Jericho." The Roofline's third project, is a Western, "Max and Mit-
ent-up line-up. Tom Sawyer, inten-

dent opening a San Francisco office. He is also forming his own disk company with Doug Warren and Ted Wilson.

His disk company, Desangle joins West Coast Record Promotion Co. ELIE TIEGER.

NEW YORK

Stanley Mills, general profes-
sional for Capitol in the West, has

is no announcement on the West Coast for two weeks, to meet with artists & repertoire people and an- to picture material.

Columbia Records has released the master of "Fat Cat" by Washing-

"Mr. Tambourine Man." the 7" single was produced by Bob Dylan. The single was not in the C.

The Coors will be making appearances with their new American Heart Association dur-
ing their appearance and concert at the C.

The Four Seasons, next month, is a four-day stand at the Versailles Hotel in Los Angeles. John Perry of the Serendipity is joining the Four Seasons.

Score hair products and the tape-

erable sol is sold by singer "Casino," who signed by producer Ken-

nected to a central distribution point in "The Young Philharmonic." The album is a 25-weeks in Sen-

ner." Vincent Younan's Musical and Sleepy Hollow Music, an- nounced the "Y MCA" and the "Sleepiecnic," which are coming.

Melody Club, is a 5,000-seat, in the C.

Gladys Shelley will receive a number of honors this spring at the Vi-

ernas of New York for her song "Peace and Harmony." The song has been composed for the Columbia Pictures "The Day of the Locals" starring Tom +\n
Trudy Bender, waking to write the song, "The Young Philharmonic." A new disc, "Trudy Bender," is the Green-</td>
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by

Sidney Sheinel
M. William Krasilovsky

Edited by: Lee Zhito

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Write 100 times in the Billboard
the name of the new John Davidson single, "I'll Always Remember" 4-44005

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### NEW ALBUM RELEASES

- **Continued from page 41**

**WESTMINSTER**
- MAHERN FORESTER—Kenny Yauxal, Song 13002
- BILLFORD—Bobbi Pope, Song 13003
- JEFFERTY Ce_SIDN—Edith Priestman, Song 13005

**RIOSSE**
- SUITE 3 F-Dis, de la Section des Musique des Griffes Lumineuses, (MRF), XN 19119, XN 19121

**AMERICAN ARTISTS—Paris**
- DE THEATRE NATIONALE De L'Opera De Paris, (Petrov), XN 19115, XN 19117

**SCHUBERT**
- WANDERER FANTASI—Paul Reubens, Song 13004
- THURAYA KARIM-Mahmoud Sabry, Song 13001

**RAYMOND BALBA—George Shefton, 19117, XN 19119

**LISTE, ANNÉE DE PELICANIS—16th Iberia, WMS 6022**

### ALBUM REVIEWS

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**BLUES**
- FRED McDOWALL, Vol. 2
- AARON F 1927 (US)

**INTERNATIONAL**
- NO MORE AMIR—Richard Cap, T 369 (US)
- T 369 (US)

**THREE-STAR ALBUMS**
- The three star albums in this issue are especially potential within each record's music category.

**COUNTRY LOW**
- P A M LOWDE—Jones County, (Deutsche Int.)
- TRAVELER'S—Texas Int. (MRF), XN 19118

**JAZZ**
- RODERICK WINSLEY, R 8 (US)
- JIMMY CLARK, (Outlook), XN 19119

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PRODUCED BY DALE HAWKINS

B/W "NOW THAT IT'S OVER" #AB-118
Sir Edward noted that in order to rack up such a sale, a record must appeal to all population segments. A teen record simply cannot approach such a figure.

The Jones disk remained at the top of the British charts for a long period. It is ranking up in other parts of the world. In the United States, for instance, it is No. 13 on the Hot 100, and it is having strong activity in Holland, Scandinavia, Australia and South Africa.

In analyzing the British market for country material, British experts noted that the type of country song most likely to make it big is the modern Nashville song rather than the traditional type of country song. Dick Rowe, British Decca's head of pop adar, stated: "There is a definite interest in England for country tunes—but not of the type dealing with infidelity." He added that he expected Tom Jones' follow-up, "Detroit City," to be very big.

A New Concept
John Nice, general manager of Burlington Music Co., Ltd., which handles the Tree Music copyright in England, stated that "Green, Green Grass" presented a new concept to the British market—a country song updated. "It had," he said, "an indefinable freshness." Nice also expressed the opinion that the timing was just right (inasmuch as the market had a "stick spot between out-and-out rock and the ballad." He added that he felt country music was going to happen in Britain—and the Jones disk proved it could. He also stated that the single was an all-market item, as compared to a teen disk. A big teen disk could sell 300,000 to 400,000 (exclusive of Beatles material), he added. Another country-oriented item, Clinton Ford's "Run to the Door," is showing strong activity, Nice said.

Jack Stagg, head of Tree Music, the Nashville-based publishing firm which owns the song, caste some light on the copyright's sale in Britain in a discussion last week. He stated that Jones was a fan of Jerry Lee Lewis, the American artist who is very conversant with both blues and country material. Jones was impressed with a recorded version of the tune by Lewis and performed it on a TV program in Britain. This had such impact that listeners requested a recorded version.

Without Exposure
It appears that the Jones disk then took off without the heavy exposure so common in the United States. In fact, many British record executives, among them Sir Edward Lewis, are of the opinion that excessive exposure can be harmful to a record's sales.

"Green, Green Grass of Home" has also sold some 40,000 copies of sheet music in Britain—considered unusual.

An unusual touch to the story is that the song was written by the professional manager of Tree Music, Curley Putnam.

While "Green, Green Grass" was at its peak in Britain, Jack Stagg arrived in London with attorney Lee Eastman on the first leg of a European tour encompassing Britain, France, Germany, Italy and Denmark. Stagg is setting up wholly owned companies in these countries, at a later date he will go to Japan and Australia on similar business.

COUNTRY MUSIC EXECUTIVES and artists from both the States and Puerto Rico attended a banquet hosted by Peer International, music publisher, at the El Convento Hotel for the Country Music Association.

Left to right are P. Fonfrías of Peer, Puerto Rico; Rolf Darwin of BMG; Bill Denny, vice-president of CMA; Paul Cohen, president of CMA; John D. Loudermilk; Bob McCluney of Acuff-Rose; Harford Howard, host Angel I. Fonfrías, head of Peer, Puerto Rico, and Hank Thompson.

"Celoso" Hit, Country Style

SANTURCE, Puerto Rico—Country treatment of a 30-year-old South American torch song has produced a hit for the Los Panchos, on CBS Columbia.

The male song counterpart, "Celoso," of the number "Celoa" sung by Mercedes Simone was recorded on RCA Victor Records in Argentina in the 1930's. Since that time, "Celoa" has become a Latin pop standard often revived. About a year ago, CBS de-
THE HOTTEST COUNTRY SINGLES ARE ON THE HOTTEST LABEL IN THE COUNTRY

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 2/4/67
This Week
TITLE, Artist, Label,
Number & Publisher

Weeks on Chart

THERE GOES MY EVERYTHING ............. 16
Jack Greene, Decca 32023 (Blue Crest-Husky, BMI)

DON'T COME HOME A DRINKIN' .......... 13
Loretta Lynn, Decca 32034 (Sure Fire, BMI)

HURT HER ONCE FOR ME ............... 13
Wilburn Brothers, Decca 32038 (Sure Fire, BMI)

Billboard Award

...and this is only the beginning
**Billboard SPECIAL SURVEY for Week Ending 2/11/67**

