Steinberg Calls for Price-Hiking Action

By RAY BRACK

CHICAGO—"Let those who are talking price hikes follow up their words with some action." Mercury Record Corp. executive vice-president Irwin H. Steinberg declared last week.

Sun Shines Again With 2 Singles

MEMPHIS — The Sun label has been reactivated. Sam Phillips, its chief, has just issued two singles, "That Muddy Old River," by David Stinnett, and "Breaking Up Again," by the Climates. Both disks are getting action. Sam's brother, Judd, aided by Bill Fitzgerald, is handling promotion. Both have already toured New Orleans, Dallas, Houston, Atlanta, Birmingham, Kansas City, Mo., and other areas.

Involved in the reactivated Sun operation are Sam's two sons, Knox and Jerry, and Judd's son, Judd. Knox cut the Climates disk. Sun produced (Continued on page 10)

Industry Goes A'Hunting for Celebrities as Disk Artists

By MIKE GROSS

NEW YORK — The record business is opening up to personalities of the devisor. The success of Sen. Everett McKinley Dirksen's disks on Capitol has sparked record companies and independent producers to scout all areas for celebrities with a disk potential.

According to John Cacavas and Arch Luftberg, producing teams instrumental in bringing Dirksen into the record market, it doesn't make any difference whether the personality sings or talks on the record so long as there is a pop music sound behind the voice. They are now further developing their ideas to take personalities outside of the disk business and work out a musical concept for records.

They've already worked out a disk debut for NBC-TV personality Ed McMahon, and have similar plans for Jean Dixon, author of "Gift of Prophecy." Cacavas and Luftberg are also talking to several actors and actresses about a fling on records with a musical backdrop.

New Dirksen Dish

And for Dirksen, they've got a new Capitol single coming (Continued on page 10)

Talent, Record Producers' Rights to Fees Are Cited

By MILDRED HALL

WASHINGTON — The music industry battle between the old giants of the publishing and recording, and the new younger giants of performing and recording arts, hit a climax last week in the bid for shares of copyright royalties under the Copyright Revision Law. One of the key testimonies was that of Alan Livingston, Capitol Records president, who made a persuasive case before the Senate Copyright Subcommittee last week, as he did in 1965 before the House Copyright Subcommittee.

It is Livingston's (and the record industry's) premise that in this era of American music, the popularity of songs is founded almost entirely on successful records. Through producing and sale of records, music earnings already far exceed the value of the copyrights. The concept of contracts for "future" payments is totally unrealistic, he said.

Major Stations in Fan Tabloid Spree

BY CLAUDE HALL

NEW YORK—Eighteen radio stations, most in major markets, are now spreading the printed word — through tabloid fan-newspapers — as well as the spoken word. Nine other radio stations, also in major markets, are slated to launch tabloids within the next few weeks. These stations are using either the GO or the BEAT publications. Combined circulation of all is more than 500,000. The figure could be far beyond a million by the end of 1967. Go is published for radio stations by Go Publishing Co. in New York; it presently distributes 190,000 copies weekly in 13 cities, and publisher Robin Leach feels that in six-to-eight weeks he'll also add Los Angeles, San Francisco, Chicago, and Detroit to reach a combined circulation of more than half a million. The newspaper, featuring a four-color front page and 12-16 pages, is edited by Ron Hutcheson; Mark Ellis is director of national advertising.

Beat, published every two weeks by Beat Publica (Continued on page 26)
Len Barry makes it easy as "1·2·3" with his first RCA VICTOR single—"THE MOVING FINGER WRITES" /w "Our Love" #9150

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

RCA VICTOR  The most trusted name in sound
RCA Is Showcasing Arnold Best Sellers

NEW YORK—Eddy Arnold is putting into the spotlight by RCA Victor for an April-May merchandising campaign. The drive will include a "new look" for the entire Arnold catalog in the catalog, including a new cover for "The Best of Eddy Arnold."

The theme of the campaign is "Just One More Day" and is being followed upon Arnold last October, in which RCA Victor closed the Country Music Hall of Fame.

During the campaign, Arnold will be touring the country for promotion and publicity purposes starting with an appearance in Chicago on April 3 at the National Association of Broadcasters' annual convention. Arnold will also be on the air on April 1 and May 24.

For this campaign, RCA Victor has selected all of Arnold's 26 best-selling albums which are included in the "Country Music Hall of Fame Series" (which is a likeness of the actual Hall of Fame), 1960 through 1968. Thirteen of the albums have been renumbered, and for the renumbering only, have been electronically remastered.

All 26 albums bear the logo as well as new liner notes.

The new album, "The Best of Eddy Arnold," will be shipped in cartons specially designed to be shelved on a counter merchandising bicycle.

As the result of the campaign, RCA Victor has planned a full-scale advertising and promotion schedule to be distributed to dealers and spreads will run in the music trading publications. The campaign also includes appearing in consumer publications, such as the Saturday Evening Post and Playboy. The campaign will feature Arnold and all of his RCA Victor album product.

This is one of 20 and 60-second radio transcription features featuring Eddy Arnold, and publishing the complete "Country Music Hall of Fame Series" album catalog also will be made available for local advertising.

KS to Handle Distribution On Its 2nd Label Buddah

NEW YORK—Kama Sutra's new label will be called Buddah, according to Arline Ripp, Kama Sutra's distribution manager. Distribution will be handled by Kama Sutra. Distribution of KS's first label, Buddha, will continue to be handled by MGM Records.

The new label, unlike Kama Sutra, will issue packaging geared toward the album, which will be produced instrument-only.

Handelman Sales Hit 9-Mo. Peak

DETOUR—The Handelman Sales Co. reports peak two-cents for the nine months ended Jan. 31. The company's sales have increased 35% over the same period last year.

The quarterly cash dividend has been increased from 20 cents to 22 cents on the 1,088,859 shares of common stock.

Date's Success Spurs Expansion Of Artist, Property Purchases

NEW YORK—Sidle Maddux of "Date" is attempting to solidify the success of "Wuthering Heights" by operation with the acquisition of new artists and property. The bidding for masterpieces has included promotion and artist development.

The initial click Peaches & Herb, "Love Is the Answer," was followed up by an agreement for "The Best of the New Breed" by Kool & the Gang.

CBS Fails To Gain Control Of Wurlitzer

NEW YORK—CBS attempts to gain control of the Wurlitzer company by buying up its stock from a group of investors going into a proxy fight with management. The Wurlitzer Manufacturing Corp., engaged in the manufacture of musical instruments, said it had been successful in picking up a substantial block of stock to make a takeover highly unlikely.

Wurlitzer, manufacturer of automatic players, recorders and organs, also has a strong electronics and background music department, as well as the manufacturing of musical instruments. In addition to its own stock, CBS wanted the manufacturing facilities for its customers for reprocessing of used instruments.

The maneuver was the brokerage house of Parnes & Wolf and Arnold. The firm had been buying CBS stock, but was unable to snap up enough shares. Parnes & Wolf has decided to return CBS stock for CBS stock for about 200,000 shares.

ASCAP Steps Up Country Drive

NASHVILLE—ASCAP drove into the country field is picking up momentum. The Sociey will hold an ASCAP meeting here on April 4 to explain the workings of the organization and the opportunities in ASCAP for the country writers and publishers. It's also expected that Wesley Rose, veteran songwriter and ASCAP vice president, will be elected to the ASCAP board when the ballots are counted.

Headng the ASCAP meeting will be Joshua Denson, ASCAP's representative in Nashville, Paul Marks, director of domestic and foreign, and the ASCAP's legal department; and B. L. Phillips, ASCAP's domestic representative. The meeting will be held at the Activity Room in the First American Bank building.

Debloon Releasing Its First Single

NEW ORLEANS—Debloon Records, distributed under the Dover Record Co. banner, has issued its first single, "I Can't Help Myself" by Frank Ford. It will be distributed nationwide by Debloon's executive vice president, John Bowin. Ford has had success on the charts in recent years with his Ace single "Sea Cruise," and another on Imperial called "You Talk Too Much"

Debloon is headed by Ken Newcomb and Stanley Zuckerman. Debloon has also recently acquired the masters to all records by Ken Newcomb and Stanley Zuckerman.

JOHNNY DEE ON DISK

New 'Near You' Marks 20th Yr. of Bullet'B'Side Sleeper

NASHVILLE—A 20th anniversary version of "Near You," once the nation's best-selling record, will be released this week, according to Bullet's Bob Lambert, who released the original Frank Sinatra chart topper.

The new recording will be by Johnny Dee, a guitar instrument, with backing vocals and a male quartet. Dee, a native of Evansville, Ind., has been in the entertainment business for 30 years.

The original "Near You" was recorded in WSM's Studio C on March 29, 1953. The recording was flown by line across the street to the Castle Recording Studio, where Frank Sinatra co-authored the song, sung by Bob Lambert as vocalist on the original "Near You".

It was one of four Sinatra songs Lambert prepared for release, and was not intended to be the hit side of the single. The "hit side" was "Red Rose," which long had been Sinatra's theme song.

Aron Shilton, Castle recording engineer (now chief engineer at RCA), recalled that a duplicate master was made of the recording, and the duplicate masters were flown to Chicago for pressing when the original became lost in shipping.

On the day the record was released, Jim Bulleit, owner of Bullet Records, and Tiny Wilson, manager of "Near You," visited Johnny Dee.

After Blackie's "Big Your Hit" record was released, "Near You," Bulleit retired. He re-entered a few months ago with the debut of the new "Near You." One of the first "Near You" was with Charley Parton and "Near You." The single was released in January.

Many members of the original recording orchestra are still part of the album. They are all still active in the music industry. The co-author of "Near You" was Kermit Gerroll, whose voice was used on the record.

When the Johnny Dee record was released, he returned to Nashville from Georgia (where he is currently stationed), and kick off a big promotional pitch.

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Sounds of Jazz, Big Bands Again Pour Out From Nashville Scene

By BILL WILLIAMS.

NASHVILLE—Jazz and the big band sound are enjoying a resurgence in Nashville, the seat of country music.

This, of course, comes as no surprise to the real music devotees who recall that big bands once overshadowed country music here as Nashville produced such leaders as Frankie Criss, Brasby Smith, Owen Bradley and many others.

However, those who have grown up in the strictly country era are taken back by the development and the relative youth of the musicians.

The city has two regularly performing major jazz groups and a SRO jazz association.

The larger of the two major groups in Orchestra XII, a somewhat communal organization which has branched out in several directions. Once restricted to the more traditional type of jazz, it now includes the "Swing" sound of the '30s and '40s, somewhat reminiscent of "Woody Herman with flexibility."

2 Concerts Monthly

Orchestra XII currently is playing two concerts a month, at schools, country clubs, or social gatherings. This variety of sites has led to the transition from strictly jazz to the wider range of music. Utilizing many arrangements by Larry Melhorn and supplementing these by those of Bill Just and many other members of the group, Orchestra XII has won widespread acceptance.

This is particularly true among the younger set, which is encouraging to the musicians.

George Tidwell is the guiding force behind the group. Tidwell, who came to Nashville from Memphis as a copyist for Justis, plays the lead trumpet. Others in the brass include Gene Mullins, who spent many years on the road with Gene Krupa and now is one of the leading teachers in the area.

Don Streed, a native of Indiana who studied music at the University of Houston and at Glen Baxter, a tenor vocalist, who is from Louisiana, Baxter for many years sang with the Marjorie Singers.

In the saxophone section are Scooby Dill, a Nashville native and long-time musician; H. B. Johnson, from Byrdland and the Midwest and is now this region's top jazz clarinetist; Sun¬

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DAN MILLER, JUNIOR Ma¬
The writers of an English smash come from over there to record their big von for Columbia!

"I WAS KAISER BILL'S BATMAN" by The Carnaby Street Set

(Roger Greenaway/Roger Cook)

Where the grosse single action ist
On COLUMBIA RECORDS
The Week That Was at Copyright Hearing

By MILDERD HALL

WASHINGTON—Last week, a cross-section of the top songmen for music recorders, licensors and publishers made a last bid in public hearing, before the Senate Copyrights Subcommittee, for copyright revision terms favorable to their interests. The Senate group, under chairmanship of Sen. Quentin Burdick (D., N.D.), heard many old and some new, dramatic arguments for amendments to the Senate bill, S. 597, which embodies the terms reached by the House Copyright Subcommittee last year.

For the first time, the record industry made a positive bid to have its proposals enacted into law, together with argument for retaining the 2c/cent mechanical royalty rate for recordings made under compulsory license. Sen. Kennedy, for the newly formed National Committee for the Recording Arts, spoke on behalf of the performing artists, arrangers and musicians who contribute to the heavy success of records, but get nothing when the records are published by the commercial users.

New Organization

Sidney Diamond, counsel for RIAA, proceeded to outline the case for a new industry organization for the performance rights for records, called "Sound Recording Licensee Association," or SRLA. Under this plan, mechanical royalties to the 2c and 1/4c-per-record rate, would be paid by recorders to recording artists, whose decision would be binding on the record company. The new royalty right would also include recording performances for radio, television and other performances for recording artists, who now must pay for the exclusive rights.

In their turn, music publishers told the Senate Subcommittee they were "shocked" when the House Subcommittee ignored their advice. The volunteers who entered a 110-page analysis to prove that the statutory license is a bargain, sufficiently "bitterly" as the only "minimum figure agreed upon" in exchange for giving up the right to end the "unfair" compulsory licensing in music.

Leonard Feist, executive secretary for the National Music Publishers Association (NMPA), brought along Robert K. Williams, executive vice president for copyright, who entered a 110-page analysis to prove that the statutory license is a bargain, sufficiently "bitterly" as the only "minimum figure agreed upon" in exchange for giving up the fight to end the "unfair" compulsory licensing in music.

Complicated Statistics

Both sides appeared to have provided highly complicated arguments on both sides, to try to prove their point. Record people said figures proved that most recordings (for certain "stereotyped" categories like record club LP's and budget records) are at the 2c rate under the present law. Music publishers said their statistics proved fees are actually well below the 2c ceiling.

Both sides of the jokebox performance royalty exemption issue got some personal attention in one of the brief visits by the busy Sen. John McClellan (D., Ark.), who is chairman of the Copyrights Subcommittee. The senator jokingly legislated for both sides—licensors and jokebox operators—if they could not reach an acceptable compromise on licensing rates. There was a story of how the senator, for exemption for jokebox use, but set up an extremely complicated formula (which could be used only with a ceiling of 3 cents per tune, or about $19.20 per box).

Sen. McClellan came during testy by ASCAP counsel Herman Finkelson who pleaded for a simple end to the exemption, but also said licensor Clay McGee, who represented the statutory formula in preference to the music operator's payment. The senator's amendment would give operators an additional 2 cents for each record used in jokeboxes be levied in place of performance licensing.

"We had hoped for agreement among yourselves so we could enact legislation to please all concerned." When ASCAP counsel said licensor were perfectly willing to negotiate, Sen. McClellan retorted that we could write a little tougher bill than you both want? If you don't help us, we may not be very helpful to either of you. I hear the other side (music publishers) are feeling the heat of a certain testy hearing who had testified the previous Friday, March 17) Is that the end of the hearing section for complete story on jokebox issue.

Every segment of the music industry asked for valid permission to record their new, mostly of torrential new technological developments, from satellite broadcasting to computer networks. Julian Abeles, who works for the international recording industry, the new, who entered a 110-page analysis to prove that the statutory license is a bargain, sufficiently "bitterly" as the only "minimum figure agreed upon" in exchange for giving up the right to end the "unfair" compulsory licensing in music.

The former antitrust chief remanded the Subcom- mittee to return to the record company, president of Capitol Records, had testified during House hearings on the justification of performance rights for records. Also, both House committee and Copyright Office records had admitted the performance right was merited, and such a rate as 1/4c was the only figure they would accept. But the government people feared the intense opposition of the broadest industry (also the copyright owners) to any rate above that.” Said Arnold: “We did not think that was a good enough argument.”

Rules Group Pulls Surprise: Sets Talk

WASHINGTON—The House Rules Committee under chairmanship of Rep. William M. Colmer (D., Miss.) has scheduled hearings in Nashville, Tenn., for Bill 4003 (April 4). Unfortunately, the House has tentatively scheduled floor action on the bill for April 6, according to an announcement last Thursday by the bill's sponsor, Rep. Robert B. Crenshaw (R., Tex.).

This would start House action only two days after the Rules Committee hearings, although there is no assurance that Rules will pass on the bill, which has several highly controversial issues.

Some observers feel that Chairman Colmer, a staunch conservative, may try to bring in a "talking amendment", while the House is not sitting on the bill. Rules Committee hearings are traditionally taken up by the House, and the Senate, which could take up bills after 21 days of inaction in the House.

Burton Grant ‘In’

The establishment of a Robert J. Burton fellowship in copyright law at the University of Virginia was announced in the dinner-dance Tuesday (21) at the Hotel Americana in New York. This sums added funds already raised by the Friends of Robert Burton, who is a former Virginia lawyer, to endow the university to the memory of a man who broadened the horizons of the student body. Burton also was a force in the area of creative property, and whose influence helped in a major way to shape the industry in its present form.

The presentation of the award, with the good turnout may be attributed to the work of Morris Levy and the various members of the company.
The Winner.

The No.1 song of the San Remo Festival emerges as a prize Jerry Vale single.

Time Alone Will Tell
(Non Pensare a Me) 4-44087

Where the unbeatable Jerry Vale action is.
On COLUMBIA RECORDS®
The Week That Was At Copyright Hearing

**Continued from page 6**

Television programming. Educators are pressing for maintenance of their present blanket exemption for non-profit uses of all copyrighted material except dramatic works and would exempt all types of classroom or curricular use.

BMI's Sidney Kaye described the ever-expanding existence of copyrighted works in the film and television industries and nighttime commercial programming already reaching some 135,000,000 people. He reminded the committee that the open-mindedness and the "fantastic development" in a noncommercial, federally funded educational market was endangered by the ruling. It would ensure a nationwide network of all educational broadcasters if doubtlessly the number of present station audiences.

Exemption for this breadth of performance could kill the market and the incentive almost entirely for commercial station program, according to these publishers, together with educational publishers, get most of their performances on noncommercial programming.

ASCAP and BMI spokesmen said they had arranged for "modest" licensing terms for NET (National Educational Television) without an exemption from reversion hearings, familiar demand for educational radio which was presented for six hours last Monday (20) by broadcasters who were joined by radio music publishers who want higher fees.

For another six hours last Tuesday (21), the record industry在这里插入一个错误的句子 to request a rate setting of "I Believe." For a starter, and made its historic plea for retaining present recording royalty levels and its brand-new plans for performance royalties on records played publicly.

Here's excerpt from what may be the last such gathering in the Capitol for many years.

**The Licensees**

ASCAP counsel Herman Finkele told the committee behind the last thrust in the discussions of the "At Risk" hearing, the industry spokesmen that ASCAP was in the same boat and would meet their request for an extra 2-cent royalty on every record.

Kaye of BMI joined the ASCAP viewpoint in hoping for this unrestricted agreement and better return for free negotiating in a free market.

"I am very pleased that ASCAP has a commercial interest in user of music."

In another instance, Kaye of BMI, asked by Sen. Fulbright for more details to show that music composers and publishers are not "in the coninuing small business as record companies or jukebox operators."

"Yes, I mean a small business as record companies or jukebox operators. Sen. Fulbright (R., Hawaii) asked why publishers should share with composers in royalty from jukebox use of records.

Kaye said publishers' revenue was "on-guard" with their own own record companies in royalty from jukebox use of records. royalty, but hope for reasonable fees and help with clearance costs."

Licensees and publishers are also fearful of multiple copying devices that could kill the market for educational and library use.

"The publishers are concerned that the ASCAP rates in this hearing are their rates set at all for commercial use of music via "secondary transmission" like CATV. The bill as worked out by the House Committee, exempting a "secondary transmission" of performances, goes far beyond the statutory right, but licensors fear this exemption could be stretched to cover unforeseen free uses of copyright music in the future.

There were also some worries about the statute's "exclusive of any contractually or other form involving duplication. Record people said the House Subcommittee report "throws some doubt" as to whether all records would be excluded from the law.

"We fear that all records will automatically get the protection against reversion and the effective date of the revision bill if this passed."

Senator Burdick asked: "How far back—to 1909?" Record people said this question was not answered for "the right protection, and the statute has already included all common law protection for unpublished works, they argued.

Chairman of CBS Records, said there could be "horridous" results of the bill, even if there were any changes in the status of sound recordings created prior to the effective date of the copyright statute. Court cases could eventually "pierce the existing catalog of everyone else."

Together with Isabel Marks of Decca and other record companies, the American Society of Composers of Authors and Publishers (ASCAP) and the Broadcast Music Inc. (BMI) told Senate the committee they are in agreement about paying some royalty on records played publicly, to cut down on the costs of clearance and help with the "sweaty" work of clearance.

The week's event was the last hearing of the subcommittee before it goes to the copyright committee for further hearings.

21 Industryites Vox-Popping Off At Copyright Reversion Hearings

WASHINGTON—There was some machinery orchestration, literally and figuratively, in the preparation for the Senate Copyright Subcommittee hearings which were presented for six hours last Monday (20) by broadcasters who were joined by radio music publishers who want higher fees.

For another six hours last Tuesday (21), the record industry...
ALL AMERICA'S CHEERING
ANOTHER RADIO ACTIVE SMASH FROM
BOBBY GOLDSBORO
"GOODBYE TO ALL YOU WOMEN"
UA 50318
Follow Price-Hike Words With Action: Mercury's Steinberg

• Continued from page 1

refrain, creating new ripples of price-hike discussion.

"The age of reason must come to this industry," said Steinberg. "The Cambridge report indicated we're just not getting a fair return. That report showed that while all U.S. manufacturers have been showing steady increases of 6 per cent of return on sales during recent years, the record industry has held steady at a lower percentage. In 1963, according to the report, record manufacturers were, with all other U.S. manufacturers, realizing a 4 per cent return on sales, while the average for all manufacturers began moving up to around 6 per cent.

The overlay of record industry profitability graph lines of all industry similar lines shows us being considered as an industry," Steinberg said. "It's been discussed that the profit squeeze must be battled on two fronts: (1) through creative marketing "designed to get greater volume without sacrificing prices." and (2) through "the improvement of internal management." One solution is utilized and the price squeeze price increase.

Price Less Important:

In an expanding economy, Steinberg believes, "Price is less important than is quality and service, and the great opportunity for the record merchandiser is presented through an emphasis on professional merchandising.

The record manufacturer has in a sense a victim of the firm in-fighting among the record merchandisers. In seeking to hold existing markets and in attempting to find new markets, they have used price as practically their sole competitive weapon. When the new price failed to yield satisfactory margins, pressure was placed upon the manufacturer for a lower price.

Inherent in this situation, Steinberg said, "is a staggering contradiction. A sizable record, be it LP or single, is a unique product. For perhaps 80 per cent of the volume of releases, the consumer has no alternative selection. So why should he accept a price basis? Because the industry deals in the unique, he said, price increases are far fetched. "And we'd like to see other manufacturers adopt the same position to this fact. But it will take guts and wisdom."

Talent, Record Producers' Rights To Fees Cited

• Continued from page 6

to supply the local outlets. The deejay plays it to death, creates ill will for the recording company and among competing radio station deejays in the area. In the time it takes sales outlets, interest has diminished and obsolescence begins. Because of the actual market, the copyright statute, there is no legal way the record company can stop this unfair practice.

Talk on Good Music

Livingston had something to say about FM "Good Music" stations, which air hour after hour of better music, standards, show tunes, classical and some modern, too. The FM "listeners" are not record buyers, they do not need or want the records, "he said.

Livingston said the vinyl record is a complete company is completed by the need to produce more of the popular, teen-age and revenue producing records — to have enough money to get new equipment, Controlled by those record companies, who might be interested in getting more dollars to provide more diversity to the public, and give young, serious composers more outlets.

U.K. Writing Team Bow as Col. Artists

NEW YORK — The British songwriting team of Ray Greenway and Roger Cook will make their U.S. debut as recording artists and recently Mercury Records. The pair, who call themselves "Merrill" and "Richard," will bow with a single titled "I Was Kaiser Bill's Batman." The song was made by CBS Records, Ltd., in England.

Edith Sterling Dies

YONKERS—Edith J. Sterling, songwriter and publisher, died at City Hospital here last Friday (24). She was 52. Mrs. Sterling and her costs of the music compositions posts included "Poor Foolish Lover," also was a pop and score pianist. She was also an accomplished Sterling Music Publishing Co. (SMMC) of New York City with her husband, Raymond Sterling, also a song- composer, and they were partners in the firm.

Keep pace in the music industry with BILLBOARD

• Continued from page 4

of the Stiniet record. The young-sters are between the ages of 19 and 22.

Sam Phillips and the Sun label once played a major role in the record industry through the discovery of a flock of top artists, including Elvis Presley, Carl Perkins, Johnny Cash, Roy Orbison, Bill Justis, Jerry Lee Lewis, and Charley Pride. The "rockabilly sound" originated in South Memphis studios during the 1950's and influenced the entire course of American music.

State University and performer with the Nashville Symphony, bass.

Music Market Quotations

(As of Noon Thursday, March 22, 1967)

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ished and obsolescence begins. Because of the actual market, the copyright statute, there is no legal way the record company can stop this unfair prac-

Over the counter:

(As of Noon Thursday, March 22, 1967)

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<td>W.B.</td>
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<td>Zemien</td>
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Celebrity Search On by Recordmen

• Continued from page 1

up titled "Man Is Not Alone," well as a commitment for an LP in the fall and one for Christmas season. Dickerson's "Gallant Men" single sold more than 500,000 copies and the LP of the same title is nearing the 500,000 mark.

McKeehen's disk, on the other hand, has not yet been set with a label. The matter, which was $4,000, couples "Beautiful Girl," on which McKeehen sings and tells, and "I'm a Lover, Loving Heart," a country style tune.

The Cacavas-Lustberg disks are worked out by the production firm of M.A. Maginn with the technical material published through Chappell. Both Cacavas and Lustberg are the Chappell staff. Cacavas is director of publications, and Lustberg is director of special projects. Their outside disk production work has been acquired by Columbia Records, and Columbia auditors who views this as a means of developing new business for the firm.

Children's Market

All in line with Dreyfus' "new business attitude," Cacav-

as and Lustberg are planning a move into the children's pub-

lications and disk market. They've already got projects un-

derway which are in the hands of Bob Lynch, Dreyfus' man as Dick Manning and Sid Lippman.

In addition to the children's records, Cacavas and Lustberg are working out tie-in deals for books, comic strips, toys and sundry other kiddie mar-

ket firm.

"It's a way of merchandising music," they say, which will "sell off extra money for the Chappell writers."

APRIL 1, 1967, BILLBOARD
In his hit-making "Carpenter" groove!

BOBBY DARIN
THE LADY CAME FROM BALTIMORE

Written by TIM HARDIN
Produced by KOPPELMAN & RUBIN

ATLANTIC #2395
Corycll

"Mercy, Mercy, Mercy"

package

"Goin' to Kansas"

Buttons

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403 CHESTER AVENUE, BAKERSFIELD, CALIFORNIA
PHONE: FA 7-1000- FA 7-7201
MANAGEMENT-JACK MCFADDEN
GMAC ARTIST CORPORATION

Dick Curless

All of Me Belongs to You

Dick Curless

All of Me Belongs to You

House of Memories

HAS A NEW ALBUM

HAS A GREAT CATALOG

ORDER NOW!
EVERY MOTHERS’ SON
is trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, brave, clean, healthy, stalwart, steadfast, alert, and ready NOW on MGM!

All America will meet EVERY MOTHERS’ SON on “The Man from U.N.C.L.E.” this Friday night, March 31!

BE PREPARED!

EVERY MOTHERS’ SON

Management: Peter Leeds
Produced by: Wes Farrell

www.americanradiohistory.com
THE REST OF THE YEARS (Prod. by Johnny Cash) (Writer: Johnny Cash) (RCA, BMI) — This is a definitive country music classic, featuring Cash's unique voice and powerful performances.

SHEILA CARRADINE (Prod. by Brian Orser) (Writer: Brian Orser) (Decca, BMI) — An exquisite composition that explores the intersection of classical ballet and soft rock, showcasing Carradine's versatility.

R&B SPOTLIGHTS

TOP 10 — Predicted to reach the Top 10 Selling R&B Singles Chart

HOWARD TATE — 'Tie Me Up' while you can (Prod: Jerry Ragavoy) (Writer: Ragavoy-Shuman) (RCA, BMI) — Hot follow-up to his "Lovely Girl," continuing Tate's streak of chart hits with a smooth, bluesy ballad waltz that tugs at the heartstrings from start to finish. Should have no trouble becoming a giant in both pop and r&B sales. (Clap! I Knew Better" (Ragavoy, BMI). VERE 10496


CHART — Predicted to reach the Top 10 Selling R&B Singles Chart

THE REST OF THE YEARS (Prod. by Brian Orser) (Writer: Brian Orser) (Decca, BMI) — A smooth, soulful ballad that showcases Orser's exceptional vocal range and emotional depth. (I've Got That Feeling" (Sarlan, BMI). MONUMENT 1085

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Executive Turntable

*Continued from page 8*

renegotiations of the firm's foreign sub-publishing licensing agreements, auditioned masters, signed writers and sought material for artists. Walsh has been an independent producer and songwriter. Disks he produced were released on the Chos, Vee Jay and Laurie labels. He also was staff writer for Hill & Range Songs, Inc., and has been music librarian for WINS in New York.

**Ed Silvers** has been appointed a partner of Snuff Garrett, president of Snuff Garrett Productions and a vice-president of the production company. Silvers will take over complete operation of the firm. His initial move will be to sign Jimmy Griffin, Al Capps and Glen Hardin to producing contracts. Silvers also will reactiviate the production company's music publishing firms, Viva Music, Baby Monica Music and Glo-Mac Music. He is operative head of Viva Records.

**James Foley** has been appointed publishing and administrative director for Koppelman-Rubin Associates. The firm also promoted **Johnny Bond** to the new post of national promotion director. Foley will be direct executive assistant to Charles Koppelman and Don Rubin. He will be in charge of all administrative activities for their publishing and producing activities. Bond, who's based in Hollywood, will supervise Steve Sandifer in New England, Sammy Kaplan in Detroit and other regional promotion men as needed.

**Tom Catalano** has been named vice-president of the Crew Group of Companies and general manager of Saturday Music, Inc.; Genius Music Corp., and Tomorrow's Tunes, Inc. Catalano was professional manager of the three music companies before assuming his new post. He has also been associated with Columbia and Kapp.

**Tom De Cillis** and Ed Leipzig have quit Ramot Enterprises to form T. & E. Associates. De Cillis will be in charge of record production and talent management. Leipzig will run the management end. . . . London Records of Canada has appointed John Toews as branch manager in Canada, replacing Fran Tocher, who is on an extended leave of absence. Toews was product manager of the Philips-Mercury lines. Jean-Pierre Beaulieu, product manager for French Philips and French-Canadian product, has taken over the Philips-Mercury lines as well.

---

THANKS TOM

TOM CADE, Dallas sales manager for Columbia, receives a 20-Year Club Pin for his tenure with the label. Left to right are Bill Farr, vice-president, marketing; Cade, and Bud Rieland, Columbia's south central regional sales manager.

APRIL 1, 1967, BILLBOARD

---

CECIL STEEN, chairman of the NARM Scholarship Committee, presents NARM scholarship to Merritt W. Kirk, general manager of Cleton, Inc., for Michael Wong, whose mother is employed by the company in San Francisco. Presentation took place at recent NARM convention, March 5-10, in Los Angeles. The award was one of four presented.

MANUEL E. SWATEZ receives a scholarship award for Barbara Brentner, whose father is employed by the J. L. Marsh Co. in Minneapolis, Minn.

A NARM award for Ronald Jasinski is accepted by William P. Gallagher, vice-president of Columbia Records. Jasinski’s father is employed by Columbia in Connecticut.

PETER AMBERG, president of Amberg File and Index Co., receives a grant on behalf of Gregory Ramussen, whose father is with the firm in Kennebunk, Ill.
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SUNSHINE GIRL

"WE WATCHED THE DAY MELTING THE NIGHTTIME,
SHADES OF DAWN BURST INTO SUNSHINE,
I TOOK HER HAND AND
RAN THROUGH THE MORNING"

THE PARADE

SUNSHINE GIRL WRITTEN BY: SMOKEY ROBERDS · MURRAY MACLEOD · JERRY RIOPELLE
PRODUCED BY: JERRY RIOPELLE
Melody: Hailed on Theme by Gimbel

One of the key factors in the making of a standard is the melody. That's the opinion of Norman Gimbel who has been clicking as lyric writer to melodies by foreign composers.

"It's really a composer's business," Gimbel says. "If you have the music, you have the songs.

Cole Library

- Continued from page 16

When Nelson Riddle and orchestra came on stage at 11 p.m., the audience was a bit restless. A large backdrop of Cole hung above the musicians as they played "Nature Boy," "Too Young," "Walkin' My Baby Back Home," "Lazy, Hazy Crazy Days of Summer" and "Ramblin' Rose."

Wayne Newton, a last minute addition to the program, was dynamic in his eight-number program, moving around the large dance floor. Especially impressive were his versions of "Born Free" and "What Kind of Fool Am I?"

Suan Kenton acted as master of ceremonies briefly and caught some of the audience off guard by asking them to sing happy birthday to Cole. Kenton's enthusiasm on stage was not duplicated totally by the audience which sang the tune half-heartedly. ELIO TIEGEL

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

And the gift of melody must be there for the song to become a standard." Some of the melodies for which Gimbel has supplied lyrics are Michelle LeGrand, Antonio Jobim and Ted Thielemans. Among their songs, which have developed into new standards are "The Girl From Ipanema," "Meditation," "How Insensitive," "Son Nino (Summer Samba)," "Bluesette," "Watch What Happens," and "I'll Wait For You," the song from the film, "The Umbrellas of Cherbourg," which won an Academy Award nomination last year.

The usage of new standard material is unbelievable, says Gimbel. Established recording artists are in constant need of material for their albums and their nightclub acts and the current crop of rock 'n' roll, folk-rock, raga-rock and other forms of Top 40 material usually don't fit their needs. "They're always searching for songs with a basic melodic line," Gimbel points out.

Among the current songs to which Gimbel has written lyrics are "For Me" recorded by Steve Lawrence (Columbia), Sergio Mendes and Brasil '66 (A&M), Matt Monro (Capitol), Wanda Sah (Capitol), Herbie Mann (A&M), and the Jazz Crusaders (Liberty), "Consent Rain," re-recorded by Sergio Mendes and Brasil '66 on A&M Records, and "Love and Learn," which is in Barbara Streisand's latest Columbia LP, "Je M'Appelle Barbra."

Locutive Lyricist

Now that he's established a niche as a lucrative lyricist to songs by foreign composers, Gimbel is planning to expand his activities to TV and a return to the Broadway musical theater. He is currently writing properties for Broadway and is completing a score with composer Lee Pockriss for a two-character TV musical to be titled "Metropolitan Love Story." The libretto, based on the Doubleday book by Sheila Greenwald, was written by Jean Korman and Steve Kufner. The show, which is scheduled for the fall, will be produced by Lawrence Kafka and directed by Joe Layton.

Dino's Casual Approach Puts Bosses at Ease

LAS VEGAS — The Dean Martin show at the Sands Hotel is always called "the relaxed blockbuster," and his show opened on the same note Wednesday (15).