## HOT COUNTRY SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Week on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DON'T COME HOME A DRINKIN'</td>
<td>Vernette Lynn, Decca 32034 (Sure Fire, BMI)</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>BILLBOARD</td>
<td>Reveille Lynn, Decca 32034 (Sure Fire, BMI)</td>
<td>14</td>
</tr>
<tr>
<td>3</td>
<td>I'M A LONESTEADY GUITAR</td>
<td>Jimmy De-fly, RCA Victor 9571 (Liner)</td>
<td>17</td>
</tr>
<tr>
<td>4</td>
<td>4TH OF JULY</td>
<td>George Hamilton IV, RCA Victor 9572 (Teller)</td>
<td>16</td>
</tr>
<tr>
<td>5</td>
<td>ONE TIME</td>
<td>Jim Reeves, Capitol 5773 (Harold, BMI)</td>
<td>16</td>
</tr>
<tr>
<td>6</td>
<td>HURT HER ONCE FOR ME</td>
<td>Williams Brothers, Decca 32035 (Sure Fire, BMI)</td>
<td>14</td>
</tr>
<tr>
<td>7</td>
<td>BEAR WITH ME A LITTLE LONGER</td>
<td>Jimmy De-fly, RCA Victor 9573 (Liner)</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>GEFIN'S CATHEDRAL</td>
<td>Johnny Tillotson, RCA Victor 9574 (Teller)</td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>I NEVER HAD THE ONE I WANTED</td>
<td>Claude Gray, Decca 32036 (Sure Fire, BMI)</td>
<td>16</td>
</tr>
<tr>
<td>10</td>
<td>KICK IT ALL OVER</td>
<td>Connee Smith, RCA Victor 9576 (Teller)</td>
<td>16</td>
</tr>
<tr>
<td>11</td>
<td>MISTY BLUES</td>
<td>Wynn Roberts, Decca 32037 (Sure Fire, BMI)</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>JUST BETWEEN YOU AND ME</td>
<td>Johnny Tillotson, RCA Victor 9575 (Teller)</td>
<td>14</td>
</tr>
<tr>
<td>13</td>
<td>GREEN RIVER</td>
<td>Marion Johnson, RCA Victor 9578 (Teller)</td>
<td>14</td>
</tr>
<tr>
<td>14</td>
<td>A WANDERIN' MAN</td>
<td>Wynette, RCA Victor 9579 (Teller)</td>
<td>16</td>
</tr>
<tr>
<td>15</td>
<td>SOMEBODY LIKE ME</td>
<td>Edie Arnold, RCA Victor 9580 (Teller)</td>
<td>16</td>
</tr>
<tr>
<td>16</td>
<td>WHAT COME OVER MY BABY</td>
<td>Delia West, RCA Victor 9581 (Sure Fire, BMI)</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>TURNING HOMeward</td>
<td>Glenn Campbell, Capitol 5773 (Sure &amp; Sand, BMI)</td>
<td>16</td>
</tr>
<tr>
<td>18</td>
<td>ON WOMAN</td>
<td>Nel Stokely, Paula 257 (Stokeley, BMI)</td>
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<td>19</td>
<td>YEAH WE ALL I EVER HAD</td>
<td>Roy Acuff, Columbia 43791 (Combined, BMI)</td>
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<tr>
<td>20</td>
<td>FLEA FEELIN', FAMILIAR FEELINGS</td>
<td>Ferlin Husky, RCA Victor 9583 (Farrel, BMI)</td>
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<td>21</td>
<td>BAD TEMPERED HUNGRY</td>
<td>Ferlin Husky, Mercury 72507 (Farrel, BMI)</td>
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<td>22</td>
<td>TEARS WILL BE A CHASER FOR YOUR HURT</td>
<td>Wanda Jackson, Capitol 5779 (Sure &amp; Sand, BMI)</td>
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<td>HULA LOVE</td>
<td>Jimmy Dean, RCA Victor 9582 (Sure Fire, BMI)</td>
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<td>I DON'T KNOW WHO HE'S THERE</td>
<td>Jim Reeves, RCA Victor 9583 (Teller)</td>
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<td>25</td>
<td>GALLANT MEN</td>
<td>Gene Vincent &amp; the Creatures, Capitol 5780 (Chess, APA)</td>
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<td>Dick Curless, Tower 305 (Bluebird, BMI)</td>
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<td>Jean Shepard, Capitol 5781 (Central, BMI)</td>
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<td>NO TEARS MILITARY</td>
<td>Mary Robbins, Columbia 43843 (Weather, BMI)</td>
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<td>SHE'S THE WOMAN</td>
<td>Mary Robbins, Columbia 43843 (Weather, BMI)</td>
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<td>38</td>
<td>MARIE</td>
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<td>COUNTRY ROAD</td>
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<td>KENTUCKY HONEYDOUGH</td>
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<td>WHAT COME OVER MY BABY</td>
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<td>GALLANT MEN</td>
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<td>HOW CAN I HELP YOU</td>
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<td>NO TEARS MILITARY</td>
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<td>55</td>
<td>SHE'S THE WOMAN</td>
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## HOT COUNTRY ALBUMS

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<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Week on Chart</th>
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<tr>
<td>1</td>
<td>THERE GOES MY EVERYTHING</td>
<td>Jack Greene, Decca 4848 (RCA)</td>
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<td>THE BEST OF SONNY JAMES</td>
<td>Capitol 11505 (RCA)</td>
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<td>3</td>
<td>SOMEBODY LIKE ME</td>
<td>Eddy Arnold, RCA Victor 3715 (Teller)</td>
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<td>SWINGING DOORS</td>
<td>Columbia 11506 (RCA)</td>
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<td>5</td>
<td>ALL'S FAIR IN LOVE 'N WAR</td>
<td>Stompin' Jack, Capitol 32099 (RCA)</td>
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<td>6</td>
<td>SOMEONE'S COUNTRY</td>
<td>Hank &amp; His Buckaroos, Capitol 11506-11507 (RCA)</td>
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<td>7</td>
<td>YOU WOULDN'T BE ENOUGH</td>
<td>Vernette Lynn, Decca 4850 (RCA)</td>
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<td>8</td>
<td>WE FOUND HEAVEN RIGHT HERE ON EARTH</td>
<td>George Shearing, Stanley 11506-11507 (RCA)</td>
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<td>9</td>
<td>WHERE IS THE CIRCUS</td>
<td>Hank Thompson/Beatrice Valley Boys, Warner Bros. W 1164 (BMI)</td>
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<td>10</td>
<td>NASHVILLE BELIEF</td>
<td>Waylon Jennings, RCA Victor 37206 (RCA)</td>
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<td>11</td>
<td>YOURS SINCE I'M SIXTY-FOUR</td>
<td>Jim Reeves, RCA Victor 37207 (RCA)</td>
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<td>12</td>
<td>HAPPINESS IS YOU</td>
<td>Johnny Cash, Columbia CL 32527 (RCA)</td>
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<td>13</td>
<td>BORN TO SING</td>
<td>Jim Reeves, RCA Victor 37208 (RCA)</td>
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<td>14</td>
<td>GARDEN COUNTRY SONGS</td>
<td>Jim Reeves, RCA Victor 37209 (RCA)</td>
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<td>15</td>
<td>IF THE WHOLE WORLD STOPPED LOVIN'</td>
<td>Roy Driscoll, Mercury MG 31097 (RCA)</td>
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<tr>
<td>16</td>
<td>FROM NASHVILLE WITH LOVE</td>
<td>Roy Driscoll, Capitol 32099 (RCA)</td>
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<td>17</td>
<td>TEARDROP LAKE</td>
<td>Red Miller, Capitol T 3559 (MG)</td>
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<td>18</td>
<td>THE SEELY SISTERS</td>
<td>Roy Driscoll, Capitol MG 32099 (RCA)</td>
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<td>19</td>
<td>FROM THE HEART OF TEXAS</td>
<td>Bob Wills and the Texas Playboys, Kapp KL 1506 (BMI)</td>
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<td>20</td>
<td>CONFESSIONS OF A BROKEN HEART</td>
<td>Porter Wagoner, RCA Victor 37209 (RCA)</td>
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<td>21</td>
<td>I BELIEVE</td>
<td>Robbie Ralston, RCA Victor 37210 (RCA)</td>
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<tr>
<td>22</td>
<td>ALMOST PERMITTED</td>
<td>David Houston, Epic EP 12495 (RCA)</td>
<td>16</td>
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<td>23</td>
<td>COUNTRY CHARLIE PRIDE</td>
<td>RCA Victor 37210 (RCA)</td>
<td>16</td>
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<tr>
<td>24</td>
<td>TALE OF TWO CITIES</td>
<td>Pearl Hunt, Hickory LP 158 (BMI)</td>
<td>16</td>
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A unique "singing" star made its debut on WSM-TV Monday (30). The starting newscaster was Tripod, a black and white mongrel rangiferus domesticus. Ol' Tripod appeared with complete confidence. Perry, Green and accomplished with a bow-tie adorned with "Goodnight, Irene." The dog lost its leg as a pup, but the handicap didn't affect his voice as it sang with a soft, pure howl. The dog has made albums in Music City with Green, who has penned a tune in Tripod's honor. Jack O'Diamonds Records here has received requests for label artist Don Adams to sing his new single, "Two of the Usual" on his "Gent Smart" TV series. "Would you believe" that's the wrong Don Adams. Claude Gray and band busy fulfilling heavy p.o.s. sked between now and April. Gray's manager attributes heavy work slate to the singer's success with his "I Never Had the One I Wanted." disk. Mariachi Wilkins, competent 12-string boss of Rockburn Music, was back in the studio recently under the pseudonym Ronny Spain. The result, "Sorry About That," catch-ball piece of secret agent "Maxwell Smart," was released by Don Rees in March. As Johnnie, better known for her songwriting than her singing, "After the Hurt Is Gone," the disk's flip side, as well as the A side. "Kapp Records" Hugh X. Lewis has a hit single in the cut. "Tender-Hearted" Me tells the story of a guy who wouldn't harm a fly, and wonders why he's getting the brush-off. Due for release soon. Several Music City notables took to the slopes Jan. 30 to enjoy the facilities and skiing at the Pine Knob Ski Lodge near Detroit, Mr. and Mrs. Jack Clement, Dolly Parton and Don Carter cut a single for RCA Victor Thursday (2), with Felton Jarvis directing. Kay Arnold enjoying great success from her tune, "Walking With a Big Dog." His version on RCA Victor has the inside track on the singles' charts, and Arnold is happy that it's for Monument. Movie idol Robert Mitchum also used Kay's song for a new LP also due on Monument.