Easygoing Martin, sporting the No. 1 spot on national television and a strong truck record as a disk artist for Reprise, is a virtual sellout for his four-week run.

Martin's show at the Sands is almost like all his others except that on opening night he sang six songs in their entirety. Usually he does just a few bars from each of the tunes he has made famous, but this time he gave the full treatment to "Everybody Loves Somebody."

Mixed Doubles On Ball With a Smashing Serve

NEW YORK — While the recently released "Mixed Doubles" album is not going to make any of the national charts, it is enjoying a steady sale by patrons at Upstairs at the Downstairs, where the cabaret review has been running for several months.

And a half dozen New York stores—including Doubleday and the Record Hunter—are getting respectable sales on the album.

The review itself is a delight for New York senior swingers. Targets are the memoirs of the New York intelligentsia, the President and his family, and of course, Bobby Kennedy. It's all done with taste and wit, and the quality of the music and lyrics is at least up to the standard of the Broadway stage.

Show stoppers were "Sopra," an incite look at the Italian "Culture" center, and "Dad Chicago Song," Madeleine Kahn's interpretation of the Lute Levy tag.

AARON STERNFIELD

"If You Knew Sonja," "Old Man River," "Mr. Wonderful," and "Baby Face." He also sang "Welcome Mr. Wonderful," "Always The Same," and "Now That We're Alone." This funny session is packed with the casual Martin one-liners, and the casino bosses are booming because they know he keeps business booming.

DON DIGILIO

Signings

Kim Weston, formerly with the Motown label, has switched to MGM Records. For her recording sessions will be produced by her husband, Mickey Stevenson, Clarence Avant, Avant Garde Enterprises, will handle her managerial affairs in co-operation with Stevenson. Her first release on the MGM label is "I Got What You Need" b-w "Someone Like You." Tommy Leonetti to Columbia Records. Jack Gold, Columbia artist man on the Coast, will produceLeonetti's deal with United Artists Records. . . . The Roylettes, female trio, to Roulette Records.

People really get attached to their Cadet albums.
NOW-ON REPRISE

REPRISE IS PARTICULARLY PROUD TO PRESENT ITS INITIAL ALBUM-RELEASE OF A CONCERT PERFORMANCE BY MIRIAM MAKEBA --- ONE OF THE MOST ILLUSTRIOUS ARTISTS THE WORLD OF MUSIC HAS EVER KNOWN!

STEREO

RECORDED AT PHILHARMONIC HALL, LINCOLN CENTER FOR THE PERFORMING ARTS

www.americanradiohistory.com
Mr. Milton Rackmil, President Decca Records
Mr. Leonard Schneider, Executive V.P. Decca Records
Mr. Martin Salkin, V.P. Decca Records

You know, I know, the whole world knows THE KITCHEN CINQ HAS THE HIT RECORD ON "STILL IN LOVE WITH YOU BABY" LHI # 17010

Lee Hazlewood

Distributed by Decca Distributing Corporation for Lee Hazlewood Industries, Incorporated.
<table>
<thead>
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<th>No.</th>
<th>Song Title</th>
<th>Artist/Group</th>
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<td>43</td>
<td>TRAVELIN' MAN</td>
<td>The Masters (Sterling Prod., Teldec)</td>
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<td>44</td>
<td>LET'S LIGHT A LAMP</td>
<td>Frenchie &amp; the Reptiles (Mainstream)</td>
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<td>45</td>
<td>AT THE ZOO</td>
<td>Earl Hines (Columbia)</td>
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<td>46</td>
<td>NO MILK TODAY</td>
<td>Fanny &amp; Jack (Capitol)</td>
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<td>47</td>
<td>WADE THE WADDLE</td>
<td>Jimmy之间 (Capitol)</td>
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<td>48</td>
<td>WHAT A WOMAN IN LOVE WON'T DO</td>
<td>Jimmy between (Capitol)</td>
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<td>WHEN SOMETHING IS WRONG WITH MY BABY</td>
<td>Jimmy between (Capitol)</td>
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<td>50</td>
<td>SHOW ME</td>
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<td>SHE'S JUST LIKE MAMA'S DAUGHTER</td>
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<td>I'M A BABY, IT'S A BABY</td>
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<td>ALL DOWNS AN' GOES DOWN</td>
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<td>DARLIN' BE HOME SOON</td>
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<td>MORNIGHTOWN RIDE</td>
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<td>THE GIRL I KNEW</td>
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<td>I GAVE HER ALL THE LOVE I'VE EVER SEEN</td>
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<td>LAWDY MISS CLAWDY</td>
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<td>SUMMER WIN</td>
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<td>LAWY'D MISS CLAWDY</td>
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<td>63</td>
<td>ON A CAROUSEL</td>
<td>Jimmy between (Capitol)</td>
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<td>64</td>
<td>SUNDAY FOR TEA</td>
<td>Jimmy between (Capitol)</td>
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<td>65</td>
<td>ON THAT'S GOOD, NO THAN THAT</td>
<td>Jimmy between (Capitol)</td>
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<td>KANSAS CITY</td>
<td>Jimmy between (Capitol)</td>
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<td>67</td>
<td>TINY BUBBLES</td>
<td>Jimmy between (Capitol)</td>
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<td>68</td>
<td>LOVE ENSOLES</td>
<td>Jimmy between (Capitol)</td>
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<td>69</td>
<td>MY MAMA, MY MAMA</td>
<td>Jimmy between (Capitol)</td>
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<td>70</td>
<td>GET ME TO THE WORLD ON TIME</td>
<td>Jimmy between (Capitol)</td>
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HOT 100—A TO Z (Publisher-Licensed)

BUBBLING UNDER THE HOT 100
ENGELBERT HUMPERDINCK

Release Me
(AND LET ME LOVE AGAIN)

40011

parrot
division of
London
RECORDS

STRONG!

JERRY JAYE

My Girl
Josephinine

2120

Hi
RECORDS
Distributed by
London
RECORDS
Everything grows under the sun
RADIO-TV PROGRAMMING

Major Market Stations
In Fan Newspaper

*Continued from page 1*

WOULD YOU BELIEVE 6,700 country music fans in Philadelphia’s Convention Hall in March to see a WEEZ show, featuring Loretta Lynn, Waylon Jennings, Dolly Parton, Little Jimmy Dickens, Joe and Rose Magills, Johnny Dairl and Don and Ronnie Rode. This shows the pull of a country station, even more remarkable when one realizes the station is located in Chester, Pa.

Modern C&W Outlet

Tough Foe: Rocker

EDITOR’S NOTE: This is the third in a series of articles taking a “second look” at the country music radio situation.

NEW YORK—I hope I never have to face another country music operation in this market,” said one program director of a major market Hot 100 format radio station. He spoke from experience, having just left one of the biggest markets in the nation where a country music station is sold by a ’roll out’ strategy. Four weeks later, the paper began making money.

KFWB Subject of the ‘Habit’ Test

By ELIOT TIEGEL

LOS ANGELES — A question being raised around ad agencies is: Do radio listeners maintain their radio listening habits, or do they shift allegiances when a station offers programs to which they have not been exposed or accepted patterns?

Gayle Lohman, KFWB’s general manager, is currently the focal point for this question concerning listenership — an April 2 controversy. The morning Al Lehman-Roger Bailey program was recently fired away from phone conversation outlet KLAC by Jim Lihotz, KFWB’s new general manager and former program director at KLAC, when it was a music station.

When KFWB announced it would be dropping its partly咸味的 efforts, speculation increased among record companies was that KFWB would be moving toward a middle-of-the-road approach and away from its traditional country format.

While the morning program is noticeable for its lack of country music, the station has not been new hit. However, Lehman and Barkley’s programming approach to the station is the key to the question of whether audiences shift when patterns are broken.

Not only are KFWB’s morning daytime ratings at stake, but several other stations standards to gain—or lose—by the morning comedy’s program turns out. Lehman and Barkley have been given a great amount of time in which to develop a cast of regular “characters” and build comedy routines. Consequently, the number of records being played during its 6–9:30 a.m. stunt has been drastically reduced.

The station’s Top 40-type stations has been built by playing more music than the con-

WEEZ Picks Up

WeeZ in Chester, Pa., another country music operation has been doing more marketing in the county music programming department, has been more successful in the region. He has the country music that “in the country market, is gaining all the time. We have featured the station in the market, and our programming approach to the market has been more positive than others. We are looking for more sales support and give the station more airplay.”

The station draws a large audience and is a good draw for advertisers, according to program director John B. Tynan. “We are booked up with advertisers, and we have a large number of listeners who listen to the station.”

(Continued on page 32)

WHO’LL WIN RIPA’S MAN OF YEAR? 5 IN RUNNING

NEW YORK — Competition for the second annual Man of the Year Award in the country music promotion business is heating up. The American Radio Industry Promotion Association has boiled down to Gene Armood of Country Music Institute, Gayle Lohman of KFWB, and Joe and Rose Magills of WEEZ.

The three men are in the running to win the award, which is given to the person who has made the most contributions to the promotion of country music and has shown a high level of public relations. The award is presented by the American Association of Broadcasters in the Conrad Hilton Hotel, Chicago.

(Continued on page 32)

KBTY Drops 100 For All News

DENVER — KBTY dropped its Hot 100 format March 21, 1967. The station will continue to carry its call letters in Pulse, but will not carry the Hot 100 format.

The station was never very successful at the ground a year ago when WAKR, the only Hot 100 station in the area, dropped the format. At present, WAKR is 100 in sales.

The station is currently the focal point for this question listening habits — an April April 2 controversy. The morning Al Lehman-Roger Bailey program was recently hired away from phone conversation outlet KLAC by Jim Lihotz, KFWB’s new general manager and former program director at KLAC, when it was a music station.

When KFWB announced it would be dropping its partly咸味的 efforts, speculation increased among record companies was that KFWB would be moving toward a middle-of-the-road approach and away from its traditional country format.

While the morning program is noticeable for its lack of country music, the station has not been new hit. However, Lehman and Barkley’s programming approach to the station is the key to the question of whether audiences shift when patterns are broken.

Not only are KFWB’s morning daytime ratings at stake, but several other stations standards to gain—or lose—by the morning comedy’s program turns out. Lehman and Barkley have been given a great amount of time in which to develop a cast of regular “characters” and build comedy routines. Consequently, the number of records being played during its 6–9:30 a.m. stunt has been drastically reduced.

The station’s Top 40-type stations has been built by playing more music than the con-

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(Continued on page 32)

APRIL 1, 1967, BILLBOARD
RADIO-TV PROGRAMMING

Get Pacts, Trips, Spools in KFJ Hunt

LOS ANGELES—Rhythm and blues leader KFJF's first annual talent hunt ended successfully over the weekend of March 18-19, when judges auditioned in which some 400 aspiring performers worked before a select panel of recording company judges.

The results: Winners Sunday in the contest, which covered a total of four weekends, were Sandy Wilson of New York and a record contract with RCA Victor Records; Stettino, who won a trip to Chicago and a record contract with RCA Victor Records; and McKinley Travis, who was signed by James Brown Productions for a King Records release and a tour with James Brown; the Shalations, signed by GWP Productions, who produce for RCA Victor Records; and Marcus Garrett, who won a trip to Detroit for a record contract with Motown Records.

The provided by Atlantic Records. Milner added that the second set of the six finalists in the last session Sunday were also being picked for recording.

Auditorium Packed

Originally slated for a downtown location, the eliminations were shifted to Jefferson High School auditorium, which has room for 2,500 persons. According to program director Carter, each of the talent shows packs more than 1,000 people. While a majority of the acts were featured on the local vocal, there was still a hardwood of some dozen young people whose styles promise for the recording field, the radio executive said.

Yesteryear's Hits

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

POPS--5 Years Ago March 31, 1957
1. 'Round the World, Les Brown
2. Unforgettable, Nat King Cole
3. Joe Bataan
4. My Romance, Andy Williams
5. Swingin' the Jive, Charlie Byrd
6. 'S Wonderful, Tony Bennett
7. Wake Up and Live, Andy Williams
8. There's a New Moon Over My Lady, Frank Sinatra
10. I Still Wonder Why, Lou Monte

R&B--5 Years Ago March 31, 1957
1. Twistin' The Night Away, Sam Cooke, RCA Victor
2. Let Me In, Sensations, Argo
3. Tell Me, Savannah, Mercury
4. Patience and Fortitude, the Penguins
5. Faster, the Winstons
6. I'm A Man, the Auras
7. Twist It, the Drifters
8. Don't Think Twice, the Miracles
9. The Next Time I Fall, the Dells
10. Got a Lot of Woman, the Five Satins

Country Meet April 21-22

WHEELING, W.Va.—The North East Country Music Association, association of country music dealers and radio stations, will hold its annual convention here April 21-22. President Dusty Miller, a deejay at WAFS, Atlanta, N.Y., expects a record attendance for the first time and has doubled its membership in the past year, he said.

Headquarters of the convention, which will center around the Wheeling World War II veteran, will be at the Pendergast Club, a few miles from Wheeling. A special membership registration will be held April 21; High of Crook County, Pa., is in charge of tights. The convention will wind up April 22 with the election of officers of the new WWVA. Anyone wishing further information can contact Miller at 302 W. 4th St., Edward, W.Va.

WFOX Spots Artist

MILWAUKEE—WFOX last week launched a special half hour show, "Country Star Spotlight," featuring star songs and facts of his life. The show on the country-format station is hosted Sunday and Tuesday morning by Larry Jay during his regular morning show.

APRIL 1, 1967, BILLBOARD

By CLAude HALL

RADIO-TV Editor

Ron Chapman, host of the "Superstar Music Teen show" on WFAA-TV, Dallas, recently did a segment of ABC's "The Big Valley" show, which will include a talent contest for the producer, and the Junior Broadcasters, "The Big Valley." The show, which is launching on FM for the first time in week in April and Bob Jennings, the Houston program director, will present the new WFOJ-FM will air country music midday to 7:30 a.m. week and on Saturdays. He needs new producers for the station. The show is on WORF Radio.

Larry McCormick, KGFJ's new Modern C&W/Outlet tough

- Continued from page 26

in this quarter compared with a year ago, and the station is growing in every Pulse, Tammen said.

Ron Rodgers, general manager of KJKE, Austin, said the jury of very good with his country music market and business is 25 percent ahead of this time a year ago.

Austin stations that have carried country music for some years have also been excellent. Bill Bailes attributes the growing prosperity of KJKK, a long-time country music outlet in Houston, to a general up-dating of programming to two morning shows and a new line-up. Jasper Hooper showed the station No. 73 in the market, as it did a recent Pulse, but we are looking for a daytime, said Bailes. The station is sold out or almost all the time, he said.

WDXL in Detroit has aired country music since 1934 and is doing 24 hours a day since 1963. "We need to say out bidings both local and national and we've enjoyed continuous growth," said program director Dale Lewis, "since 1963 per cent country music."
**TOP SELLING R&B SINGLES**

*STARR Performance-Singles registering greatest proprietors upward progress this week.*

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label, No. &amp; Pk.</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>I从来没看见了你的人呀</td>
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<td>2</td>
<td>2</td>
<td>THE THREE STOMPS</td>
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<td>3</td>
<td>3</td>
<td>THE BEATLES</td>
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<td>4</td>
<td>4</td>
<td>THE ORIOLES</td>
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<td>5</td>
<td>5</td>
<td>THE MIRRORS</td>
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<td>6</td>
<td>6</td>
<td>THE BEACH BOYS</td>
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<td>THE BEACH BOYS</td>
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**TOP SELLING R&B LP's**

*STARR Performance-LP's registering greatest proprietors upward progress this week.*

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<th>This Week</th>
<th>Last Week</th>
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<td>10</td>
<td>10</td>
<td>THE BEATLES</td>
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</tbody>
</table>
We are extremely proud to announce a beautiful new addition to the family.

A Lion's Welcome for Miss KIM WESTON formerly of Detroit... dazzling on her debut single for MGM!

I GOT WHAT YOU NEED

K-13720
Produced by Mickey Stevenson
Now exclusively on MGM Records a division of Metro-Goldwyn-Mayer Inc.
Callas Heads Fine Everett List

NEW YORK—Two memorable performances by Giuditta Pasta, Callas, and the latest group of Everest Records' Cetra Opera Series were featured in the new list of "The 10 Greatest Classics" by "The Penguin Guide to Recorded Music." Giuccioan and Verdi's "La Traviata," the group of eight are a ringing "I Trovatore" starring tenor Vladimir Martynov, mezzo-soprano Maria Cappelli, mezzo-soprano Anna Maria Mancini. Among the other stars are soprano Maria Callas, mezzo-soprano Fedora Barbieri, mezzo-soprano Giulietta Simionato, mezzo-soprano Ebe Stignani, soprano Giga Gignig, soprano Zinaida Borodina, mezzo-soprano Piero Cavaradossi, tenor Cesare Valletri, tenor Gianni Poggi, baritone Giuseppe Taddei, baritone Paolo Silvi, and mezzo-soprano Grazia Neri.

Giacomo Puccini, "La Traviata," is the first entry on the list under the spiritual guidance of Gino Trimureni, "Von der Tracht laug." The other entries in this group contain three pressings each. Headed as "an opera of rare beauty," are "Puccini's Tosca" with Mirto Pichli, Silveri, Rossi-Lemeni, and Neri. The second two are "in their dramatic Act 3 duet. The second scene of the duet is presently empty.

Giuseppe Verdi's "La Traviata" is also in both sets, completely dominating the "Traviata" under Gabriello Santini's leadership. "Her Sempre libero e trascendentally brilliant melodies are among the heights in the warhorse. Tenor Francesco Alfredo Capuano, soprano Capriano, and Verdi handle the leads competently.

In "Gioconda," however, the other stars contribute to the quality of the performance expertly conducted by Prevatali, mezzo-soprano Miriam Pizzanini and baritone Carlo Tagliavini. Soprano Mirella Tagliavini excels in the title role, Puccini's "La Traviata," is the last great performance of Puccini's career. Petrvelli's production of "Mefistofele" is a title role. Angelo Questa is the conductor.

**FRED KIRBY**

**Operateur**

**Mourning Becomes Electric With Soprano Collier, Leir**

NEW YORK—Powerful performances by Maria Collier and Evelyn Leir sparked the Metropolitan Opera (20) as they had their debuts on March 17, the opera's world premiere. Baritone Sherill Milnes and John Reardon shared the stage as the soprano and they came through brilliantly.

Both women are commanding stage figures, excellent actresses, and voices used with conviction. As Cheryl Milnes (Evelyn Leir) and her daughter, Lavinia (Miss Leir), the two antagonists also faced death into the opera. And their contributions were needed for Leir's music is modern, but not remarkable. It's in the drama that the work rests. Deutsche Grammophon is heavily pushing its extensive "Metropolitan Opera," with appearances in line with her Met debut. Indeed, she is the Grammy winner, Berg's "Wegez," and a complete "Magic Flute." Miss Collier's only recording to date is an English highlight version of Puccini's "Butterfly" with the Sadler's Wells Opera Co. on Angel. That label also has a performance by Miss Leir in its catalog, in Mussorgsky's "Boris Godunov," as "the Yaroslavna" on the Heliodor "Johnny Johnson." Reardon's tormenting Orin proved another fine portrayal, while Milnes, as Captain Brant, was strong voiced and effective. Reardon has recorded on (Continued on page 33)

**Seraphim for April:**

**Two 2-LP Opera Sets**

HOLLYWOOD — Two 2-LP opera sets are being issued on Seraphim in April, including a first American release of Richard Strauss' "Salome." Preceding "Der Fliegende Holz expresser," "The Der Drehscheibe," the other opera is a release of a first American release of Tchaikovsky's "Pique Dame." "I Pagliacci" starring Benjamin Britten in the title role, and "La Traviata" by Stéphane Maresch on the fourth side.


He also leads the U.S.S.R. Symphony in music from Prokofiev's "Alexander Nevsky. A third Melodiya/Angel album has piecex from the U.S.S.R. Symphony under Nejumi Varro in Tchaikovsky. The Barbieri/London Symphony, the other opera is a release of a first American release of Tchaikovsky's "Pique Dame." "I Pagliacci" starring Benjamin Britten in the title role, and "La Traviata" by Stéphane Maresch on the fourth side.


**Recordings Survey Grant to G. Bruck**

**Nielsen Works by Ormandy**

NEW YORK—First American releases of Nielsen's "Heilige Sonntag," "Symphony No. 22," and "Rhapsodic Overtures" are included in a new recording survey by Eugene Ormandy and the Philadelphia Orchestra on Capitol. Nielsen's "Symphony No. 1," which has not received an American release. —APRIL 1, 1967, BILLBOARD
**Commercial and tapes, Composers recordings and performances are a fascinating field of study. While the focus of this document is on the works of Bruckner, the information provided can be expanded to include a broader spectrum of composers and their recordings.**

**London Cuts First Pizzetti**

**NEW YORK — First pressings of two Ildebrando Pizzetti works are included in the new recordings on London Records. Also being issued are a new LP on Mahler's "Symphony No. 2" and two albums of excerpts from previous releases. The Pizzetti titles are "La Pignolera" and "Concerto for Lute." Lamento" by Giuseppe Martucci conducts the Orchestra de la Suisse Romande in the album. Ernest Ansermet conducts the same orchestra with solos in Stravinsky's Symphony in Three Movements.
STEVE ALAIMO
A New Single
"YOU DON'T KNOW LIKE I KNOW"

b/w
"You Don't Love Me" from the motion picture
"Wild Rebel" starring Steve Alaimo

Plus...A 30 Day Nationwide Tour, Starting March 23rd.

ABC 10917

"Where The Action Is"...saluted
STEVE ALAIMO
Wednesday, March 22, 1967 with 30 Minutes of
"THE MANY SIDES OF STEVE ALAIMO" on the ABC TV network.
<table>
<thead>
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<th>Chart Position</th>
<th>Title</th>
<th>Artist</th>
<th>Week Ending 4/1/1967</th>
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<td>1</td>
<td>Love Is Here and Now</td>
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<tr>
<td>2</td>
<td>Hey Jude</td>
<td>The Beatles</td>
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<td>3</td>
<td>Baby Love</td>
<td>The Monkees</td>
<td>11</td>
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<tr>
<td>4</td>
<td>Mushroom World</td>
<td>The Rolling Stones</td>
<td>10</td>
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<tr>
<td>5</td>
<td>You Don't Have to Be So Stylin'</td>
<td>The Animals</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>Who's Sorry Now</td>
<td>The Animals</td>
<td>8</td>
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<tr>
<td>7</td>
<td>Sittin' on the Dock of the Seine</td>
<td>The Animals</td>
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<td>8</td>
<td>On the Sunny Side</td>
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<td>6</td>
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<tr>
<td>9</td>
<td>Don't Make Me Over</td>
<td>The Animals</td>
<td>5</td>
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<tr>
<td>10</td>
<td>I Can't Help Myself</td>
<td>The Animals</td>
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<tr>
<td>11</td>
<td>Come Back and Stay</td>
<td>The Animals</td>
<td>3</td>
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<td>12</td>
<td>staircase</td>
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<td>13</td>
<td>My Girl</td>
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<td>14</td>
<td>Let's Make Love</td>
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<td>15</td>
<td>Only You</td>
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<td>16</td>
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<td>17</td>
<td>Crying Time</td>
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<td>18</td>
<td>I'll Never Do You Again</td>
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<tr>
<td>19</td>
<td>Take Good Care of My Heart</td>
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<td>20</td>
<td>I Know What Boys Like</td>
<td>The Beach Boys</td>
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<tr>
<td>21</td>
<td>Wipe Your Tears Baby</td>
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<td>22</td>
<td>Rock and Roll Music</td>
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<td>Let Me Be With You</td>
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<td>24</td>
<td>Let's Go in Heaven</td>
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<tr>
<td>25</td>
<td>Don't Argue with Me</td>
<td>The Beach Boys</td>
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<tr>
<td>26</td>
<td>I'm Sorry About You</td>
<td>The Beach Boys</td>
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<tr>
<td>27</td>
<td>Here Comes the Sun</td>
<td>The Beach Boys</td>
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<tr>
<td>28</td>
<td>The Wanderer</td>
<td>The Beach Boys</td>
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<td>29</td>
<td>Let The Bells Ring</td>
<td>The Beach Boys</td>
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<td>30</td>
<td>That's All</td>
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<tr>
<td>31</td>
<td>We're Gonna Make It Big</td>
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<tr>
<td>32</td>
<td>I Love You Until You Leave</td>
<td>The Beach Boys</td>
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<tr>
<td>33</td>
<td>I Only Have Eyes for You</td>
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<td>34</td>
<td>Love Me Only</td>
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<td>35</td>
<td>When the Sun Comes Out</td>
<td>The Beach Boys</td>
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<tr>
<td>36</td>
<td>I Guess I'll Have to Change My Mind</td>
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<tr>
<td>37</td>
<td>I'll Be Right There</td>
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<td>38</td>
<td>I'm Not the One That I Am</td>
<td>The Beach Boys</td>
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<tr>
<td>39</td>
<td>She's Not Afraid Of Anything</td>
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<tr>
<td>40</td>
<td>I Wonder If You Can Hear Me</td>
<td>The Beach Boys</td>
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<tr>
<td>41</td>
<td>I'll Be True</td>
<td>The Beach Boys</td>
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<td>42</td>
<td>I'll Be True</td>
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<td>I'll Be True</td>
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<td>50</td>
<td>I'll Be True</td>
<td>The Beach Boys</td>
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How come the world’s largest suppliers of radius-cut, quick-seal, easy-open, polyethylene bags for record album packaging is looking for more business?

Simple enough! We’ve beefed up our production ... and filled a warehouse, so we can supply what you need WHEN you need it. ... So, when you’re planning production of your next album-release forget about paper sleeves and:

Specify “Polyflex” or call us!

JOHNSTOWN, N.Y. (518)-562-4641
NEW ACTION LP's

NO NATIONAL BREAKOUTS THIS WEEK

Four new albums, not yet on Billboard's top LP's charts, have been reported getting strong sales action by dealers in recent weeks.

FIVE TOPS ON BROADWAY

Mattmon 657 (M); S 657 (M); 679-00567-5; 679-00567-5

RAW SOUL

James Brown, King 1016 (S); S 1016 (S)
(615-91516-5; 615-91516-5)

THE MARVELETTES

Tamla 724 (M); S 724 (M); 655-00774-6, 655-00774-5

I NEVER LOVED A MAN THE WAY I LOVE YOU

Aretha Franklin, Atlantic 8129 (M); SD 8129 (S)
(679-00565-2; 679-00565-2)

DON'T COME HOME A DRINKIN'

Loretta Lynn, Decca DL 4845 (M); DL 47482 (S)
(400-04452-5; 730-04452-5)

THE ELECTRIC PRUNES

Reprise R 2434 (M); RS 2434 (S); 700-00546-9; 700-00546-9

SOCK IT TO ME!

John Davidson, Columbia CL 4488 (M); CL 4494 (S)
(3750; 3750)

MY BEST TO YOU

John Davidson, Columbia CL 4488 (M); CL 4494 (S)
(3750; 3750)

ON THE MOVE

Sandor & Young, Capitol T 2684 (M); ST 2684 (S)
(300-03468-3; 300-03468-3)

FIVE ACTION STARS

This quartet, listed five, deserves special attention. It features some great blues from outstanding performers in the West-Indian steel band genre, Michael Lindsay, Lance Luardo, and Clifton Chenier, both with the same producer, this could be a good seller.

CLASSICAL MERIT

MY LATIN MOOD

Emilio Cecio, ABC ABC 380 (M); ABCS 380 (S)

Emilio Cecio does replace Latin material—"Strangers in the Night" and "Shadow of Your Smile" are the only exceptions—with energetic, strong singing. The entire album, including the rest (U.S. market), is done in Spanish.

LOW PRICE CLASSICAL

SOUNDTRACK

FUNERAL IN BERLIN

Soundtrack, RCA Victor LOC 1136 (M); LSO 1136 (S)

POPULAR

MONGOMANIA

Mongomania, Columbia CL 2002 (M); CS 2002 (M)

THE VILLAGER STRUMPERS

Mary Miller, Decca DL 4747 (M); DE 4747 (S)

THE KOSTELANETZ SOUNDS OF TODAY

Andre Kostelanetz and His Orch. Columbia CL 280 (M); CS 280 (S)

OH DAR, POOR DAR

Dean Hill Orch. RCA Victor LP 370 (M); ESP 1910 (S)

MY WORLD

Dorothy Loudon & Her Orch. Columbia CL 290 (M); CS 290 (S)

THE LIVE EXCITEMENT OF FRANKIE REY

ABC ABC 582 (M); ABCS 582 (S)

COUNTRY

PATSY CLINE'S GREATEST HITS

Decca DL 4585 (M); DL 4585 (S)

CLASSICAL

MILITZA KORUN

Yunom LP 605 (S)

LOW PRICE CLASSICAL

BRAHMS, SONATAS FOR CELLO & PIANO IN E MINOR & B MAJOR

Paul Osk lover, Ravi Shankar. Monitor MC 2316 (M); MCS 2316 (S)

BLUES

THE BLUES ARE WHERE IT'S AT

Blues LP 396 (M); BLR 1965 (S)

COMEDY

FROM OUR POINT OF VIEW

NBC Network. Weekley RL 1593 (M); RLR 1593 (S)

SPOKEN WORD

LEE HARVEY OSWALD SPEAKS

Exposition, WPN 1001 (M)

RUDE TO JUDGMENT

Marie Log, Tapestry CA 3528 (M)

VARIOUS ARTISTS

Boston Blackbirds BR 461 (S)

INTERNATIONAL

DANZAS FOLKLORICAS ARGENTINAS

Tina

Guitar Strings, RCA Victor Interntional. FPM 165 (M); FPM 165 (S)

THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within that record's market area.

FOLK

JEAN WASHBURN & RAPIDS

Folk Album, RCA Victor LP 1550 (M)

WESTERN SWING

Western Swing, Old Timey LP 359 (M)

COUNTRY AND WESTERN

Western Swing, Arboretum P 556 (M)

RUD THOMAS

Rod Thorne Valentino & His Creole Serenaders, Bluebonnet BL 835 (S)

SPOKEN WORD

THE ORIGINAL TRINIAN FOR PEACE IN VIETNAM

Various Artists, International R 345 (S)

INTERNATIONAL

PORTUGUESE ACCORDIONS

Various Artists, Monitor NF 476 (M); NF 476 (S)

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

LOW PRICE CLASSICAL

ENCORES

Material, Radio MC 2115 (M); ACS 2115 (S)

While their title is on another label, this LP has some good talk records by the man himself, also two of the songs, "Come, Comin' Home," and "In Another Man's Arms." The novelty of interest about the group may help sales of this album, too.

POPULAR

B&B SPECIAL MERIT

GET MY HANDS ON SOME LOVIN'

The Beatles, Chry 4119

TOTAL SELLERS

"The song has been on the best-seller list for a week," says a radio director, "and this LP has some good ballads by the group, too." The group's success prior to their present emphasis, except for their release of "Love Me Do," is due to their recent 30-week run at #1 in the U.K. The fact that the hits of the group may help sales of this album, too.

ALBUM REVIEW POLICY

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

THE WILD ANGELS

Chico Hamilton, Impulse A 9130 (M); AS 9130 (S)

This is a copy of a hit soundtrack album. It has all the ingredients to become a hit—dance material, plus masterful playing. 'Wild Angels' stars Dennis Hopper, Robert Carradine, and the Arrows. The rest of the ingredients...
A DIRECT HIT!

THE SUPREMES

SING

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YOU KEEP ME HANGIN' ON · LOVE IS HERE AND NOW YOU'RE GONE and 10 OTHERS

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A RECORD MARCH INTO APRIL

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MG 21104/6R 61104
Also available in Cassette, and 8 and 4 track tape

MORT SAHL -- ANYWAY...ONWARD
MG 21112 No Stereo

DAVE DUDLEY -- MY KIND OF LOVE
MG 21113/6R 61113

Sarah Vaughan -- SASSY SWINGS AGAIN
MG 21115/6R 61115

Dinah Washington -- DINAH DISCOVERED
MG 21116/6R 61116

MOZARTANA — Rarely heard Mozart works, including Marches, Menuets, Overture to "Lucio Silla." Festival Chamber Orchestra/Arntarl Dorati
MG 50438/6R 90438

Horst Jankowski -- BABY, BUT GRAND!
MG 21106/6R 61106
Also available in Cassette, and 8 and 4 track tape

Eric Sosya's "17"
MG 21117/6R 61117

Lesley Gore -- CALIFORNIA NIGHTS
MG 21120/6R 61120
Also available in 8 and 4 track tape

eyes right... on Mercury
LaWayne Satterfield
GMA’s New Guiding Light

NASHVILLE — The new executive director of the Gospel Music Association (GMA) has no idle hands. In addition to her work for GMA she still writes a weekly syndicated column.

Atlantic Religious—2 Gospel LP’s Out

NEW YORK—Atlantic Records has moved into the religious market with the release of two gospel LP’s. The albums are “Perspectives in Gospel” by the Garden State Choir and “Presenting the Mighty Clouds of Harmony” by the Mighty Clouds of Harmony.

The new albums were produced by Richard (the Bishop) Simpson, who has produced Gospel LP’s for Vee Jay and Bob. Simpson also has his own gospel label, Simpson Record Productions.

Judy Lynn in Reno

RENO, Nev. — Judy Lynn and her eight-piece Western band have just returned to Harrah’s in Reno for a three-week engagement. The group has just completed a tour of Texas, Oklahoma and California.

which appears in eight Southern newspapers, and does all the editing layout for The Gospel Notes, a monthly newspaper published in Anderson, Tenn.

LaWayne Satterfield, daughter of a Baptist minister, is a native of Gainesville, Ga. In a religious family, she “grew up” with gospel music. “My mother told me that, as a small child, the way only she could get me to keep quiet was by turning on the radio and letting me listen to gospel music,” LaWayne said. She was listening to the radio when news of the Blackwood Brothers crash came, and it had a profound effect on her life.

Miss Satterfield first received an associate degree in arts at a junior college, then enrolled at the University of Georgia where she received double majors in journalism and psychology. She became an active member of Theta Sigma Phi, the journalistic society for women.

“Most of the college kids had little regard for gospel music,” she confided, “but I had just the old-fashioned country music, with someone thumping a piano as a quartet harmonized.” By her own admission, Miss Satterfield “knew” several of the students into her dormitory room where she played an album of the Oak Ridge Boys. “Before the semester was over,”

The Oak Ridge Boys have 23 scheduled dates in April, most of them in the West and Northwest. They also have a new “borderline” single due out around April 15, “Just a Day Away,” written by Bill Anderson (Moss-Rose). Coming out with a gospel LP is something of an experiment, although other groups are following quickly. Not since the “Jesus in the News” in the early sixties has there been a real hit Gospel single...

The Goodman Family has just been signed for a new record deal at the release of Heart Warming Records through their record club.

The latest local success, Bob Newkirk, will come to Nashville in early April for an album of sacred songs. A recently cut LP features Doug Oldham, son of a 50-year-old radio/television/nightclub/record and life hour,” Jack Hess and the Imperial Family, and Red Foley. April bookings for the Spirit Ridge Boys include a return engagement in the weekend in Toronto’s Massey Hall.

Their new Heart Warming release, “The Singing Sparrows Rejoice With Moms,” is just out. It features Mom Satterfield and her return to traveling. The group will work the Harrisburg, Pa. Spring Festival of Song in late April...