Starday's Red Sovine, whose "I Didn't Jump the Fence" single has been everybody's "pick," will enter Vanderbilt University Hospital in Nashville for ear surgery.

BILLY 'Crash' CRADDOCK

Authorities at Billboard, Record World and Cashbox say that an artist with a record like this is sure to reach the TOP 10 "MOST-WANTED" LIST!!

Written by Jo Gibson
"Reaching the Top, Step by Step"

As'... At Boone U.

Boone 1051

"Happy Tracks"

Kenny Price

Arranged and Produced by Bobo and Pennington

Exclusively on Boone Records

U. S. Route 42 Union, Kentucky 41091

Phones: 384-3484 384-3384

One Hit Follows Another

Kenny Price

BLPS 1211

BLP 1211

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WENDY. DIST.
37 Washington St.
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JATHER DIST. CO.
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Minneapolis, Minn.

LIEBERMANN'S
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CHIPS. DIST.
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TRINITY DIST.
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E. Hartford, Conn.

M. B. KRUPP DIST.
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Phoenix, Ariz.

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St. Louis, Mo.

UNITED RECORD DIST.
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Houston, Texas.

BOONE STATE DIST.
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Dallas, Tex.

BEST RECORDS
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CHOICE RECORDS
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Kansas City, Mo.

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Please fill this list so that in the future there will be no doubt where you can buy a Boone Record.
COUNTRY MUSIC

'Once,' Harbot Both Hot

NASHVILLE—"Once," Ferlin Husky's hit disk, currently No. 4 on Billboard's Hot Country Singles Chart, has destroyed any superstition connected with the "sophomore jinx," at least in the Nashville publishing circles. Harbot Music, licensed through SESAC, is about to complete its sophomore year in the music publishing business and the firm is enjoying its biggest hit and its fifth successful tune in six attempts, a good percentage for any second-year outfit.

Formed by Ted Harris and Joe Talbot in early 1965 as a sideline venture, Harbot has quickly surpassed the partners' expectations and demands their full attention.

Harris, the firm's chief composer, was working in Jackson-ville, Fla., when he met Talbot, an executive with Sound of Nashville, a custom pressing firm, who was in town on business. Talbot convinced Harris to move to Nashville, and conversely, Harris convinced Talbot to join him in the publishing venture.

It began as a sideline, but after "Crystal Chandelier" (recorded by Carl Belie and Vic Dana), "Write Me A Picture" (by George Hamilton IV) and "Rainbow and Roses" (by Roy Drusky), three hits in rapid succession, Talbot quit his regular job to devote all his time to promoting the budding firm.

Harris and Vance Bulla, a part-time songwriter, have composed all five of the young company's hits, Bulla writing "Chicken Feed" and "Write Me A Picture" and Harris penning the other three.

RCA Victor songstress Bobbi Staff recorded Bulla's "Chicken Feed" and the song was a moderate hit for the young artist, but they came "Once" by Husky and the Harbot-penned tune is still climbing the national charts, the hottest copyright yet from the promising publisher.

Price LP Soars

NEW YORK — Ray Price's best selling Columbia album "Ray Price's Greatest Hits" has soared to the 200,000 sales mark according to Harry Komizar, national promotion manager for Columbia. In last week's Bill-

board it was inadvertently stated that the figure was 20,000.

WENO Cuts Merritt Show

NASHVILLE—Music City's full-time, country-music radio station, WENO, recorded a special five-hour edition of its "Neal Merritt Show" which will be sent to Vietnam for replay in service clubs. The program aired the top country records, the best of the new country releases and many country classics. Ernest Tubb, Sonny James, Loretta Lynn, the Wilburn Brothers, Connie Smith, Hank Cochran, Jeannie Seely, Charlie Louvin, Charlie Walker, Dottie West, Johnny Paycheck and many other recording stars sent their personal greetings to servicemen in Vietnam, as did many listeners. The show was free of station breaks, newscasts, and commercials.

New Date for Academy Seg

HOLLYWOOD—The Academy of Country & Western Music had changed the date and site of its second annual awards show. According to Tex Williams, president of ACWM, the awards banquet is now slated for March 6 in International Ballroom of the Beverly Hilton Hotel.

Dinner is set for 8 p.m., with the awards presentation ceremonies to follow. Cocktail hour (6:30-8) will be held in the Hilton's Grant Ballroom.

Presenters and talent for the show are being coordinated by Bill Collins, the show's producer, Dick Kirk and Bob Barrett.

Tickets for the dinner-show are $12.50 per person.
New Wage-Hour Rules In Effect

CHICAGO—Extended wage-hour coverage under amendments to the Fair Labor Standards Act passed by the last Congress became effective last Wednesday, Feb. 1.

The following retailers are affected in these ways:
- Covered for the first time, effective Feb. 1, are stores with annual gross sales of $500,000 or more. Employees in such stores must now receive a minimum wage of no less than a dollar an hour, rising to $1.60 per hour according to the following schedule:
- Stores doing $1 million annual gross sales, which have been subject to provisions of the wage-hour law since 1961, must now (effective Feb. 1) pay employees a minimum of $1.40 per hour. On Feb. 1, 1968, these same employees may begin receiving a minimum of $1.60 per hour.

Still exempted from provisions of wage-hour legislation are stores doing less than $250,000 in gross sales annually. These stores will be covered by wage-hour legislation beginning Feb. 1, 1969. At that time, employees must receive a minimum hourly wage of $1.50, rising to $1.60 by Feb. 1, 1971.

Guide

The National Association of Music Merchants has just published—for its members only—a detailed guide to the new wage and hour laws compiled specifically for music stores. The handbook is free to all NAMM member stores with the stipulation that members subscribe to the monthly wage-hour reports and service which will provide answers to specific questions as they arise. One important section of the handbook tells how to avoid costly penalties for inadvertent violations and expensive back-pay claims. There are 11 sections in the book, with loose-leaf binder to hold the regular NAMM bulletins.

William R. Gard, NAMM executive vice-president, said, "There is no question that the new extensions of the wage-hour law will have a significant effect on employee-employer relations in most retail music stores. Every music merchant needs literally to be "armed" with the complete facts about this complicated law in order to do business."

Gard said that though the associated costs are anticipated by the new provisions, now that they are law it seeks to provide merchants with "the best guide materials possible in order to comply with its provisions."

New Six Phonographs, Guitar Out From Decca

NEW YORK — The Decca Records division of MCA, Inc., introduced its 1967 phonograph and instrument line at a news conference attended by national and division manager meetings here.

Included in this year's line are six new phonographs and a new, popular-priced, solid-state electric guitar.

The phonograph line for 1967 consists of 12 models: four mono portables, one mono automatic, four stereo automatic portables, one stereo automatic console, one component system and a combination component system-demonstrator.

Prices range from $16.95 to $169.95 (slightly higher in the West).

The Decca amplified instrument-guitar line consists of all popular guitar models (the popular price range), amplifiers and accessories.

The new phonographs:
- The Palm Beach XII (model DP-25), a four-speed mono portable, all-transistorized amplifier, front-firing speakers, at $129.95 suggested list.
- The Seaford XI (model DP-599), four-speed mono portable, all-transistorized solid-state amplifier, front firing speakers, at $129.95 suggested list.
- The Morrison II (model DP-489), four-speed, solid-dette, manual AC or battery (6 standard flashlights), molded attach case styling at $239.95 suggested list. Monaural.
- The Summit III (model DP-860) deluxe stereo component system, automatic phonograph, all-transistorized dual channel amplifier, 10-watt power output, two input jacks for tape or tuner, five controls, remote switch permitting play of tape cartridge attachment through amplifier, at $239.95 suggested list.
- The Baxter III (model DP-672), stereo, solid-state automatic phonograph, two removable speakers for wide stereo separation, four controls in metal panel, Baxter changer with extra manual spindle, speaker enclosures hinge to main unit, at $399.95 suggested list.

11-Inch Turntable

The Monitor III (model DP-617), improved component system and demonstrator, stereo, solid-state, automatic, Garrard changer with 11-inch turntable and manual-automatic operation capability, five controls, 10-watt output, two tape and two tuner input jacks, two output jacks for the regular speakers and two additional jacks for auxiliary speakers, two speakers in each enclosure, tape deck input jacks, rigid plastic dust cover, at $169.95 suggested list.

The new Decca solid-body guitar (model DMI 199) carries a suggested list price of $29.95. It features six-in-a-line precision tuning keys, oval rosewood fingerboard with bound edges and pearl inlay position markers, super-sensitive pickup with adjustable magnetic poles, volume and tone controls, steel reinforced neck, natural bridge, traditional sunburst coloring and contrasting neck, beveled upper body edge and gloss chrome hardware.

New Bayou Shop

MORGAN CITY, La. — A new record store has just been opened here by Mrs. H. W. Bierhorst. Her Bayou Vista Music Center is located at 312 Clark Road here. It is reportedly Mrs. Bierhorst's first venture into record retailing.
Industry Fights for Rights

By RAY BRACK

CHICAGO — Almost unnoticed, operators in various parts of the country are battling for what they believe to be their rights as businessmen.

Two such struggles came to our attention last week. One is going on in Elizabeth, N. J. Scopitone of the other is in Urbana, Ohio.

An attorney for Districts Vending Corp. protested last week before the Elizabeth city council that the ordinance limiting the number of jukebox licenses in the city to 250 was "grossly illegal." The ordinance was tabled.

Rock Hudson

A week earlier, Mechanicsburg, Ohio, operator, Rock Hudson, obtained a temporary court injunction against the city of Urbana to stop what he considered an "illegitimate restraint" of his business. Urbana Mayor William M. Johnson, announcing a "crackdown" on coin machines, had sought re-election on licensing and now or ordi

tance interpretation regarding display of permits.

Hudnson is seeking to have all the city's ordinances affecting coin machine operation declared unconstitutional because of their alleged trade restricting nature.

Districts attorney, Joseph A. Hayden, told Elizabeth council that his client had been attempting to obtain jukebox operating licenses during a period from May to December of 1966 but was unsuccessful.

"The selection of the ordinance limiting the number of jukebox licenses in the city to 250 is ridiculous," Hayden said, "since there are more than that now in the city. Elizabeth has a population of about 175,000."

Declared Hayden: "This section of the ordinance will eliminate competition by guaranteeing the security of those jukebox operators already in the city, while preventing new ones from being allowed in."

Councilman Thadeus F. Gora, Democrat, agreed with Hayden. At that point the council voted unanimously to table the measure.

"The council should look into the allegations made here in regard to the issue of jukebox licenses," said Republican councilman Henry J. Dauleman, "They are really a traffic ticket."

Also protesting the proposed ordinance was C. J. Heil, who said he had been trying to obtain a jukebox operating license for eight months without success.

"I have an inspector Frank Paul," he said, "and I was being investigated." Bell said, "but I never even get a traffic ticket in this city, so there was nothing to investigate."

Other provisions of the proposed ordinance: It levied a $200 fee for the first jukebox and $10 for each additional machine; it limited to 200 the number of amusement games in the city.

Superior Court Judge Milton A. Feiler recently ruled that the residency requirement for a coin machine license here is unconstitutional.

Rock-Ola's Doris Sees Big '67

By EARL PAIGE

CHICAGO—Rock-Ola Manufacturing Corp. expects an increase in business in 1967 of between 15 and 20 per cent.

This is the forecast of Ed Doris, executive vice-president of the company that has just introduced its fourth 1967 model in a full line of jukeboxes.

I would say that if there could be some reduction of interest rates, this increase would be substantially more," Doris said. "But even with the complaint of tight money I know we'll hit something near a 20 per cent increase."

The reason: Doris touched on many aspects of today's coin-operated equipment industry. In the music field he feels Rock-Ola gives its distributors and their operators the kind of equipment they can make money with. He stressed the importance of compact phonographs and the increase in the acceptance of wall boxes. But the company is as deeply involved in vending, too, and Doris sees an interesting amalgamation of music and automatic merchandising.

"There's a dual trend in this business today," Doris said. "The vending operator is finding that his locations want him to take care of their music, too. While this is going on," he continued, "the music operator is going more and more into vending, especially with our new line of canned drink vendors."

While not discounting the important role of coin-operated vending, Doris is increasingly enthusiastic about the company's automatic music machines. "You have a controlled drink in a can," he said, "and operators, especially jukebox men, are finding it easy to fill a canned drink machine as it is to put new records on a phonograph.

These machines are also comparatively low priced in comparison with coin-operated vending machines. They're popular at locations like the convenience of drinks in a can. There is also the fact that there's nothing to steal. You have a complete can of drinks at 15 cents, and this means (Continued on page 48)

Are Documentary Disks Poor Programming Risks?

By BRUCE WEBER

LOS ANGELES—Documentary records, patterned after Capitol's "The Controversy," an audio probe of the assassination of President Kennedy and subsequent events concerned with that tragedy, will fail to generate any excitement in jukeboxes.

Despite the recent public uproar and controversy surrounding "The Controversy," an extreme with Coin-A-Tune, an arm of Coin Machine Service Co., believes that producing singles from "The Controversy" our any documentary album strictly for

How Location Contracts Can Help Check 'Blue Sky'

By S. JOHN INSALATA

Most operators do not realize that the right kind of contract between them and their locations can assist them in combating unethical and undesirable blue-sky promotions which cost honest operators hundreds of thousands of dollars every year in lost locations.

The tragedy is compounded because, in the overwhelming number of cases, the location pains nothing and actually suffers a loss when he realizes that the profits from owning his own machine are not what he was deceptively led to believe and that he was never told such things as where and how he would get the location-owned devices serviced or stocked, or how high the taxes, licenses, product costs, plug losses, etc., would likely be.

Many operators find themselves desperate for something to help in combating the sharpie promoters who hit and run in a particular district. Yet, the operator has a weapon in a properly written contract.

Most operators think of the contract as serving purposes other than restraining blue-sky location-owned salesmen. They think of the contract as a proper legal tool, restraining their competitors from recruiting his men and placing their own in his locations.

Have a Contract

In order to take advantage of this tool, the operator must have a legally binding contract with the location. Many operators, even in this day and age, refrain from using location contracts for various reasons. They feel that location contracts are "too formal" or that the contracts "show the location away," or that "once you make one it's too hard for the operator to get out of under the deal if he wants to," etc.

None of these are valid arguments against an operator having a properly written location contract. The contract can be written so as to be reasonably informal, non-frightening to the location, and designed so that the operator can extricate himself from the deal in the event of contract and fair conditions. These really relate to how the contract should be drafted and what to the question whether to use or to not use contracts.

The step next implied is the first. The contract should be written. Oral contracts may be binding under some facts and circumstances, but "put it in writing."

This is sometimes a difficult point to get across to operators who prefer less formal contracts and to whom a location's will is often all that's necessary.

FIRST AIR SHIPMENT of Rock-Ola's new Concerto jukebox is loaded at Chicago's O'Hare international Airport for transport to Europe.

KNOW YOUR LP WITH NEW LIST

CHICAGO — The revised Billboard listing of Little LPs currently available (the only such listing available anywhere) is now in print. Cost is 10 cents per copy. Half price for quantity orders over 50. Write Little L.P. Reprint, Billboard, 188 West Randolph Street, Chicago, Ill. 60601.

There Will Be No Atlanta Trade School, Says Moran

CHICAGO — A discouraged Jack Moran returned to Denver from recent talks with Southern operators to report that plans for an Atlanta trade school have been shelved, probably permanently.

Moran, accompanied by his new broker, Monroe Marc, entered into talks with Southern operators, confident that final barriers to foundation of the much-needed coin machine mechanics school would be overcome and handled and the school would be operating by spring.

However, Marc and the operating fraternity could not, reportedly, come to agreement on the degree and form of support that the industry would lend training program. Moran is said (Continued on page 25)
HURON, S. D.—Mac Hasvold, progressive owner of Musicians, Inc., Sioux Falls, was elected president of the South Dakota Music & Vending Association in a meeting here Jan. 29-30.

Hasvold, one of the new breed of businessmen, has been responsible for the introduction of many new business methods at Musicians. He instituted the use of location contracts, obtained a 60-40 commission arrangement with many locations, and in about a year's time rest his pinball machines at three balls for a dime.

The Sioux Falls operator adds to the list of illustrious columnists who have headed the 21-year-old association. It has seen men like the late Tony Traiano, of Deadwood, and his son, John, as presidents. The younger Traciano is now sergeant at arms in the Music Operators of America.