A 30-minute syndicated radio program called “Sounds of Nashville” with the Oak Ridge Boys was recently aired for the first time on WJZM, Galveston, Tenn. Allen, head for the group and engineer, has 25 stations signed to begin May 1. The Oak Ridge Boys release is titled “The Oak Ridge Boys Where the Blue Grass Smells Best.”... The Plaisance quartet recently moved from Davenport, La., to Wichita, Kan., where they’ll be working for a radio station KSI. Sherill Nicholas who sang with both the Sparrow Family and the Imperials now works with the Plaisance group... The group recently taped the American Swing Around Show in Chicago...

The Singing Rambos have cut a pilot TV program. The 28-minute color show is now being shown to national sponsors. The group has been joined by Darian Spurgeon, talented pianist and writer. The Rambos have moved from Dawson Springs, Ky., to Nashville, to be closer to its recording company and booking agency. Jake Hess, who is one of the refused in the RCA Victor building here, is now the group’s manager. Last fall, Hess was recognized as one of the world’s finest gospel song writers. The Cathedral Quartet has been joined by Bill Satterfield of Nashville’s respiratory and recording instrumentals. Bill Satterfield has grown up in Gospel Music. His background music includes three trumpets, four trombones, a French horn, percussion, piano, a bass tuba and drums...

The above article is contributed by Harold Satterfield, alter, was originally titled “The Cathedral Quartet with Bill Satterfield”...

A VISIT WITH THE KINGSMEN 30 w.419

PATHWAY

P. O. Box 880
Cleveland, Tennessee 37311

BIL WILLIAMs
Country Spill-Over Into Pop Is Giving Price 'Total' Image

By BILL WILLIAMS

NASHVILLE — The bonus sales that accrue from a country record spinning into the pop field is causing more name country acts to drift toward total pop arrangements and pop songs. Ray Price has just recorded an album featuring mostly pop and folk tunes like "Pretend," "Spanish Eyes," and "Penny Boy." This comes on the heels of a single release of "Danny Boy," featuring a very pop sound. In addition, Columbia Records has a huge promotional campaign behind Price now which virtually ignores his "Cherokee Cowboy" image. Columbia records is merely following a pattern also traveled—and highly successful—by RCA Victor Records' Eddy Arnold, who doesn't make heavy use of the Tennessee Plowboy's identification any more and performs in a tuxedo.

Like Arnold, Ray Price no longer uses just a hand, he names an orchestra. Gone are the tin whistle, the serpentine, the glitter from the costumes. Instead, there is the plain, solid, tailored suit. The rhythm and steel guitars are still there, but almost lost in the sound of the supplemented string sections. This is not completely a new departure for Price. He tried it once before, but not to this extent. As one Columbia spokesman put it: "This is the sort of recording that will bring the sparkle back." Price had felt he was in a rut.

There are only 10 tunes in his latest album because some of the songs, including "Danny Boy," run five minutes. Price does not feel that this new image will hurt him at all in the country field. "In fact," he said, "it's bound to help country music generally." He felt it will get more people from the pop audience to listen to country music. After he said, "pop artists have been coming over to our field and taking our music, so there's no reason why a country singer can't record a good tune from the pop field.

(Continued on page 48)

PROFILE OF STREET

Music Row: Complex Of Many Complexes

By BILL WILLIAMS

NASHVILLE — Music Row (or rows) in Nashville continues to be hampered by its own success. Roughly speaking, Music Row runs the length of 16th Avenue South, from Grand to Division Street. Total distance is a little more than one and a half mile. It's companion street, 17th Avenue, running one block parallel to the west, is becoming an equally important thoroughfare for the music industry. Property on these streets sells for up to $1,200 a foot front.

Nashville's Music Row serendipitously came about because of the availability of an inexpensive lot, upon which Owen Bradley placed his somewhat studio for Decca some 13 years ago. From this evolved the expansion, in two directions, up and down 16th Avenue. A once-proud residential neighborhood, it had suffered the rigors of aging and obsolescence. Publishing "houses" were, in actuality, high-ceiling rooms in the old homes which stood along the street. Some of these rooms were put up, but the area gave no indication of becoming a booming industrial center. Property valuations were, at most, $100 a foot front.

Then came the explosion, the raising of some of the old properties, constructions of the new, and signs everywhere promising more building to come. BMI brought a better projection of beauty, with its contemporary structure near the northern boundary of the avenue. This was recently complemented by construction of the magnificent Country Music Museum and Hall of Fame directly adjacent. Cedarwood, the Motel Talent Agency and Decca built modern, trim-line structures. Tree Music came up with the most fanciful of all the facades. With all of these new buildings, and the old homes converted to commercial use, equitable taxation became a serious problem.

Acuff Is in Viet

NASHVILLE—Roy Acuff is off on another three-week tour of Vietnam, his second tour since he went abroad to entertain troops, and his "30th or 40th" trip overseas. A USO spokesman said Acuff had spent more time entertaining troops than any other artist in any field.

The Nashville Housing Authority sought to remedy the problem with the announcement that 16th Avenue would convert to a wide boulevard, a fender to the Interstate System.

(Continued on page 48)
The smash follow-up to the No. 1 hit record "There Goes My Everything"

Jack Greene sings ALL THE TIME

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**BREAKOUT SINGLES**

**NATIONAL BREAKOUTS**

- **GET ME TO THE WORLD ON TIME**  
  Electric Prunes Reprise 0564 (Parana, BMG)

**REGIONAL BREAKOUTS**

- Those new records, not yet on Billboard's Hot 100, have been  
  regional quality, strong sales action or strong in major markets  
  listed in parentheses.

**MATTHEW & SON . . .**

- Carl Stevens, Decca 7005 (Carl, Ltd., ASCAP) (New York)

**MORNING DEW . . .**

- Tim Rose, Columbia 44031 (Nino, BMG) (San Francisco)

**SPEAK HER NAME . . .**

- Walter Jackson, Okeh 7272 (Skidmore, ASCAP) (Pittsburgh)

---

**YESTERDAY'S COUNTRY HITS**

**COUNTRY SINGLES—5 Years Ago**

- March 21, 1962

1. She's Got You, Patsy Cline, Decca  
2. Misery Loves Company, Porter Wagoner, RCA Victor  
3. A Little Baby Tear, Del Reeves, Decca  
4. A Wound Time Can't Erase, Sherrill Jaxon, Columbia  
5. Aching, Brassell Heart, George Jones, Mercury  
6. Walk on By, Larry Van Dyke, Mercury  
7. That's My Pa, Shub Wooley, MGM  
8. Charlie's Shoes, Billy Walker, Columbia  
9. Losing Your Love, Jim Reeves, RCA Victor  
10. Beware, Unwanted, Kitty Wells, Decca

**COUNTRY SINGLES—10 Years Ago**

- March 29, 1977

1. Young Love/You're the Reason (I'm in Love), Sonny James, Capitol  
2. There You Go, Train of Love, Johnny Cash, Sun  
3. Gone, Ferlin Huskey, Capitol  
4. I've Got a New Heartache/Watched Words, Roy Price, Columbia  
5. Too Much, Elvis Presley, RCA Victor  
6. I'm Tired, Webb Pierce, Decca  
8. Singing in the Blues, Marty Robbins, Columbia  
9. Crazy Arms, Roy Price, Columbia  
10. Am I Losing You? Jim Reeves, RCA Victor

---

**SKEETER DAVIS**

**BURNING UP THE CHARTS!!**

Published by: COMBINE MUSIC,  
812 17th Ave. So., Nashville, Tenn.

---

**SHÈS LOOKING GOOD . . .**  
Roger Collins, Galaxy 250 (Circo, BMI) (Chicago)

**EIGHT MEN—FOUR WOMEN . . .**  
C. V. Wright, Rockboat 580 (Don, BMI) (Alani)

**EVERYBODY NEEDS HELP . . .**  
Jimmy Holiday, Mint 22016 (Metric, BMI) (St. Louis)

**ONE HURT DESERVES ANOTHER.**  
Errolts, Tangerine 206 (Metro, BMI) (Washington)

**I WON'T COME IN WHILE HE'S THERE . . .**  
Jim Reeves, RCA Victor 9027 (Metric/Terran, BMI) (Dallas-Fort Worth)

**THINK . . .**  
James Brown & Vickie Anderson, King 6091 (Arms, BMI) (Atlanta)

---

**GMA's Meet**

**NASHVILLE** — A quarterly board meeting of the Gospel Music Association (GMA) has been set for April 3, at the Third National Bank Building in Nash- 
ville. A spokesman for GMA said the entire agenda had not yet been worked out, but that a  
membership drive would be high on the list. Former Gov.  
Jimmy Davis of Louisiana, president of GMA, plans to  
attend.  

GMA's annual membership meeting will be held the week of  
Oct. 12 this year, extending over five days. It was moved  
forward a week to avoid con- 

---

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IS YOUR KIND OF SONG!

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(615) 242-2461

PUBLISHED BY:
JERRY REED
VECTOR PUBLISHING CO.
Country Music

Country Spill-Over to Pop

* Continued from page 44

This follows the reasoning of others in the music industry. Wade Ray of Pamplin Music said that there are more "middle-of-the-roaders" than anything else among the buying public. "The song itself is the factor," he added. He pointed that Price would be hurt at all among his country followers.

Atkins agrees.

Chet Atkins agrees. He pointed to the late Jim Reeves and to Eddy Arnold. "The people would buy anything they sing," he said, "as long as it's a good song." Chet's RCA Victor label now puts a "Country-Rock" designation on its albums for such artists as Bobby Bare, George Hamilton IV, Waylon Jennings and John Hartford. Atkins insists that the designation is a proper one. Asked what he would do with an artist in the country field who recorded a "rock" tune, Atkins replied: "I guess we'd label it 'Country-Rock' or 'Rock-Country.'"

Tompall and the Glaser Brothers are among those who have made a move away from the old country sound. In their new MGM album they use a trumpet background on "El Paso," and have utilized horns in other recordings. Many of the artists now are using multiple strings in their sessions.

Price plans to carry his "orchestra" into his club dates, or at least hire local musicians when practicable to supplement his core group. He wants to keep the string sound in all arrangements (done by Don Pullin), and it's certain that "Danny Boy" will be among his most requested numbers.

In rough dollars, that comes to more than a million. Within these boundaries now one can find, in addition to the massive recording studios, about 25 publishing firms. There are also the old homes, a college dormitory, a fire hall, some insurance agencies, a few realty companies, a tavern, a restaurant, and some other small businesses. There are also 15 "for sale" signs, eight "for rent" signs, and five signs with the happy letters "open." They all still have three building sites promising of the future, one of them an entire block bought last year by Hill and Range, but still no sign of construction.

There may be radical changes if and when the new boulevard sweeps through. Meanwhile, the taxes are high on that undeveloped property, and the prices on existing lots continue to rise. The boulevard delay could be one of the costliest in the history of the music industry.
APRIL IS THE MONTH FOR GEORGE JONES

Actually every month of the year is great for these best selling George Jones albums on Musicor Records . . . but April is special because we are presenting 3 wonderful new albums 1 His Greatest Hits 2 The New hit album featuring the No. 1 single “Walk Through This World With Me” and 3 A tender new sacred album “Cup of Loneliness.” So let’s salute one of the greats of the country world! George Jones.

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HUBERT LONG TALENT AGENCY
806, 16 Ave South Nashville Tenn.
## HOT COUNTRY SINGLES

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<th>Title</th>
<th>Artist, Label, Publisher</th>
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<td>1</td>
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Chart Action Ingredients
A Great Sound by a Top Artist With a Hit Song

‘Life turned her that way’

KAPP 804

Mel Tillis

LIFE’S THAT WAY
Mel Tillis. Kapp KL 1514 (M); KL 3514 (L).

Tillis is currently riding the singles chart with his first release of "Life’s That Way," and this exceptional album promises to bear in the quality soundfile. The well-balanced program includes the Tillis versions of "Sweet Thang," "Walking on New Grass," and other recent country hits.

Hubert Long Talent Agency — 806 16th Ave., So. — Nashville, Tenn.
Ariola Spurting; Paced by Three Eurovision Acts

GUETERSLOH—West German Export radio research is showing big gains in pop music production and disk sales, and there are three songs entered in the 1967 Eurovision song contest in Vienna.

Ariola has sold three of the entries: "At Home" by Rolf Brueck (Germany), Peter Horten (Australia), and Claudio Villa (Italy). The label has launched all-stop promotion for Brueck’s Eurovision song "Anoches" and Peter Horten’s "Warum es hundert-Jährige gibt," Ariola’s Austrian subsidiary is handling the songs in that country.

Claudio Villa’s title is "Non passo per una," which means "I am not passing for one." The song is handled by Nero-Musikervertretung Cetra-Ariola Eurovision.

CBS Germany Forms Agency

FRANKFURT—CBS Schlappi, that licensed Italian-Carisch agency to arrange the appearance of CBS artists in this country. The agency will be known as "April Music Group GmbH von Konzerktuero," with headquarters in London—EMI, the world’s largest record company, will become the largest record music, entertainment industry complex through a $21 million deal the company has just concluded with Grade Organisation. The deal seems certain to go through, as the board of 40 per cent of the stock. The deal was recommended by an independent committee of experts and the three directors who control the Grade board will join the board of EMI.

The tie-up will give EMI an even broader base in the entertainment industry. Among Grade assets are a string of cinema properties, stakes in 14 record companies, and a number of record companies in the U.S., Canada, Australia, and New Zealand.

By BRUCE WEBER

LOS ANGELES—Monument Records will launch a number of Monument-owned copyrights abroad. It will be the first record company to sell its entire catalog in the CBS Schlappioffices in Munich.

Its manager will be Herbert W. Mueller, who recently succeeded Dietlind Rieth as the company’s press chief.

EMI Is Closing Division’s Ranks & Reshuffling Execs

LONDON—In a key administrative change, dubbed "fundamental" by managing director Ken East, EMI Records will be integrating its previously separate sections into a new division with the same divisional president as of next Monday.

The new set-up will be under Rex Oldfield, who had been chief of the licensed side which takes in Tara Music, Epic, Tower and a host of U.S. labels, including the Arista-Maia group. Most of this product is issued by EMI under its U.S. product label, Stateside.

With the new streamlining of the company’s vast pop product and the move and return of former chairman John Stoll, a new chief executive officer will be named. EMI’s general manager, Brian Atkinson, and president of CBS International, will also be named.

Rex Oldfield, who was recently appointed chairman of EMI Records, will join the board of directors of CBS International.

Cliff Richard, the No. 1 pop star in Britain, and his associates will be handled by EMI’s London office.

With his appointment, Oldfield named four chief executives from the new division to be replaced: managing director Peter Prince, marketing manager Roy Featherstone, controller Jack Flore and licensed record promotion manager, Clive Macleod.

A number of employees will be discharged shortly.

A Country-BY-Country Copyright Net Being Bowed by Monument

WHAT PRICE IS HARMONY? $4.50, GROUP FINDS OUT

BAD KREUZNACH, West Germany—GEMA, the West German ASCAP organization, is proudly claiming to have reached the pinnacle of professional efficiency in the matter of collecting royalties.

GEMA has just dunned a startled male singing group here $4.50, the feisty harmonica folk trio, in a meeting of the group’s members and a GEMA representative. The members were shocked, and joined in, pretty soon we were singing. We sang like people will be in a beerhall for two hours and then west home.

The group’s president, Eduard Derach, explained, "It was all due to the fact that the group has been frequency-airing a recording and thus unrepresented, hence due to GEMA for "royalties due on your public performance." GEMA said the "public performance" fell under GEMA’s royalty provisions for "professional entertainment in taverns."
DETROIT HEAVYWEIGHT
THE BIG CHART BUSTER AT WKNR
IN THE MIDNIGHT HOUR
THE WANTED

A&M RECORDS
844
DGG Pitch Ties Artist to Fest

BY OMER ANDERSON

Hamburg — Deutsche Grammophon this year, for the first time, will tie the sales promotion for its classical releases with the participation of Grammophon artists at international music festivals.

The move, currently in its pilot stage, has been carefully evaluated to determine if a substantial direct sale of records to festivalgoers is feasible. "Our immediate target will be the commercial "fallback" from the festival is a fillip to sales for the general Grammophon classical repertory everywhere," said Jochen Tonnies, head of the company's marketing department.

What has been accomplished with the Salzburg Easter Festival will provide the prototype for promotional planning to exploit the 10 subsequent festival events.

These festivals are Vienna Festival (May 20 to June 18), Holland Festival (June 23 to July 15), Aix-en-Provence (July 16 to July 30), Munich Opera Festival (July 15 to Aug. 16), Baden-Baden Festival (July 20 to Aug. 4), Salzburg Festival (July 26 to Aug. 27), Danish Ballet and Music Festival (Aug. 4 to Sept. 3), International Music Festival Lucerne (Aug. 16 to Sept. 7); Edinburgh Festival (Aug. 20 to Sept. 9), and Tokyo Festival (Aug. 24 to Sept. 12).

Deutsche Grammophon will have representatives by its leading artists at each of the festivals. For example, Viclei Kogan will conduct the Philharmonic of Lucerne.

The big festivals not only produce sales for Grammophon, but "are like a 'super-festival' or a super-competition," said Tonnies. The current gold-plated example is the Grammophon album "Wagner: Tristan und Isolde" which was sold live last week at Bayreuth under Grammophon's Karl Bohm. This album has received the highest critical acclaim and has scored large sales.

MARKING THE APPEARANCE of Jimmy Ruffin at the Friar's Tavern in Toronto for the first time last week, the press, radio and TV people to meet this Tamla-Motown artist. On hand were, left to right, Norm Blakely, CKF; Kit Morgan, Billboard; CHUM librarians, Iva Connelly, Floral, and Herb Voigt, Stax; and Polydor sales manager of Phonodiscs; Jerry Rochon, QTV-TV producer; Jimmy Ruffin, Chris Micale and producer; and broadcast supervisor Allan Farrell; Dick Hayes, CHUM, and Mrs. Hayes; Tom Futt, CKFJ.