Musicians was one of the first companies in the region to employ auditing equipment in route trucks and in locations. Hasvold has reorganized equipment of a device that could be brought into the location to tabulate income from machines. This idea was later introduced to a major manufacturer and the device is now generally available throughout the industry.

Prior to its regular meeting, the members held three roundtable forums. Another forum was held Monday.

Montana Assn. Growth Felt in Other States

GREAT FALLS, Mont.—Over 35 members attended the meeting of the newly revised Montana Musicians Operators Association here Jan. 28, welcoming eight new members, two from out of state. Unlike many States, Montana operators maintain a complete equipment and supplies in neighboring States and the association has been actively soliciting members in surrounding areas. The latest to join from Billings, Boyce, Missoula, and Bob Walker, Helena, were constant throughout the meeting.

The subject of electing new directors was postponed while the organization cast a side view of Boyce's suggestion that a director be named in certain key areas of the business.

"I would like two directors in the states," Boyce said, "one each in Missoula, Flat Head, Great Falls, Bozeman, Butte and Helena.

Boyce expects to see the directors elected at the association's next meeting in Lewiston April 29.

Are Documentary Disks Poor Programming Risks?

* Continued from page 69

jukebox consumption would be footloose.

He labels documentary records, patriotic, religious and commercial recordings as "poor risks" in jukebox programming. "It is rare, as a rule, to find documentary, patriotic recording or even political satire singles score well in jukebox, unless the record is a Sinhola soliloquy," he said. "Although record companies are quick to jump on the bandwagon to publicize records that stir the emotions of listeners," Solish said, "they also realize it would be a mistake to 'wave-the-flag' or produce product of a documentary nature for jukebox listeners.

People, when they enter a

The new association officers are Hasvold, president; Dean Schroeder, Hub Music & Vending, Aberdeen, vice-president; Earl Melch, Porter Music & Vending, Mitchell, secretary-treasurer; Darlow Maxwell, Maxwell Music, Pierre; Elmer Cuming, Cummings Enterprises, Rapid City, directors.

Forums were devoted to background music, jukeboxes and amusement games, and vending.

The association chose Salem as the city in which to hold its next meeting.

The centennial in May will be announced later.

BLUE MAGAOS, hit recording group, are seen here with Cleveland City officials. The group performed before the Northeastern Ohio operator and owner of L&W Music Co., division of Universal Music Corp., during a recent showing of Waltzter's Americans in the Cleveland distributing company.

BOSSON—Both of the operator associations in this State met last week. The Massachussetts Coin Machine Association members met at the Holiday Inn here Jan. 30 and two days later the Western Massachusetts Music Guild met at the Ron-Cofe Cafè in Fairview. A nominating committee presented a slate of officers for MCMA which will elect its officials at the next meeting.

Nominated were Raymond Barker, president; Alan Strahan, David Baker, Sol Robinson and Terry Lipson, vice-presidents; Robert Jones, secretary; Sumner Segal, treasurer; William Schwartz, Albert Coutler; Al Robbins; Ted Grant, Russell Mawdley and Roland Hebert, directors.

Both associations are in the process of reviewing the more than 8,000 new bills introdused in the Massachusetts Legislature this session. A committee composed of Russell Mawdley, Al Robbins and Ted Grant reported to the MCMA members on the extent of the legislative studies.

Valentine Strips Available

NEWARK, N. J.—Sterling Title Strip Co., Inc., is making available St. Valentine's Day title strips, both pre-printed or blank. The strip centers carry the legend "St. Valentine's Day Special" framed by a triple red hearts.

"If you know the music operator must and wants to take advantage of these special occasions because they mean more coins in the box for him. The Valentine strips are available blank at 1 cent per card of 10. Minimum order 200 cards. The cost is 2 cents per card imprinted with song title and artist's name, minimum order 200 cards. Orders are shipped f.o.b. Newark, N. J., the day they are received. St. Valentine's Day is Feb. 14.

Why Credit Life Insurance?

CHICAGO—When big items of merchandise are purchased on the installment plan, it is important that credit life insurance be secured to protect family and business interests. A study made by the National Insurance Agency President Manfred W. Solish, owner of the firm specialized in coin machine industry insurance.

Solish said that during 1965 some $280 million in debits were repaid by credit life insurance. During 1966, he said, his firm paid over $400,000 in death claims to distributors on the lives of coin machine operators.

The insurance official also reported, "a general lack of interest on the part of operators and distributors in insuring equipment on location." Said Spix, that "the company in the business which dictate that a business insure its machines and equipment against loss are, unfortunately, not followed by the operator."

He said that the increasing taxes suffered through theft and vandalism throughout the country make it almost mandatory insurance coverage.

NIGHT ON THE TOWN. The camera caught these happy faces at the Palmer House Energ Room during the recent coming from Chicago. From left; Dean Kelly, PAN Sales, Mankeito, Minn.; Duane Bakken, Star Music & Vending, Austin, Minn.; Warren Sandler, Sander & Wending Co., Minneapolis, Minn.; Fred Norberg, C&N Sales; Gene Clemen, Star Music & Vending; Jim Stansfield, Star Novelties Co., LaCrose, Wisconsin, and Harold Norberg, C&N Sales.

FEBRUARY 11, 1967, BILLBOARD
Coин In The News

CHICAGO

THE SUPER SNOW!! Like every other business in the area, coin-operated machines were hampered by last week's record snowfall. Regular service schedules were cut back for grab and hundreds of calls went unanswered. Some locations are still inaccessible by truck. More snow was expected this week.

WARREN Store, Birmingham, has extended its normal 9-to-5 hours to 10-to-6 hours. The extension is to accommodate Space In the Southwest.

CRUSADE for Music has been hampered in its sales force for actual in-location demonstrations of the game, reports that operators who have made Football Match installations are particularly pleased about its trouble-free operation. "They're non-electric," Deutsch remarked, "they actually require no maintenance. This has really impressed many operators."

FOOSBALL INTO SOUTHWEST; SUTTERLAND HOLDING SHOWS

CORPUS CHRISTI, Tex. — Football Match, an amusement game imported from Germany by Patterson International Distributors, Cincinnati, is catching on throughout the Southwest, according to Dave and Bill Sutherland, of Sutherland Distributing Co. with five branches throughout the area.

A showing here last week attracted 30 area operators and wives. Another promising of the unusual game was held in Sutherland's San Antonio headquarters recently and a separate show in Austin was also arranged. Both events found operators very enthusiastic, according to Gene Deutsch, regional representative for Patterson in 16 Western States.

Attention will focus in Sutherland's El Paso branch this week and a showing in the Oklahoma City headquarters will be scheduled early in February. Sutherland's five outlets are located in Kansas City, Oklahoma City, San Antonio, El Paso and here.

Football Match is actually a miniature soccer game. The game requires each opponent to insert a dime and can accommodate one or two players on each side. A normal game lasts five minutes. As with shuffleboard and bowling games, tournaments become an important part of operating Football Match.

Deutsch, who has been traveling with Sutherland's sales force for actual in-location demonstrations of the game, reports that operators who have made Football Match installations are particularly pleased about its trouble-free operation. "They're non-electric," Deutsch remarked, "they actually require no maintenance. This has really impressed many operators."

DAVE SUTHERLAND, president of Sutherland Distributing Co. (center), is seen with Carol Galbraith, daughter of Sutherland Distributing Co. in San Antonio during the introductory production of Football Match in the Southwest. At right is Bill Carr.

Since introducing Football Match into the U.S. during the 1964 Music Operators of America trade show, Patterson International has established the game in the Northwest and across the Northern Plains with some installations in Wisconsin. According to President Larry Patterson, the game finds more appeal in non-urban areas. He feels that larger cities offer so much variety in entertainment that the game has less appeal in the metropolitan districts.

The introduction of the game in the Southwest points up Pat- terson's concentration in the less populated areas where the game has found, in many cases, tremendous acceptance, according to Patterson. It has particularly caught on around college campuses.

Patterson's recent appointment of Sutherland as an outlet is part of the company's efforts to set up distribution with outlets serving out-State areas. He recently approached World Wide Distributors in Chicago.

JACK JONES, Bandera, Tex. (center, wearing glasses right), teams with Dave Sutherland in Football Match competition during recent San Antonio showings of the new amusement game imported from Germany. Sutherland has been named distributor for the game at its five branch headquarters.

The game has less appeal in the metropolitan districts.

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### Will Cigaret Tax Solve California $ Problems?

LOS ANGELES — California legislators are receiving support from local and State organizations and several government agencies to enact a stiff State cigarette tax.

Sen. George Miller, D.-Martinez, chairman of the Senate Finance Committee, has suggested raising the State cigarette tax to help offset a deficit budget. Gov. Ronald Reagan, supporting an austerity program, refused to be involved in the State cigarette tax struggle, but hinted he would be in favor of any tax measure "to pull the State out of the red."