Klempner Gets Electrola's King-Sized Push on 14 LP's

COLOGNE--Electrola is pressuring a big promotional program for a series of 14 new classical releases. Otto Klempner, one of the biggest such programs to be undertaken by a German record company in recent years.

The 14 Klempner releases are concentrated on Beethoven and Bruckner and are part of the program of Beethoven's symphonies and the four symphonies by Brahms.

All 14 releases are with Klempner conducting the Philharmonia Orchestra, a new label to be used exclusively in the Press. Conceived for the first time in 1960, Electrola has concentrated its efforts on the U.S. market in search of further markets for the company's prod- uct. The company is one of the various mechanical right societies.

Electrola is hoping for the 82-year-old Klempner as the dean of the world's great orchestra conductors and a landmark in music history. "With the death of Bruno Walter," says Electro-

WM's Faccq On a 6-Wk. Tour

BRUSSELS.- Felix Faccq, presentor of World of Music for six years, is starting a six-week tour of the U.S. for the Grammophon releases. He will give concerts in several cities including New York, Boston, Chicago, and Los Angeles. Faccq's program will be limited to classical music, and he will give a recital on each tour stop.

London of Can. Buys McKay, Setting Up Own Toronto Unit

TORONTO—London Rec. of Canada has established its own company-owned branch in Toronto Saturday (1), with the purchase of its only major label distributorship, McKay Records Distributors Ltd., which gives London, which is head-quartered in Montreal, company membership in the Toronto market. London, Winnipeq, Calgary and Vancouver.

The new company-owned branch will be operated by McKay's own general manager, Mr. G. L. McKay, and the company of the Ontario market, said Gilles Austin, appointed manager of the Toronto branch. Austin, who has been with London eight years, was formerly sales administrator at Montreal headquarters. The branch will move to larger quarters May 1 in a new building at 401 Midland Avenue, Scarborough. Personnel for the branch will remain at the same point.

Max J. Zimmerman, founder and president of McKay, hopes to represent a major line in the U.S. or Europe and set up a national network of agents with perhaps one major label and a limited number of smaller lines.

Barclay, Erato Deal

PARIS—Barclay has renewed the contract for the distribution rights of its classic releases in Canada, and has said it will retain the label in France and Belgium for an unspecified number of years.

15. . . Hansa producer Mark Jack-

LONDON

George Seymour, general manager of RCA Victor for his first visit to the U.S. since 1965, arrived yesterday from New York, where he is attending the publishing company 35 years will be the first RCA sackie's trip to the U.S. in nearly 20 years. Only RCA Victor has had more than five lines of artists and the company has the only one with a national distribution deal with RCA.

The new line features major foreign artists for U.S. release. Until the advent of this record, RCA International had been exclusively an album line.

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15. . . Hansa producer Mark Jack-
Now— the sensational Off-Broadway hit— complete
with the original Village Gate cast, on 2 long-playing records

BARBARA GARSON'S MAC BIRD!

"The funniest, toughest-minded, and most ingenious political satire in years."
—Dwight Macdonald,
N. Y. Review of Books

"Clever, cruel, funny, grotesque, flippant, gross, mean-spirited, timely and tumultuous... probably the best political satire around."
—Norman Nadel,
N. Y. World Journal Tribune

"The most reviewed, reviled and revered play of the season."
—Newsweek

"One of the brutally provocative works of the American theater, as well as one of the most grimly amusing."
—Robert Brustein
N. Y. Times Magazine

"There has been nothing like it in its field since the time of Jonathan Swift. Writers have been put to death for less."
—Joe McGinniss,
Philadelphia Inquirer

2 long-playing records, $9.50.

Write for schedule of discounts to
Sales Manager
EVERGREEN RECORDS
80 University Place
New York, N. Y. 10003
From The Music Capitals of the World

- Continued from page 54

for a six-day week goes up from $11.5 to $140 for sidemen. Three weeks later, the Houston location rooms was hiked 15 per cent.

"On All Fours," a witty revue is being played in the Playboy Club's Pershing Room here, with its first booked into the huffy den. Starring are Frankie Lamone, Barry Dunn, Tom Trenchard, Barry Kaye and John Henry. In addition to the music and accompanied the play are dancers, who are performing in Garden Grove is the Thr Top Station Night Club & Inn, with Barry Dunn, Frank Sala and Jimmy James. House band is called the Thr Top Station.

DISCO DOING: "Something's Stupid," by Jack and Nicky, has exceeded 225,000 sold copies and could be the record of the year selling single. It is the first duet between the two. Vince Edwards cuts his new Project album and "Foncia song this week, with Artie Shoff and his band introducing their new Crescent series. Also dancing with them is The Sensational Daisy in Beverly Hills last week for inviting guests.

ELOI TIEGUEL

MEXICO CITY

Mexico's Association of Radio and Television Broadcasters has sponsored this nation's first National Song Contest. Sixteen cities, including Mexico City, will send their requests to the Ministry of the Interior. The pre-recorded show will send to the capital later this week. sunny Busters and Las Chicas a Go. Percussion talent for the second-hand show, including Male Bayos and Lula Lobo, who will send their group, Sonora la Unida. "Mama" Santiago, "El Fumador," and Alberto Vasquez attended.

Antonio Mendez, wrote Los Angeles' Avila Frida, Los Crazy Boys and Las Chicas a Go Go, percussion talent for the second-hand show, including Male Bayos and Lula Lobo, who will send their group, Sonora la Unida. "Mama" Santiago, "El Fumador," and Alberto Vasquez attended.


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"You Got What It Takes"

The excitingly fresh new sound of THE DAVE CLARK FIVE destined to be a No. 1 hit.

WE GOT!

As far back as 1964, The Dave Clark Five was one of the biggest-selling record groups in the business. Their numerous hits since show how well they've kept pace with the times and sustained their original popularity.

1964
Girl All Over
Bits and Pieces
Do You Love Me
Can't You See That
1965
Come Home
Reelin' and Rockin'
I'm Thinking
Like I Like That
Any Way You Want It
1966
Try Too Hard
All Night Long
I'm Thinking That
Like I Like That
Nineteen Days
1967
Don't Let Me Down
I've Got to Have a Reason
At the Scene
EPIC RECORDS
EPIC
Marca Reg. T.M.
PRINTED IN U.S.A.
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A CHART BUSTER in all the SOUTHERN MARKETS ...... And...
HEADED >>> for the TOP TEN NATIONAL CHARTS ........

THE HIT VERSION OF ........

"MIDNITE HOUR"
3610
BY
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WCLS
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TAPE CARtridge
tips
by Larry Finley

Our Hats Off To...

Morris (Makka) Levy, present of Roulette Records, for the fabulous tribute to Robert J. Burton, at the Tam O'Shanter, New York City, last Tuesday night.

The show was truly fantastic and we express a special "thank you" to "Warty Allen and Steve Resti" and to Roulette and ITCC for its outstanding role in the stereo tape cartridge industry.

Our Hats Off To...

Art Tamagno of musician who canceled his existing contracts with all distributors and duplicators to give the exclusive rights to his exciting concept to ITCC. The rights guaranteed over cartridge, reel-to-reel and play-tape on an exclusive basis.

Our Hats Off To...

Larry Utilla of Ampel-Bella who has given ITCC the rights to such popular music as The Byrds and The Davey Allison Leaves. The Definitive Wheels and Bob Crews Generation, along with his complete catalog of albums and labels to help strengthen the ITCC library.

Our Hats Off To...

who has just been signed to a long-term contract with ITCC. With the next two weeks, ITCC will announce the name of the nation's top artists. This stunning music and TV personality has been noted within the top 10 during the past two years. This is just another step which will further enhance ITCC's catalog to its distributors.

Our Hats Off To...

Distributors whose latest albums will be heard exclusively on the ITCC label. The announcement of Davis's record association will soon be made, however, because he can indulge at this time that she will be heard exclusively in ITCC stereo cartridge.

Our Hats Off To...

The over 200 firms who have written us from all parts of Europe requesting that ITCC make 8 week and 12 week configurations available to them. (The writer will be going to Europe to communicate deals with several of these people for this reason.)

It is extremely gratifying to realize that the 8 & 12 week concept is almost everywhere the 4 track, as well as the cassette, in Europe. Also, the man who holds all tape cartridge rights, along with many reed-led rights, is there to fill the need. It seems that the only problem is that those who have written to become ITCC distributors.

At the time of writing this statement the writer has arranged all arrangements in Paris, London and Rome. However, if you would like to see the entire list of distributors, contact Mary, Marlin Satelline, at (212) 421-1080 and she will give you our liberty.

NEW YORK—Seeking to establish foreign offices, International Tape Cartridge Corp. President Larry Finley left last week to visit record company executives in Paris, London and Rome.

The trip comes on the heels of the formation of a new export department by ITCC in New York, Jim Gall, vice-president of marketing and sales, who set up the new department last week.

Finley, who was also seeking U.S. and world rights for foreign specific catalogs. "But the key part of my trip was to open up, for the first time, the entire world to 8-track cartridges as well as 4-track," he said ITCC presently has export rights on more than 50 percent of all labels, but agreements with many of the others for specific catalogs. During his London stop, Finley scheduled meetings to meet with Bob Frazier of Auto Devices.

BY RAY BRACK

CHICAGO—A network of Norelco service-demonstration centers will be inaugurated in 12 metropolitan markets soon. All high-traffic, downtown locations.

Serving TO Overseas

By BRYAN COHEN

"When you're dealing with the big people," the younger Krechman, president of SJBituude and Tape Cartridge Distributors, said, "they won't deal with firms which are interested in reliability and follow through. They're not as concerned with price. You can't sell a Western Auto a unit that takes 90 days to first deliver.

SJB's own factories allow for the control of quality and good service goods to the retailer, with additional distributors hired to meet varying sales periods. Many of the people working on SJB machines were brought over from Japan.

Product Line

SJB's product line includes a low-end 4-tracker (ST 300) $99.95; a medium 4 and 8 (ST 308) with manual channel shifting, $69.95; an automatic compatible (ST 400) $79.95; a deluxe compatible (ST 400F) $89.95; a 8-track (ST 600) $79.95; a 8-track (ST 600F) $89.95 and the 8-track FM-Multitrip ST 1008 $249. All units include speakers.

SJB also has a line of "portable" amounts for auto which plug into the cigarette lighter. There is the 4-track 603M, $69.95, with an AC converter, the compatible 603M, $89.95 and the new home-regular compatible ST 120G, $99.95, with an optional $29.95 battery pack.

While the compact model 308 has been SJB's best seller in the past, Krechman feels the Capitol-Columbia entry into the 4-track field will help boost the sale of other compatible units.

Say You Saw It In Billboard

CARTRIDGES? CARTRIDGES!

For All Your Tape Cartridge Needs/You're on the Right Track With Channel!

EMPTY—TAPE LOADED

4 Track FBPLEX—8 Track

150° 300° 25° 350° 60° 1200°

Best Prices • No Min. Order

Finest Quality Audio Devices Lube

Tape Guaranteed Immediate Delivery.

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NEW YORK, N. Y. 10017

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1600 S. Strong Ave., Capitola, N. Y., 922-1000

Vice-President & General Manager

Expanding manufacturer of magnetic tape cartridges, located in Solana Beach, California, seeks a strong administrator to assure profit and buy responsibility. Experience in managing or electrical product, manufacturing centers, with strength in production and Marketing areas, is required.

An audio reproduction, someone who enjoys life, is preferred.

Send resume indicating current salary, to: M. R. Seyfert, 70 W. 45 St., N. Y. 19033

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April 1, 1967, Billboard
MUNTZ STEREO-PAK, INC.

SPOTLIGHTS

ALL THE HITS FROM CAPITOL

ON 4 TRACK CARTRIDGES

CANNONBALL ADDERLEY
4CL-2399 CANNONBALL ADDERLEY LIVE!
4CL-2663 MERCY, MERCY, MERCY
RAY ANTHONY
4CL-2300 HIT SONGS TO REMEMBER

BEACH BOYS
4CL-2545 BEST OF THE BEACH BOYS
4CL-2643 PET SOUNDS
4CL-2334 SUMMER DAYS (AND SUMMER NIGHTS!!)
4CL-2269 THE BEACH BOYS TODAY!
4CL-2186 BEACH BOYS CONCERT
4CL-2210 ALL SUMMER LONG
4CL-2037 SHUT DOWN VOL. 2
4CL-1881 SURFER GIRL
4CL-1818 SHUT DOWN
4CL-1890 SURFIN' USA

BEATLES
4CL-2476 REVOLUTION
4CL-2442 RUBBER SOUL
4CL-2466 HELP!
4CL-2354 BEATLES VI
4CL-2389 THE EARLY BEATLES
4CL-2228 BEATLES '66
4CL-2108 SOMETHING NEW
4CL-2080 THE BEATLES SECOND ALBUM
4CL-2047 MEET THE BEATLES

NAT KING COLE
4CL-2434 NAT KING COLE AT THE SONGS
4CL-2133 I DON'T WANT TO BE HURT ANYMORE
4CL-1830 DEAR LONELY HEARTS
4CL-1780 KRAMER'S RING
4CL-1750 LOVE IS THE THING
4CL-1357 UNFORGETTABLE

SENIOR CITIZEN EXCLUSIVE
4CL-2043 GALLANT MEN

ELLA FITZGERALD
4CL-2685 BRIGHTEN THE CORNER

TENNESSEE ERNIE FORD
4CL-1794 BOOK OF FAVORITE HYMNS
4CL-1705 NEAR THE CROSS
4CL-1313 SPIRITUALS
4CL-1256 HYMNS

JUDY GARLAND
4CL-1099 THE HITS OF JUDY GARLAND

JOE GILBERTO
4CL-2160 JOO GILBERTO AND ANTONIO CARLOS JOBIM

JACKIE GLEASON
4CL-2382 HOW SWEET IT IS FOR LOVERS
4CL-1975 TODAY'S ROMANTIC HITS FOR LOVERS ONLY
4CL-1877 MORE THINGS FOR LOVERS ONLY
4CL-1509 MUSIC, MARTINIS AND MEMORIES
4CL-1252 MUSIC FOR LOVERS ONLY

GLEN CAMP
4CL-1222 SOUNDS OF THE GREAT BANDS

HANRIAN MUSIC
4CL-2573 BEST FROM THE BEACH AT WAIKINO--
4CL-2572 ALFRED APAKA'S GREATEST HITS, VOL. 2

4CL-2088 ALFRED APAKA'S GREATEST HITS--
4CL-1339 HAWAII CALLS: GREATEST HITS--
4CL-715 FAVORITE INSTRUMENTALs OF THE ISLANDS--

THE HOLLYWOOD STRINGS
4CL-2237 THE HIT SONGS BOOK, VOL. 2
4CL-2256 THE BEACH BOYS SONG BOOK
4CL-2216 THE BEATLES SONG BOOK

FERLIN HUSky
4CL-2548 I COULD SING ALL NIGHT
4CL-1951 THE HITS OF FERLIN HUSKY

HARRY JAMES
4CL-1635 THE HITS OF HARRY JAMES

SONNY JAMES
4CL-2685 THE BEST OF SONNY JAMES
4CL-2251 TILL THE LAST LEAF SHALL FALL
4CL-2200 TRUE LOVE'S A BLESSING
4CL-2243 BEHIND THE TEAR
4CL-2209 YOU'RE THE ONLY WORLD I KNOW

ANTONIO CARLOS JOBIM
4CL-2160 JOO GILBERTO AND ANTONIO CARLOS JOBIM

STAN KENTON
4CL-2247 STAN KENTON'S GREATEST HITS

THE KINGSTON TRIO
4CL-2280 THE BEST OF THE KINGSTON TRIO, VOL. 2
4CL-1907 THE KINGSTON TRIO
4CL-1107 ...FROM THE "HOUNDIE" TRIO

PENNY LEE
4CL-2475 BIG SPENDER

THE LETTERMEN
4CL-2683 WARM
4CL-2594 THE BEST OF THE LETTERMEN
4CL-2480 A NEW SONG FOR YOUR LOVE
4CL-2423 MORE HIT SONGS FOR YOUR LOVE
4CL-2390 THE HIT SONGS OF THE LETTERMEN
4CL-2270 PORTRAIT OF MY LOVE
4CL-2183 SHE DANCED
4CL-1669 A SONG FOR YOUR LOVE

GUY LOMBARDO
4CL-1493 THE BEST OF GUY LOMBARDO
4CL-1306 THE SWEETEST WALTZES THIS SIDE OF HEAVEN

GORDON MACRAE
4CL-1695 WHISPERING HOPE

DEAN MARTIN
4CL-2083 THE BEST OF DEAN MARTIN
4CL-1695 DIOSO
4CL-1247 THIS IS DEAN MARTIN!

FREDDY MARTIN
4CL-2163 FREDDY MARTIN PLAYS THE HITS, VOL. 2

AARON MARTIN
4CL-2504 THIS LOVE FOR YOU
4CL-2528 I THINK I'LL GO SOMEWHERE AND CRY
4CL-2455 SPANISH EYES
4CL-2562 MY CHERRY

4CL-2107 I LOVE YOU MORE AND MORE
4CL-2040 LIVING A LIE
4CL-1975 PRAYED, TAINTED ROSE
4CL-1914 I LOVE YOU BECAUSE

DAVID MACALPINE
4CL-2353 MUSIC: A BIT MORE OF ME

JODY MILLER
4CL-2349 QUEEN OF THE HOUSE

NORMA RENTON
4CL-2625 IT'S ONLY THE GOOD TIMES
4CL-2315 RED ROSES FOR A BLUE LADY
4CL-1973 BANKIE BORDEN

BUCK OWENS
4CL-2560 OPEN UP YOUR HEART
4CL-2356 CARRIE CARRIE HALL CONCERT
4CL-2443 ROLL OUT THE RED CARPET FOR
4CL-2283 I'VE GOT A TIGER BY THE TAIL
4CL-2135 TOGETHER AGAIN, MY HEART SHAPES
4CL-2105 THE BEST OF BUCK OWENS

ORIGGINAL CAST & SOUNDTRACK
4CL-595 OKLAHOMA!