Sen. Miller, aware that most cities in the State have cigarette tax ordinances in effect, said he is still in favor of a State tax on cigarettes and tobacco. "I realize," he said, "that State tax is not for the tobacco industry, and it may not help the State industry, but we need ways of raising money."

Although no legislation has been proposed, Sen. Miller said he would offer legislation on a State cigarette tax "if and when it is necessary to do so."

The senator said he also was aware that a State tax on cigarettes and tobacco might force the vending industry to raise the price of cigarettes in vending machines to the consumer. Several vending companies in the Los Angeles area boosted the price of machine cigarettes to 50 cents following a 2-cent increase in the city's tobacco tax in September 1965.

Officials at several vending companies in the Los Angeles area promise to hike the price of cigarettes in the machines if the State Legislature forces the tax levy.

Several legislators have revealed "off-the-record" support for Miller's State cigarette proposal, but didn't want to openly support the idea until the Senate floor.

A spokesman for one Northern California lawmaker is passing and friend, said an international newspaper report concerning a cigarette tax hike in Bonn, W. Germany.

The legislator's memo reported the West German parliament increased prices on cigarettes and tobacco to help fill an expected gap in the 1967 budget. The cost per pack of cigarettes increased about 15 cents, effective March 1. Most popular brands now cost 69 cents a pack.

Dr. Ralph Gruenwald, a professor of health education at San Diego State, voiced opposition and concern to the vending industry in another area related to cigarette vending machines.

Dr. Gruenwald asked the San Diego city council to enforce a law prohibiting the sale of cigarettes to persons under 18 at vending machines.

Children have easy access to cigarette vending machines, from parents and friends, he said, and from businesses who do not adhere to regulations. It is time for responsible legal authorities to stop the slack.

KANSAS CITY Mo.—Bernard Bitterman, who with his partner Alan operate Bitterman & Son here continues to be one of the most enthusiastic boosters and innovators in the bulk vending field. Back from a trip into Iowa and Nebraska and off now to Oklahoma, Arkansas, where he is secretary-treasurer of the National Bulk Vendors Distributors Association, relates many new ideas.

"Want another idea?" he asks. "We're doing a very good job with rocks. That's right. He hesitated for 150 to take effect, 'rocks'." I mean the polished stones you find in lapidary shops that tourists are so fond of buying. We're buying them plain, on ice tins and on ear rings right from a wholesale lapidary company and packaging them ourselves in capsules."

"Operator uses both them in same shop, relations," he said. "Want another idea?" Bitterman continued. "I was just visiting Ken Mitchell and /up in Denver. He has a Airport, and Don Smith in business in addition to a gift giving task support for cigs, and this year's trend is to attempt enforcement of existing regulations."

Dr. Gruenwald said the vending industry must take partial responsibility for attempting a mandatory law enforcement. He suggested that the enforcement drive by police and vending industry executives be focused on places frequented by children and after school hours.

"Many vending locations," he said, "should come under close observation."

The low dob reported in business for 1965 was mid-February, December 1965, and March described as below—median—income months. The same was reported for 1964. January was reported as the second slowest month for the nation's bulk vending operators. The slack period breakdown by percentages of operators is as follows:

<table>
<thead>
<tr>
<th>Month</th>
<th>Per Cent of Operators</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan.-Feb.</td>
<td>24</td>
</tr>
<tr>
<td>Feb.-March</td>
<td>26</td>
</tr>
<tr>
<td>Dec.-Jan.</td>
<td>10</td>
</tr>
<tr>
<td>March-April</td>
<td>4%</td>
</tr>
<tr>
<td>Nov.-Dec.</td>
<td>8</td>
</tr>
<tr>
<td>Dec.-Feb.</td>
<td>7</td>
</tr>
</tbody>
</table>

**To be continued next week**

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**Third Annual Bulk Vending Industry Survey Cont.**

The percentage paying an average 30 cent commission, rising during the 1965 figure to 25 cents. The share paying 33 cent or more on the average crept from 4 cent in 1963 to 5 per cent last year.

Here is a side-by-side comparison:

**1965**

<table>
<thead>
<tr>
<th>Vendor's Commission</th>
<th>Customers' Commission</th>
</tr>
</thead>
<tbody>
<tr>
<td>4%</td>
<td>13%</td>
</tr>
<tr>
<td>5%</td>
<td>15%</td>
</tr>
<tr>
<td>6%</td>
<td>22%</td>
</tr>
<tr>
<td>7%</td>
<td>25%</td>
</tr>
<tr>
<td>8%</td>
<td>33%</td>
</tr>
</tbody>
</table>

The average commission payment for 1965 was slightly less than 22 per cent. The average was over 27 per cent for 1966.
A Raytheon Radarange brings hot dogs, pizza, hamburgers, sandwiches and a wide selection of drinks to piping hot in 15 seconds in a new food vending machine brought out by Micro Vend, Inc., Newark, N.J. Cold drinks in bulk vending machines has its separate coin mechanisms allowing multiple purchases at the same time. An optional change maker accommodates $65 in nickels and dimes. Pricing is adjustable. The unit stands 72 inches high and with cap, measures 79 inches tall. It is 40 inches wide and 31 inches deep. It is available in a wide range of colors and has compatible embellishments for bank installations as well.

Micro Vend—Food Vender

**NORTHERNWEST**

Model 60 Bulk-Pak
Will not skip or jam because of specially designed wheels and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE DUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortune and premium redemption. Bulk loading.

**BIRMINGHAM**

**VENOM COMPANY**
72 Second Ave., North, Birmingham, Ala.
Phone: FAIR福 4282

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KORITZ-FORD SUIT
Will St Louis Case See Jury?

By EARL PAIGE

ST. LOUIS—If the seemingly endless Jason Koritz & Four Farmers of the Northwest, Inc., a bulk vending machine company, bulk vending law-suit goes before jury as scheduled for May 28th, it will be only days short of two years old. The suit, filed in 1963, was postponed on four other occasions. As the case now stands Koritz is seeking $49,000, in damages and Ford Gum is asking $95,000 in U.S. District Court.

There have been several important developments recently. One count of the original complaint sought $200,000 for alleged defamation, as explained below. The second count, prosecution, was a suit for $125,000, or $100,000 punitive damages charged against Ford Gum in an alleged sustained damages suit. The total damage listed amounted to $130,150 compared to $100,000 punitive damages sought earlier. The second count was dismissed.

The case came out of disputes following the purchase in December 1961 of a 50% interest in a Ford Gum franchise here. The purchaser was Mark Koritz, son of the well-known Chicago newspaper editor, and the franchised distributorship included contracts with sponsoring organizations.

Young Koritz announced with apparent confidence that Ford Gum would not sustain the loss of the franchise, but would instead continue to support it with quantities of gum products to plaintiffs and did wildly and maliciously induce said customers to purchase and use its products. This action brought suit in June 1962, for assumed control of the distributorship.

A third amended complaint by Koritz restated the original charges, alleging that Ford Gum "...acted by and through its agents, servants and employees ..." (a listing of 22 names) had betrayed the confidence of the plaintiffs and did maliciously induce said customers to purchase and use its products. This action brought suit in June 1962, for assumed control of the distributorship.

Any new trials by Bitterman will be off to visit vendors in the Southwest like the Hale Brothers, at Tulsa Bulk Vendors and Charlie Paxton at Archer in St. Louis.

Any new trials by Bitterman will be off to visit vendors in the Southwest like the Hale Brothers, at Tulsa Bulk Vendors and Charlie Paxton at Archer in St. Louis.

Kuwans Members
Koritz is one of that on June 6, 1964, Ford Gum wrote 33 Kuwans Club presidents and officers in Missouri. It appears to be the intention of the new owner and operator of the gum machines to eliminate the Ford Gum and Machine Company from the Kuwans Club network and the Kuwans Clubs themselves from the Kuwans network in specific terms, and to replace Ford Branded Gum with a cheaper unbranded substitute. As president of your club, we know you are opposed to sponsoring sales of cheap, inferior merchandise.

Koritz additionally charged that Ford Gum "... aided andabetted certain Kuwans Club members ... in removing the plaintiff's gum machines from certain locations after the plaintiff's machines had entered into a contractual relationship with the Kuwans Clubs ... and used and repeated the allegations const. and set forth in plaintiff's Exhibit A (a letter to induce Kuwans Club members to remove said machines and to cause the Kuwans Clubs to breach their contracts with the plaintiffs." While the second count in this third amended complaint spelled out more specific details, including seven categories of alleged sustained damages, the total damage listed amounted to $130,150 compared to $100,000 punitive damages sought earlier. The second count was dismissed.