PETER & GORDON
4CL-2684 LADY GODIVA
4CL-2549 THE BEST OF PETER AND GORDON
4CL-2368 TRUE LOVE WAYS
4CL-2115 A WORLD WITHOUT LOVE

LORI RAWLs
4CL-2632 CARRIE ON!
4CL-2566 SOULIN
4CL-2459 LORI RAWL's LIVES

HOWARD ROBERTS
4CL-1981 M.R. IS A DIRTY GUITAR PLAYER

SAUNDER & YOUNG
4CL-2598 SIDE BY SIDE

THE SEEKERS
4CL-2431 GEORGY GIRL
4CL-2369 A WORLD OF OUR OWN

GEORGE SHEARING
4CL-2377 HERE & NOW
4CL-2194 THE BEST OF GEORGE SHEARING

JO STAFFORD
4CL-1896 WHISPERING HOPE

WILLIAM THOMPSON
4CL-2469 A WIND AROUND
4CL-2389 GOLDEN COUNTRY HITS
4CL-1878 THE BEST OF HANK THOMPSON AND THE BROAD VALLEY BOYS

NANCY WILSON
4CL-2524 NANCY-NATURALLY
4CL-2555 TENDER LOVING CARE
4CL-2499 A TOUCH OF TODAY
4CL-2433 FROM BROADWAY WITH LOVE
4CL-2362 GENTLE IS MY LOVE
4CL-2135 HOW GLAD I AM
4CL-2136 A FAVORITE SHOW
4CL-2134 HOLLYWOOD--MY WAY
4CL-1828 BROADWAY--MY WAY

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STEREO CITY's exhibit at the recent consumer automobile show in Chicago featured a Dodge camper "listening booth." Here being readied by owner Herb Levin, left, and attendant, Levin utilized a montage of Billboard tape cartridge stories to help familiarize showgoers with the new field.

FORD'S EXHIBIT at the Chicago auto show included this operational car player in an open booth. Reporters could find no installed playable units. Models Janet Evans, left, and Sue Freitag apparently enjoyed the sound.

HOME-AUTO COMPATIBILITY of tape cartridges was illustrated by Ford with this display showing both the Ford Stereo 8 player and the Phileco-Ford home deck. Signs in the display case explained transferability.

From The Music Capitals of the World

BOSTON

Despite the fact that last year's Atlantic Jazz Festival did poorly, impresario George Wein of Newport fame will stage a second fest in the Southern city. Last year's affair drew a scant 17,000 for three days. A couple of Boston boys may be close to something with a new record, "Someone Else's Arms," on the MGM label. They are Ed Penny, ex-deejay and songwriter and Rockey Causey, a rising vocal talent. At least it's going here. Columbia Records' "Irish Uprising" record-book combination experienced a slight rise over the Boston Irish musical St. Patrick's Day period.

NEWMARK Grant's Jazz at the Philharmonic which brings Duke Ellington, Ella Fitzgerald and the Oscar Peterson Trio to Symphony Hall next month already is engulfing the ticket seats. Tickets also are expected to be at a premium for the annual Van Cliburn concert at Symphony Hall next week.

CHICAGO

The way is now cleared for WCFL-Radio to go 24 hours of rock with the departure of Sid McCoy and his midnight jazz show. WCFL earlier had dispersed with Wheel and Wheel Gang which cut into its rock format. The Sox were picked up by WMAG Radio. McCoy's show sidekick, Yvonne Daniels, has moved to the 7 to 11 p.m. slot at WSDM-FM, the station "with the girls and all that jazz." WSDM program director Mickey Shorr, incidentally, has lost 93 lbs. in recent weeks. "I wanted my rights as an American citizen," said Shorr in explaining his fast to WBBM morning talk man Jerry Williams. All in all, it's a time of change in Chicago radio.

Buddy Rich, who's been appearing at the Scotch Mist, told WBBM's John Callaway that Frank Sinatra will tour with the big band next summer. A Chicago stop is scheduled for early July. "Stubborn Kind of Fellow," the first release of the Clancy by General American Records (Columbia, Mo.) has been moderately successful, according to producer James P. Millic. A new celebrity interview show with Jerry Connors and Darlene Fast evening started March 14 originating from the Closet & Diner Restaurant, 1 N. LaSalle St., taped from 5 to 6 p.m. The King Family and Jack Benny will appear the last three nights of the Wisconsin State Fair, Aug. 11-20 at West Allis. The King Family replaces Peta Clark, who canceled in the last-minute confusion of "Finian's Rainbow." Other recording acts to appear at the fair are Herb Alpert and the Tijuana Brass, Art Linkletter, George Kirby, Bobby Vinton, the Smothers, the Kiddie Next Door, Shildt Henderson and, in one-night-only spectaculars, Carl Smith, Dusty West, Billy Walker, Faron Young, Waylon Jennings and Grandpa Jones. Triangle Productions was forced to cancel date by Peter and Gordon March 18 due to Gordon's illness, diagnosed as pneumonitis. Lanie Kazan, who was appearing at Mitter Kiley's when the club was razed by fire in February of 1966, will return to reopen the rebuilt Rust St. spot May 15, staying through May 27. Also on the bill will be Brenda and Ulla, who were at the club when it burned. Kelly's is 13 years old. René Simon is now handling the 9 a.m. to 2:30 p.m. show replacing Mike Ryan, who has moved to WKBW-TV, an Allentown, Pa., group. The Dukes, has released "First Time I Saw Her" on Signet.

Buffy St. Marie In Concert Date

NEW YORK — Vanguard following up its St. Marie demonstration before a capacity crowd at Philharmonic Hall Friday (17) that she is first a folk instrumentalist, and then a singer.

Miss St. Marie's voice reached into the audience, but lacked the quality that could distinguish "Irish" from "good" folk singing. Her repertoire ran the gamut from mystical American Indian themes to heart-rending folk ballads, which privately make up the majority of Vanguard LP's.

The applause from her young audience, some of whom were seated on the stage, was always strong.

CHARLES BARRETT

Blaine, Artist on Kiddie Diskley, Dies

WILTON, Conn. — Jimmy Blaine, who cut children's albums for MGM Records, died at his home here on March 18. He was 42. His most recent release was "Lady Bird Comes Home," a change of Blaine, whose real name was James William Bums, also was a radio-TV writer, producer and performer.

Delay KUBO Switch

SAN ANTONIO — Target date of the switch to KUBO here to KBUC has been postponed. It was thought the switch would take place in the March 25 issue that the station switched on March 13. General Manager Joseph Miller reported the station is still playing Spanish music and target date for the changeover to country music is still in the future.

From The Music Capitals of the World

AT THE ANNOUNCEMENT of the 1967 Academy Charles Cross Awards at the Festival du Son in Paris are some of the Palace-Macaroni Associates, left to right, Lucien Barou, Olga Polakowska, Bill Coleman, third from left at rear, Regina, sixth from left, Francisc Mocnich, Pathe-France president—Marina Valery, Gilbert Grenier, Hele Valtier, fourth from right G. Tacchino, hidden, Odile Versius and Giuseppe Pascal.
June Show Emphasizes Record Dealer Sessions

By JERANIE ROGINSKI

CHICAGO — The National Association of Music Merchants (NAMM) expects the largest attendance ever of record dealers at its music show June 25-29. Sh. H. Galperin Jr. of Galperin Music Co., chairman of NAMM’s phonograph record committee, commented: “My feeling is that we ought to have far better attendance of record people than we have had in the past. This is the first time we are conducting special open sessions for these dealers.”

Galperin explained that two meetings for record dealers were already on the agenda. On June 25 an informal gathering of record dealers will take place where problems can be discussed and ideas exchanged. The following day, a formal meeting, featuring four expert speakers in the record and tape field, will be conducted.

The names of the speakers are still awaiting final confirmation. Galperin stated, but those who have been requested to speak are four major people in the record industry, including a manufacturer’s representative.

“We are hoping that this will be a real opportunity for record dealers to come together and solve their problems,” Galperin stated. He cited that these dealers no longer have their own association and there is a sure need for such a gathering. NAMM has been working on programs to draw more record people since last year’s show. Executive members of NAMM’s board met last fall and voted that program ideas in this area should be pursued, Galperin said.

Last August, NAMM met with record dealers to ask their support of the Music Show. At this meeting several dealers became members of the Association and one of these was V. H. Anderson of The Record Center in Chicago, who recently commented about why he became a member:

“NAMM can do for the record dealer what he wishes he could do for himself, but can’t.” Anderson said. Such things as minimum wage laws, legislation changes, answers to questions on Federal excise tax refunds, and a general exchange of information among dealers in 50 States were a few of the things Anderson pointed out.

“Efforts by earlier groups, such as the Society of Record Dealers and the National Association of Record Makers, were thwarted by the inability of non-paid members to do the association work. Because NAMM is a professional, competitive group, it can coordinate all functions of record dealers and make things happen.” Anderson emphasized.

There is also effort on the part of Bill Gayd, executive secretary of NAMM, to get more exhibits by recording companies, such as RCA Victor and Columbia, Inc., on the line.

In other areas of the music field, great exhibition progress has been made, show F. D. Streep, president of (Continued on page 64)

Home Demos

PHILADELPHIA—Although it operates a chain of seven hi-fi and component stores throughout the entire area, Resco Stereo Studios believes in going out after the customers rather than having them find it convenient to come directly to their store. As a promotion for the Ham- man-Kardon line, Resco brought the line into the homes of potential customers. For example, five different stereo systems were brought to Area Society Hill Towers, a plush high-rise apartment complex in center city. They were demonstrated to 75 tenants who were shown how the equipment would fit into modern apartment living.

Hammond, Allen Move Into Portable Market

CHICAGO — Two veteran organ manufacturers, Hammond and Allen, have recently released models which will be strong competitors in the portable organ craze of small jazz combos and rock ‘n’ roll groups. Hammond’s new J-100 series of spinet organs are not traditionally portable style but should be competitive with this group in both price and weight. Available in four different furniture styles and wood finishes, the J-100’s weigh only 142 pounds and are designated retail price of $745.

Unlike most portables, the J-100 has a 24-watt m.p.o. amplifier and two speakers, 12 inch and 6 inch, all built in. Dimensions of the compact model are 43 inches wide, 24 inches deep and 34 inches high.

Two 44-note manuals, 16-voice tab, and three pedal voices are featured on all models of the J-100 series. Hammond’s patented reverbulation provides a full three dimensional tone with the echo effects of a concert hall or auditorium. Exotic musical effects can be created through the “Touch Response Percussion” which is available on all upper manual voices. As a fully trans- (Continued on page 64)
Retailer Gives For Profit
By ROBERT LATIMER
SALT LAKE CITY — Giving away stereo equipment is a popular theme for Ferre, presidente of P. F. Ferre and Sons, a 44-year-old retailer outlet here.

When a new stereo first came out, Ferre said, he was accused of adding it to the inventory. Next, he selected three Salt Lake City car dealers to offer promotions with a considerable reputation in the field. Ferre also ordered each of them to open each free installation — providing that the young motorists would guarantee the car stereo system to a minimum of a dozen other young motorists.

No other strings were attached — and Ferre settled back, content that he was making an excellent promotional move.

"We have been doing the same thing for years with speed parts and auto accessories as well," he commented, "including high performance parts, mufflers, headers, carburetors, ignition systems, etc. In every case, we have simply made a gift of whatever was available to the young motorists in the knowledge that every item thus been promoted would be sold to the customer if we used ordinary advertising methods."

Youngsters who spend thousands of dollars tightening their cars, go out for contests and conventions. And many of these are the same gifts, are a "direct pipeline to big ticket sales," according to Ferre, his firm head.

He cited an instance in which a single free installation of an 8-track stereo system had sold half the unit in the next three weeks. Dividing the cost of the number of sales resulting — Ferre paid about 90 cents per head to bring in each customer, a real bargain from any standpoint.

One of the oldest automotive accessories dealers in Salt Lake City, in the same location at 1930 South State Street since 1935, is a blue line of auto stereo dealers within one month, the easy tap the players hit the market.

During this time, he used four newspaper ads and a program of radio advertising. But it was the individual efforts of his "Youthful Residents" of car customizing clubs, antique car associations, etc., who were responsible for the bulk of turnover.

Hammond, Allen
Continued from page 63
sponded organ no warm up is required.

The Explorer, manufactured by Rocky Mount Instruments, Inc., Rocky Mount, N. C., a subsidiary of Allen Industries, has a list price of $795. It is an 85-pound, single-keyboard instrument designed to simulate much of the solo and electronic sounds associated with the Hammond organ.

Allen Industries released a stereo LP specially recorded to promote the electronic instrument. Among the sounds produced on the LP by the Explorer are flautino, trombone, mandolins in Midnight in Moscow, and banjo in Banana Medley. Twenty thousand copies of the album have been mailed to distributors and dealers.

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June Show
Continued from page 53
NAMM, recently stated that the event was not the most expansive and exciting exhibit of music instruments ever displayed at a trade show.

Convention place in the Conrad Hilton's Continental Room and the main floor of the Ballroom, made available for music instrument shows, has been sold out.

The CBS musical instrument division will use the full North Hall to exhibit a wide range of products from guitars and drums to violin strings and organ pipe.

Seeburg Corporation's comprehensive display in the Continental Room will include everything from pianos and organs to phonograph records at their Sound Show.

"The Music Show in 1967 as it was the past will be the big trade show of the year, the must show to know what's happening in the business, and we know that everyone in the industry will make Chicago his gathering place the week in June," Streep commented.

Scanning the News
Continued from page 63
Association Consumer Electronics Manufacturers' Directory, 1956-1957... Motorola Consumer Products Inc., has appointed L. B. Allen & Co., New York City distributor for its entertainment equipment line. Personal Moves: Ansel Kleinman has been elected executive vice president of the Teleflor Corp., Tuba, Okla. ... Ellyn A. K. Graham, has been appointed publicity director for Super-Scope, Inc., exclusive U. S. distributor of the leading foreign equipment. The Radio Receiver Manufacturers GE has named Thomas K. Kane manager of advertising and sales promotion.

APRIL 1, 1967, BILLBOARD
McClellan Talks Tough Legislation

WASHINGTON—Sen. John L. McClellan (D., Ark.) stopped into Senate Copyrights Subcommittee hearings last week long enough to warn that the lack of agreement by operators and record companies on a new royalty system to come up with mutual agreement or there might be a battle of wits which could be harder on both sides. He implied that it might be rougher on both parties than the admittedly burdensome requirements of Sec. 116.

The warning came during testimony by ASCAP counsel Herman Finkelnstein (March 20) when he was telling co-chairman Sen. Quentin Burdick (D., N. D.) that ASCAP would be more than willing to negotiate with the record industry under fair and equitable conditions, but on a sliding scale with lesser fees for smaller boxes. Senator McClellan broke in to say: "We had hoped for agreement among yourselves so we could enact legislation to please all concerned."

Negotiate

When ASCAP counsel Finkelnstein said: "We should be able to work it out," Senator McClellan asked grimly: "Are you sure we can write a little tougher legislation for both than you want?" (It had been brought out earlier in a videotape presentation by Finkelnstein that the onerous terms of Sec. 116 were in truth a "club" to force licensees and operators to negotiate rather than suffer the statutory requirements of the compulsory licensing approach.

ASCAP counsel admitted they would have had a "hopeless" problem trying to check on 500,000 jukeboxes under Sec. 116.

Senator McClellan said: "If you don't help us, we may not be very helpful to either of you. It is in your interest to work it out. I hope the other side (meaning the operators) is listening to what I am saying."

ASCAP counsel assured the Senator they would. (Continued on page 68)

‘Paper’ Argument

WASHINGTON—the highlight of the jukebox industry’s presentation before the Senate Copyrights Subcommittee on March 17 came when MOA Secretary William Cannon panned a head-high stack of statements and reports on the witness table. (See photo, below.) Based on actual test, there were graphic proof of the unfairness of the current jukebox operator to have to submit to the government in quarterly and annual reports under terms of the copyright revision bill, Sec. 116. (See separate story on Canon test run.)

Subcommittee co-chairman Senator Quentin Burdick (D., N. Dak.) was openly sympathetic with the "burdensome paperwork" of the required bookkeeping, and so was Senator Hiram Fong (R., Hawaii), "I think I understand your situation now," said the acting chairman Burdick, presiding for absent Senator John L. McClellan (D., Ark.), chairman of the subcommittee.

Section 116 of the revision bill (S. 597) sets up a compulsory licensing procedure and royalty rates for operators who want to avoid open-end negotiation with music licensees ASCAP, BMI and SESAC. The copyright revision bill, as reported out by the House Judiciary Committee earlier, ends the traditional exemption from performance royalty for coin-operated music machines. The jukebox operators have declared themselves willing to pay extra royalty "if it is found necessary" by the legislators—but they want the MOA approach of an extra 2 cent royalty on records used in jukeboxes.

Improved Wordling

Jukebox witnesses emphasized that the cost and burden of the inventories and reports required under Sec. 116 really offered no alternative to direct negotiation with licensees. Under the terms of the bill, there would be no statutory ceilings on licensor demands in free negotiation. To a man, the witnesses pleaded for the simpler and (Continued on page 68)

Publisher Means Little To Hit Tunes: Nims

WASHINGTON—"The publisher contributed little, if anything, to the success of most songs played today in coin-operated phonographs," testified New Orleans operator Robert E. Nims before the Senate Copyrights Subcommittee here March 17.