The case of Bitterman with opponent aimed at earlier remained the same, however.

Judge Meredith, in a 9-page memorandum supporting his dismissal of Count II, referred to the exhibits letter said, "If the words were stronger this Court could be inclined to regard them as manifestations of normal business competition."

And even more crucial, Meredith ruled that the Missouri statute of limitations barred the amended claim. The judge said, "V.A.M.S. 16:140 provides a two-year period of limitations for libel actions. A libel action based on the letter in question here must have been brought within two years of June 4, 1964. It further appears that the Third Amended Complaint, filed July 29, 1966, is barred by the statute of limitations of the original action."

But Meredith ruled that the (Continued on page 77)
Vending News Digest

NAMA Show Moves to Amphitheatre

CHICAGO—The 1967 convention and exhibit of the National Automatic Merchandising Association, displaced by the disastrous fire which swept McCormick Place here recently, will be held on the same dates, July 28-31 at Chicago's International Amphitheatre.

NAMA's executive director, Tom Hungerford, announced last week that the in-city move will necessitate no change of hotel reservation plans. All business meetings, as in the past, will be held at the Conrad Hilton Hotel.

Hungerford said that McCormick Place officials expect the facility to re-open in 1968.

The 1967 show will be held in the Amphitheatre's Donovan Hall, now being refurbished and air-conditioned. The Amphitheatre, located in the vicinity of Chicago's famous stockyards, is about 30 blocks south and west of the Conrad Hilton Hotel.

NAMA's exhibit manager, Sidney Shapiro, said exhibitors will receive their contract information at the usual time.

Colorado Vending Council Formed


New Jersey Tax Exemption Extended

TRENTON, N.J.—New Jersey operators have obtained a six-month extension to a temporary State Tax Department ruling exempting dime vending sales from the New Jersey sales tax. John V. O'Shaly, exhibit manager, Sidney Shapiro, said that the temporary ruling will keep the exemption in effect to June 30, 1967. The tax department will again review the exemption at that time. The exemption applies only to those firms which do more than half their business through vending machine sales.

Document Serious Theft Problem

CHICAGO—A survey just completed by the National Automatic Merchandising Association establishes beyond doubt the fact that vandalism and theft are quite serious coin machine operating problems.

(Continued on page 76)
Curbing Blue Sky Contractually

Just because a location may have been declared blue sky in general, in general terms, this does not mean you have necessarily a binding agreement to keep the location from putting your machines with any one else's machines, including machines owned by the locations themselves.

This type of clause is in common use throughout the coin machine industry.

If the location notes the existence of this clause at the time of contract signing and questions its inclusion in the agreement point out:

1. That this is no more than the location would ask, were they in the same position.

2. That it is appropriate in light of the risk and investment that the operator is taking.

3. That such clauses are real property customary in many areas.

4. That it is for the location's protection, therefore, it is not unfair to anyone, and must restrict the operator to the contract as is in force.

5. That this is about the only guarantee or insurance anywhere for the operator.

What Clause Is Not

An anti-location-owned exclusive clause is not a magic pill which will cure all location-owning problems. It will make many locations stick a long time before they break your contract. It will discourage many locations from buying the location-owned boy's song and dance about incredible profits from owning their own machines.

But, in certain cases, it will either be too late to prevent the breach because the location has already installed its own machine and in other cases the location may not live up to the clause, even though it realizes the effect of the clause.

In those cases you may have to go to court. In those instances in which you must go to court to enforce your contract, it gives you something definite and specific on the point of whose machine shall be allowed on the premises when and if you go before the judge to enforce your rights.

Here is a sample clause containing an exclusive clause with the proviso that the location itself may not operate machines in the establishment while the contract is in effect:

Colin Machine Exclusive Clause

"Proprietary grants company the exclusive right to operate type of machine upon the premises occupied and controlled by proprietor during the term hereof, and no other person, persons or corporations shall have the right to operate the same during the full term hereof, including the proprietor, nor shall any other type of machines be operated on said premises during said term."
Philadelphia
Cinejukebox
Studies Told

PHILADELPHIA—Lee Weiner, local operator, who placed the Cinejukebox on test location at Bruno's Beef and Ale House at nearby Cherry Hill, N.J., a high-income area and marked by a variety of better eating places, motels and nightclubs, including a nearby racetrack, reported good results recently.

While the jukebox alone averaged $50 per week, the first week found the Cinejukebox taking in $69. The second week was $88.80 and the third week it went up to $77.75. Significantly, the jukebox average lost no ground. The added take came entirely from the motion picture play.

Most important, said distributor David Rosen, was the fact that the operator had "from money" of $50 per week as compared with the usual $50.50 split with the location owner on the jukebox alone. It wasn't until the operator took his $50 that the $50.50 split came in for additional moneys. This meant that instead of the usual $15 realized by both operator and location owner for the jukebox alone, the first week saw the operator taking in $88.80 on the additional $50.50 for a total of $50.50.

While the location owner's take was cut down to $9.50, he was completely satisfied since the Cinejukebox brought in more customers for more business. In addition to increased traffic, the Cinejukebox also enhanced the room's public image by being, among the first to offer this new and exciting entertainment medium.

The "success story" for Cinejukebox at Cherry Hill was typi-ical of other tests, said Rosen. Virtually the same figures applied to the report of Automatic Equipment Co. in nearby Chester, Pa., which has a Cinejukebox on test location at the DelMar Tavern in Foxcroft, Pa., where the patronage comes largely from industrial plants throughout the area.

Still a third location turning in the same figures is the operation of Samuel Stern, local music operator, who placed Cinejukebox on a college campus locale, the machine is at the Living Room, a restaurant on the campus of Temple University in the city itself.

Indicative of the profit structure for the operator is the fact that Rosen's lease-purchase plan begins as low as $30 per week rental, including films, for a minimum lease of 25 weeks, with all moneys applied to the purchase of the machine if so desired by the operator.

Whirley Industries—Car Wash

A two-minute car wash unit is now under production at Whirley Industries, Inc., Warren, Pa. Operated at 50 cents, the unit features wash and underspray and employs "around the car" overhead "wand" suspension spray system. Designed to fit existing gasoline station and car wash bays, the unit utilizes stainless steel and anodized aluminum fabricating materials and stainless steel tanks for water and waste storage.

New Equipment

- Continued from page 74

problems. In a 12-month period, for example, 68 vending operators polled in the survey reported a total loss of $241,610 through theft of cash and products from machines.

Theft from machines and damage to equipment caused by break-ins were ranked as leading problems by all 96 companies replying in the survey. Individual losses in burglaries ranged from $50 to $18,000 during the 12 months. Theft by employees cost 46 firms a total of $64,076. Fifty-five firms reported $41,321 total damage from vandalism from vandalism.

Among successful remedies suggested for "destructive entry," one of the most frequent robbery modes, were more frequent collection, storing, lockers, obtaining the co-operation of location proprietors, padlocks and containment bars on machines and intensified screening procedures in hiring employees.

Korfhage Named Program Chairman

CHICAGO—Program committee chairman for the 1967 joint annual session of Cigarette and Tobacco Users Association will be Dr. Roy F. Korfhage, Ambassador Chocolates Co. division of W.R. Grace & Co. Co-chairman will be Harold Gordy, American Cigarette Co. division of Warner-Lambert Pharmaceuticals Co.

The meeting will be held in conjunction with the annual RCA convention Saturday, May 27, in Chicago.

Supermarket Cigarette Vending

NEW YORK—a survey made of supermarkets here recently revealed that many market managers are interested in preventing cigarette theft. A recent survey of cigarette vending machines in supermarkets revealed that $100 packs ranging up to 1,000 packs were being sold without contamination by customers or competitors. Mangers contacted said they did not believe such practices would be profitable and felt that new extra cents involved in buying their single packs from vendors.

A.R.A. Building in Houston

HOUSTON—Construction has commenced on a new 10,000 square foot addition to the American Retailers Association, 200 Woodlawn Ave., at the corner of Seawall and Wynnewood here.

The building will house the Houston subsidiary of A.R.A., which currently leases quarters. A.R.A. employs 33 persons here.

Vending Stock Sale Voided

LOUISVILLE, Ky.—Jefferson Circuit Judge Lynden R. Schmid has agreed to void the pending lawsuit between Whirley Cigarette Vending, Inc., stock valued at $165,777.80 to the B.B. & Co. Murrell Klein, a stockholder in Wagg, filed suit in 1965, objecting to the sale of stock by an acquisition by stockholders' agreement.

James Langanan, 76, Dies

INDIANAPOLIS—Nik-O-Lok Co. and Standard Change-makers, Inc., board chairman James Bernard Langanan, 76, died at his home here Dec. 19, 1966. He was a past president of the National Automatic Merchandising Association and was an honorary member of the NAMA board. He is survived by his widow, a son and a brother, all of Indianapolis.

Stamps Stamp Out Bootlegging?

RICHMOND, Va.—A suggestion that some form of stamp be placed on packages of cigarettes sold in North Carolina to counteract bootlegging to date has been labeled unworkable by William A. O'Flaherty, executive director of the Tobacco Tax Council, Inc., here.

He said the North Carolina wholesalers for affixing the stamps, "O'Flaherty asked, "and who would enforce the law since the state has yet to make it a law?" The state is North Carolina and it is not their problem? All these questions become insignificant when you consider that the basic problem is that the cigarette tax rate in certain States is simply too high."

American Tobacco Seeks R.C.

NEW YORK—American Tobacco Co., the nation's second largest cigarette manufacturer, is negotiating to acquire Royal Crown Cola. It would result in a $100 million deal. RC would operate separately under present management.

Seattle Vending Vet Dies

SEATTLE—Vesey A. Nelson, 68, partner in the Nelson and Michael Vending Machine Co. since 1938, died recently. He came to Seattle in 1916. He was also owner of Nelson Amusement Co. He is survived by his widow, a son and a brother, all of Indianapolis.

Cigarette Sales at Record Peak

WASHINGTON—For the second straight year since the 1964 United States surgeon general's report on cigarette smoking, sales of cigarettes showed a rise. In 1966, American, including servicemen overseas, consumed an estimated 529 billion cigarettes, a new record.

Experts anticipate that sales in 1967, too. By comparison, sales of cigars and cigarettes fell 3 cent sales of pipe tobacco fell 25 cent.

U.S. Agriculture reports reveal that the rise in cigarette consumption was registered in spite of increased retail prices, to say nothing of increased taxes. Cigarette prices as of September, 1966, were about 3.23 cent above December, 1965 prices and 11.5 cent per cent over prices in December, 1964.

Available for immediate delivery through your Williams Distributor.
KORITZ-FORD SUIT
Will St. Louis Case See Jury?

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A third amended complaint could not relate back to the earlier amendments. Referring to the later complaint he said, "Defendant contends this amounts to a change of causes of action, from per se to per quod. That is, it contends that the first is a suit for special damages. However, this contention is unimportant in relation to the back of the amendment because there can be no relation back if there was no cause of action stated in the Second Amended Complaint. We have determined that none of the pleadings stated a cause of action in per quod libel. If plaintiffs were trying per quod libel for the first time when they filed their Third Amended Complaint, they were too late ...

Meredith's dismissal action was actually in answer to Ford Gum's motion to either strike Koritz's third amended complaint in its entirety or to dismiss the second count. But with Count I and III remaining much is still to be determined.

In Ford Gum's answer to the newly introduced charges the New York company said, "Defending acts were legally justified for the reason that defendant had prior contractual relations with the customers of plaintiffs and a financial interest therein, and for the further reason that plaintiffs had obtained contracts in violation of fiduciary duties owed to defendant, by reason of which they can claim no rights or benefits in said contracts as against defendant.

Yet another aspect of the case concerns Ford Gum's allegations that, "...unbranded gum started to appear in the self-service machines, mixed with defendant's branded gum. Koritz's earlier reply to this charge was that, "...the operator under the contract with the Ford Gum & Machine Co. was Mark Koritz and not Four Jeans, Inc. It is possible, however, through inadvertence that unbranded gum came co-mingled with Ford Gum products."

Movement of Machines

In the third amended complaint under Count II, Koritz stated, "...Plaintiffs acquired machines from their predecessor and operators entered into contracts with the hereinabove named and other Kiwanis Clubs and plaintiffs did then procure gum products from the manufacturers and undertake to disperse said gum products which greatly disturbed the defendant causing the defendant who lost the plaintiffs' business to wildly and maliciously ... publish the hereinabove referred to libel and maliciously and with- move plaintiffs' machines from central locations as hereinabove alleged."

In its second counter-claim Ford Gum charges it has lost $10,000 in profits as a result of, "The wrongful acts of plaintiffs in substituting unbranded gum. Ford Gum also charges it has lost $15,000 in further profits through, "Plaintiffs' malicious interference with defendant's contractual relationship with the world's Fair". Another claim for losses and incurred expenses formerly put at $10,000 is now stated to be $20,000. Additionally, Ford Gum is asking for punitive damages of $50,000.

Moran Says No Atlanta School

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...to have been willing to settle for an informal pledge from the industry of a certain number of trainers for the first school session. Marks apparently demanded a binding contract. The result was an impasse.

Moran and Marks have since come to a parting of the ways, it is reported. "I am thoroughly discouraged," Moran said. "I have little hope for either an Atlanta or Chicago school." Moran has pioneered industry trade schools He founded the first school in Denver two years ago. The former Denver operator was honored as Billboard's "newsman of the year" for his efforts during 1966 to awaken the industry to the possibilities of manpower training. The industry's own estimate is that 2,000 new machine technicians are urgently needed and could be placed at this time.
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NEW STYLING WITH "FLIP-TRONICS"
BRILLIANT AND LIVELY, MODERN DESIGN,
DATING ALL EARLIER TYPES,
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With this switch, there is never any "sticking" at the end of a record to annoy location patrons and make the bartender drop everything to cancel it.

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**POP SPOTLIGHT**

**JOHNNY MATHIS SINGS**

**Harvey** NO 23107 (M); 58 61107 (S)

The dreamy vocal stylings of Mathis is enhanced by lush arrangements in this haunting collection of favorite standards. The record displays math, love and sentiment in such timeless hits as “Baby It’s Cold Outside” and “Let’s Spend The Night Together.” These renditions are cooked with melodic, silky vocals. Hit “I Wish You Love,” and “Somewhere My Love.”

**POP SPOTLIGHT**

**DOE SVERSEN & FRIENDS SWINGING & SINGING**

Command 85 909 (M); 58 909 50 (S)

Sveresen’s swinging quintet is complemented by smooth vocals of his “friends” as they come through a big program of new and timeless classics. “It’s Not Unusual,” “Sunny” and “The Little Book of Love” are but three of the outstanding selections here.

**POP SPOTLIGHT**

**THE MORMON TABERNACLE CHOIR’S GREATEST HITS**

Columbia 6351 (M); 58 6555 (S)

This choice presentation of the world renowned choir has been assembled in one package and the result is a most powerful tribute to their company. The choir is a reflection of “Manifest Destiny” as the Republic of “Hymns” for the Masonic Temple, with a selection of the Choir’s best known hits.

**POP SPOTLIGHT**

**AND WE WERE LOVERS**

Shirley Bassey, United Artists UA 3365 (M); 58 5555 (S)

The unique style is at her very best in a collection of beautiful songs featuring her powerful voice brings brilliance to “I Can’t Get Started” from “The Sound of Music,” “The Man I Love” from “Annie Get Your Gun,” “It’s A Sin To Feel” from “Annie,” and “My Heart。“I Loved You”” from “South Pacific,” and “The First Time Ever I Saw Your Face” from “The Sound of Music.”

**CLASSICAL SPOTLIGHT**

**DAVID ORSTHAG RECITAL: DEBUSSY/PROKOFIEV/RAVEL**

Philippe Felux, DDS 112 (M); 58 909 112 (S)

Orstah’s swinging violin lines and falls are perfectly coordinated. His varied repertoire in these four different selections, his gentle and smooth tone and swing, are the qualities demanded. A winning, delightful record.

**CLASSICAL SPOTLIGHT**

**MALLEHRISSER TABERNACULAR CHOIR: SINGING**

Manfred, G. 3704 (M); 58 3704 (S)

Ludwig’s one of the world renowned choirs. The choir is a reflection of “Manifest Destiny,” and “The Republic of the Hymn.” The Choir’s best known hits are in a selection of their varied repertoire.

**JAZZ SPOTLIGHT**

Tobacco Road

Brother Jack McDuff, Atlantic 1472 (S); 58 1472 (S)

Jazz with soul. The group is a collection of singles with R&B, math, and country elements. The record displays math, love, and sentiment in such timeless hits as “Baby It’s Cold Outside” and “Let’s Spend The Night Together.” These renditions are cooked with melodic, silky vocals. Hit “I Wish You Love,” and “Somewhere My Love.”

**REVIEWS**

**SWEET MARIA**

Billy Lee Riley, Imperial LP 4676 (M); 58 3286 (S)

Collecting the current single “Sweet Maria” is John Lee Hooker’s electric version of the original. It’s a hit. The following is a summary of the album, which is a collection of family reminiscences. "Sweet Maria" is a touching tribute to his love, "Loving You," and "The Best."

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London LP 3343 (M); 58 483 (S)


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