Appearing for the National Small Business Association, Nims, who owns A.M.A. Distributors, discussed the use of several revisions of the Copyright Law now under consideration by Congress, "... discriminate against small publishers."

He said: "To justify such a raid on the income of my business bythird parties, with the sanction of the federal government, you will hear testimony from the American Society of Composers, Authors, Publishers and Broadcast Music, Inc.

"These two organizations, no doubt, will stress that the copyright law, as passed in 1909, did not anticipate the growth of coin-operated phonographs."

Decrease

Nims suggested that the writers of the 1909 law did not anticipate the invention of radio and television, and suggested, "that fairness, in light of the changed conditions, the changed market, and the means of developing that market, requires a decrease, not an increase, in the compensation of the composer and publisher."

It is estimated, Nims testified, that America’s jukebox operators have paid the composers $8,640,000 through mechanical royalties over the past four years. That amounts to 5 per cent of the average operator’s reported net income before taxes, he said.

Nims described the changes in the music business that argue for decreased composer and publisher compensation like this: "Ten Pian Alley no longer exists. The function of the publisher in 1909 was to be a good judge (Continued on page 70)

Highlights From Senate Hearing

WASHINGTON—Here are some of the highlights in testimony at the recent Senate Copyrights Subcommittee hearing (March 13), by attorneys and members of panels before the Senate committee.

MOA’s national president, and Florida operator James Cannon, was critical of ASCAP’s report. "The jingle business, led off with the industry’s facts of life as reported by the House Committee in June, 1963. There are between 450,000 to 500,000 jukeboxes owned and serviced by 7,000 to 9,000 operators. Average weekly gross per box is $18.50, with operator retaining half, or $9.25 weekly. The average operator has 60 to 70 machines, buys upwards of 115 records or 250 selections (more if some records are the little LP’s with up to 3 selections), and the total industry buys about 54 million records a year.

The industry has been recently on the upswing, after a 10-year period of decline. This is up slightly, but costs more than offset this, said Tolsiano. Operators must diversify to improve income, into coin-amusement and vending machines. The industry image is changing; operators are becoming more businesslike, more knowledgeable, as they begin to understand the requirements.

"We do not ask a free ride," the MOA president, but the industry does feel that the total royalties of over $11.7 million a year that would result for operators under the new law, (Continued on page 68)

Costs $6,088 to Log $1,360 in Royalties

WASHINGTON—William Cannon’s presentation of a chimney-stack of reports that operators would have to supply under the proposed Sec. 116 of the Copyright Law (see separate story) was based on a test run using a typical jukebox operation. Cannon is MOA secretary, and a New Jersey operator and president of his State trade association, told the Senate subcommittee he did a minimum of 382,000 in sales, logging all royalties and supplying to the operator.

The test attempted to duplicate actual conditions, said Cannon—including some ingenious efforts to save time and costs.

Cannon did not log "free" moves.

The bill requires registration of each machine with the Copyright Office, re-registration each time it is moved, and a total re-registration of all machines in January of each year, together with a complete list of all selections available on the box during the year.

Average turnover of machines for various reasons cost $754 per year, and would cost a minimum of $114 to record. Re- required listing of all works available on the machine, for the entire year, at 1963 January on re-registering all machines would cost a minimum of $392,000, and would be a difficult task, checking all listings for royalty payments, if this simple method (Continued on page 70)
MELODIE VENDOR CORP., president, Wendell F. Barclay (left photo), watches as attractive Delores Gabor tries out the firm’s record vending machine. Barclay is talking with the company’s vice-president, Earl Johnson, in right photo.

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Fri., April 7 10:00 a.m. to 6:00 p.m. 10:00 to 12:30 p.m._One-N.V.A. Hospitality Night
Sat., April 8 10:00 a.m. to 5:30 p.m. 10:00 to 12:30 p.m.—General Meeting Night
Sun., April 9 10:30 a.m. to noon Floor Show Monday General Meeting

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Odd: National Vendors’ Association

Wausau, Wis. — Robert Peyovich sees great promise in vending 45 r.p.m. records. The president of Bob’s Musical Isle, record shop, BMI One Stop and Music Vendor Corp., he is in all phases of the retail record picture here, Christian Schneider, with a radio station background, is vice-president of the enterprise.

"At first we decided to install a Melodie vender in our retail shop and when it proved out so good we located 10 other machines in various types of stores," he said. The machines were sold on the average of 50 to 75 records a week.

Now feeling that he and Schneider have been over the rough spots, Peyovich would like to establish a nationwide route of record vending machines.

"The big factor," he said, "is that we can do a lot of clerical work for a vender. But other advantages are keeping records of sales and eliminating the clerical help necessary to supervise a record department."

Typical locations for Melody Vendors are drug stores, supermarkets, discount houses, music stores, record shops, five and ten, and several such as McCrory-McClelland and Ben Franklin. "We've stayed away from larger stores where they might sell 100 copies of the Beatles Strawberry Fields Forever in a day," Peyovich said.

But by harnessing compartments together, Peyovich can store 45 or 90 of the same hot selling record in each machine, similar to the practice of cigarette operators using as many as three cabinets for one hot brand.

Peyovich and Schneider use the Melodie vender manufactured by Melodie Vendor Corp., Appleton, Wis. The company’s department holds 15 records and there are three models available with 50, 75, and 15 compartments respectively. "We can join three compartments and have 45 different selections," he said, "so that when the first 15 are gone the next 15 start vending."

Buying Is Trick

Peyovich has canvassed the problem of colored sleeves without a center not being adaptable because a plugger runs through the records—he leaves quantities of the popular sleeves with a nearby clerk who merely exchanges the cover jackets for the plain sleeves. Peyovich and Schneider put on the disk, "Our first batch of "Strawberry Fields Forever" were made by somebody else, I don’t know how they were done, anyway," he said, as an example of the many problems that proved to be.

The biggest problem, as most likely, is that record buyers appreciate, is knowing what to buy when and what.

Peyovich watches the national record charts closely but says, "We have to know what is happening in regional trends, too, and keep up on what our radio stations are playing here."

Peyovich works on a general 10 per cent return basis with record distributors. He offers from 10 to 15 different record selections to stores and finds that the average vender will turn from 50 to 75 records a week, although this can vary greatly, he indicated.

"In many cases where a record is tremendously hot," Peyovich said, "like the Monkees’ I’m a Believer” or “Snoopy vs the Red Baron,” he comes with quantities of the records with the store and lets them fill the machine as it empties. The cashiers are under a separate look and key and each sale is metered so we have no problem.

Peyovich has found that country and western, rhythm and blues and big band type records fall flat in vending machines. "The market is your young adult," he said, "and they buy anything that says rock and roll" admits that this, too, can vary according to regions.

Price can be adjusted in any combination of 5-cent increments. For this reason, many jukebox operators such as Herb Tennell in Appleton, have found the machines ideal for vending used records coming in off the future.

Tomnell said, “I used to sell (Continued on page 69)
Bulk Operators in N.C. Ask Tax Help

By LAMAR GUNTER
CHARLOTTE, N. C.—Members of the Mecklenburg County delegation to the North Carolina General Assembly have been asked to support legislation that would exempt receipts from can- vent vending machines from retail sales tax.

Legal counselors for the ven- ders are drawing up a proposed amendment to the State sales tax

laws and the vendors hope to have a representative and a sen- ator from the Mecklenburg dele- gation here upon the change.

Lee Smith, resident of the Southeastern Bulk Vendors As- sociation and a partner in Smith, Regal of the Carolina, made a strong plea for the delegation's support in a hearing here early this month.

He quoted Part 4, General Presentments, General Statistics 105- 164, which says in part: "It is the purpose and intent of this article that the tax bearing levied and imposed shall be added to the sales price of tangible per- sonal property when sold at re- tail and thereby be borne and passed on to the customer in- stead of being borne by the retailer.

Small Vendor

He explained to the lawmakers that in the case of the 1- cent machines, there is no way of adding to and passing on the tax to the consumer, and our machines are not conducive to this type of adjustment, for they are by nature relatively in- expensive in their individual in- vestment and must necessarily remain so in order to achieve volume.

"Other types of vending ma- chines selling drinks, cigarettes, sandwiches, etc., could be adjusted to multiple coinage that will allow them to comply, and in fact, gain by compliance, for they usually add a minimum of 5 cents for this. This means the intent and pur- pose of the Legislature that es- tablishing the tax is defeated being conferred with when you con- sider 1-cent sales.

He said operators were not

(Continued on page 70)

21 Industries Vox-Pop Off at Copyright Revision Hearings

21 Industries Vox-Pop Off at Copyright Revision Hearings

Philip Watkinson, counsel for MPA, representing the publishers of educational material, religious music, college material, and similar small and medium record companies would suffer most from the proposal. Watkinson said rates are a "sine qua non" for smaller firms, and the real problem lies with the produc- tion of quality music. The publisher counsel said the industry's record-pressing situation keeps costs high to smaller companies, with their own facilities getting in "internal" pricing advantage denied the smaller firms.

The Record Industry

Record Industry of America, came in under the guidance of special counsel Thomas Ar- nold, former antrim chief, and member of Washington law firm of Arnold & Porter. Ar- nold brought along a 32-page study of the profits of radio and its reliance on recorded music for programming, compiled by his law firm, which specializes in broadcast matters.

Arnold turned to the witness Alan Livingston, president of Capitol Records, who along with Sidney Diamond, counsel for London Records; Clive Davis, vice- president of Columbia Records; David Kapp of Kapp Records; Isadore Wexler, president of Wexler Records; Jarryl McCracken of Word, Inc., testimony was en- tered for Anderson Pan Am, Meyers by the Association Sec- retary.

Arnold told the Senate sub- committee that the industry was "battling a mountain" in the rate raise put into the bill by the subcommittee, it raises 25 cents per cent on single records, while the percentage of cents classically recording rate by 100 cents per cent.

After the emotional strain of various recordings of "I Believe" had died away in an ef- fective tribute to the artistry of modern recording, Arnold went into legal statistics based on the Glover report. He said copy- right license on records had risen from 7 cents in net sales in 1955 to more than 11 per cent in 1964. Record companies aftertax profits in 1965 were 3.6 per cent, but in 1964 they dropped to 1.7 per cent. Costs have risen, while rate of return on investment has declined from 5.3 per cent in 1953 to 3.8 per cent in 1964. In other American industries, average return on invested capital is 9.4 per cent, the Glover report pointed out.

Publishers have the superior bargaining power because "They own 95 per cent of all the music," Arnold contended. He relented the publishers committee for bringing in the matter of savings by some retailers as a result of excise repeal. Whether all of the excise sav- ings was passed on to the con- sumer in every case or not, said Arnold, has no place in consideration of a compulsory licensing rate.

He added to the then- and- now argument that a 2-cent sale from 1930 did not belong in 1967 legislation. He said it is out of context, because today one public gets 25 dollars of superb recorded sound at about 11 cents per minute re- tail. In 1909, a much inferior minute of recorded sound cost 50 cents.

Arnold said contrary to mu-
Highlights From Senate Hearing

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went to court to quash another company's claim that the ASCAP collection was an "illusive" royalty for its songwriters. Senator Allen's bill had been reported out of the Senate Judiciary Committee on March 21 to decide on scheduling it for floor action.

Allen told the Senate committee with some feeling that they were the "last chance," the last forrest opportunity to protect the ASCAP from the statutory "termination" by the ASCAP, that the ASCAP, "the best of all the secrecy, and powerful," but that the industry had not have a chance to show the House group that what the "testing" of the ASCAP's collection by the court would mean in time and costs. The section was added in executive session, and is shown in the draft, was in before the House Judiciary Committee's report. (House Rules Committee, March 21, 1964. See page 61 of the Book of the House of Representatives.)

MBO bared better, Allen said "BMO's relations with composers and publishers are said to be founded on a well-deserved belief. Allen believes details of its licensing and royalty distribution systems could stand further explanation."

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"It is imperative that operators affected by this legislation do not believe, as is the case, by the House Rules Committee their own Congressmen," said Frederick M. Granger Jr., executive vice president of MBO. MBO has urged operators in concert with location owners to petition their representatives. Said Granger: "Section 116, as it now stands, would give the performing rights societies the right to extract new royalties from music operators amounting to $9.2 million per year, and new administrative costs to operators resulting from the bill." Operators already pay over $2.5 million annually in mechanical royalties, so in total this would be a major burden on the industry. These two royalties exceed the musical copyright royalties, which are a small and, though not negligible, a much smaller component of the industry's costs.

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Risque Records
30 Years of Double-Entendre Debate

Double-entendre disks are not symptomatic of the jazz, blues, and rock and roll industries, although the music industry has been debating the propriety of program-
ing "dirty" records. Traditionally, there have been two exceptions.

1. Keep off-color records off the boxes. We have enough public relations problems already.

2. Don't release records that are not suitable for the audience.

Furthermore, the record industry has had to face the problem of how to deal with the public when it asks for the records they want.

When programming, don't release records that are not suitable for the audience. The industry has had to face the problem of how to deal with the public when it asks for the records they want.

Image-Conscious Operators Shank Double Entendre Disks

LOS ANGELES - Jukebox operators, aware that racy rec-
ords could alienate customers and pregnant that the dirty dif-

ficulousness of the dirty, dirty business, are not releasing records that are not suitable for the audience.

The owners of jukeboxes, particularly those in the Los Angeles area, are not releasing records that are not suitable for the audience.

A survey taken of jukebox operators in the Los Angeles area indicates that they are not releasing records that are not suitable for the audience.

The operators are concerned with the public's reaction to the release of such records. They are not releasing records that are not suitable for the audience.

Industry safeguards and in-
dividuals who handle the oper-
ations, have been attempting to program, although isolated cases occur. When it does, however, it's usually the case that an individual operator is looking for a quick buck.

Today, there is no quick rush to purchase records with double entendres or even disks with dual connotations.

Operators, in an effort to protect their image and to maintain their reputation, are not releasing records that are not suitable for the audience.

Cliff Jones, owner of Minton's in Long Beach, and David Solich of Solich's 'A-Tune of Los Angeles, both in-

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ations, have been attempting to program, although isolated cases occur. When it does, however, it's usually the case that an individual operator is looking for a quick buck.
N. C. Ops Ask Tax Help

*Continued from page 67*

assessed for the sales taxes until 1962 when the Commissioner of Revenue ruled that the operators were liable even though they could not pass along the tax.

Smith said the commissioner pointed out that the same paragraph from which Smith quoted to the delegation, says: "The retailer shall be liable for the collection thereof and for its payment to the commissioner and the retailer's failure to charge or to collect said tax from the purchaser shall not affect such liability."

Smith added, "Consequently, since that date we have had to remit 3 per cent on all our gross sales, even though our segment of the business was the only one burdened in this manner."

Children Benefited

He continued, "Compared with other types of vending and with sales in general, the gross sales by 1-cent machines is quite small, and the amount of the tax derived from that source by the department of revenue is relatively nil. On the other side of the coin," Smith related "the benefits that are derived from the sale of 1-cent gum by the blind, by retarded children, and by crippled persons is quite substantial. Many civic groups, including Lions, Kiwanis, American Legion and Retarded Children Associations derive funds for their projects from this source."

"We feel that when the article was first promulgated, the problem of this particular little industry was not known, and furthermore that if failure on the part of the revenue department to pay the tax, no means to pass along the tax, then such sales should be exempt from same," Smith said. "We further feel that this could be accomplished through an amendment to the article setting forth that cumulative sales through vending machines of no more than 1 cent for each article thereby vended be exempt from taxation by G.S. 105."

Costs $6,088 to Log $1,360 in Royalties

*Continued from page 65*

could be employed. Total for absolute minimum cost of recording requirements for the machines (without materials and postage costs or collating time): $556.

Test run for a first inventory of all records in books; then the skilled machine mechanic to handle record removal and replacement, and a part-time employee to take down the label information. Cost for 70 machines would be $2,667 a year, or involve tie-up of the mechanics' services for 133 hours.

"Dwarf"

Maintaining the record inventory, taking into account frequent (every two weeks) periodic record change occurring in jukeboxes, and recording additions and deletions in the original office inventory would cost the T & A Amusement Co. $61.25 a week to maintain, at an annual cost of $5,830.

When it came to making statements of account and paying the record dealers, operators, Cannon was "almost reluctant to show what had to be done to comply with these record-keeping procedures because they "dwarf" even the other bookkeeping by being so "unreasonably extensive and expensive."

Cost reports require detailed lists identifying each record available in the box (unless of course the operator forgets the compulsory licensing route and simply gets a blanket license from the licensor). Using a typical box in a test location, each of the 15 selections included in the Little LP's with up to three selections per side—total 45 works (160 if no Little LP's had been used) the box made 320 tunes available in the quarter.

Each individual royalty statement on each tune had to be accompanied by a complete list of all the works in the box during that quarter, or 339 complete capacity listings, of 15 each totaling 4,530 pages. The experimenters found the cheapest approach was to use machine-inventory total listings and send them to the licensor agencies, thereby marking titles on which royalties were due. Minimum labor costs for this method would be $2,680 annually, plus costs of 17,760 pages of listings, the 339 basic lists, and the 4,530 pages each.

They made the disappointing discovery that costs could not be justified on a percentage assumption, every record needing complete information necessary. Some 108 selections did not identify the performing rights agency; 15 others missed the publisher, and it was even possible that the name of the composer was unknown.

Inventory of records found costs of all the record-keeping would total $6,088 to report and pay the $1,360 royalties due—and T & A Amusement Co. notes that the royalty cost was far too high. Under MOA proposal, his extra royalty payment (the amount from the operating accounts of records bought) would total $376 annually. MOA secretary Cannon told the Senate committee that for each additional year of the contract, the amount of music that is popular at any one time on these machines."

Highlights From Senate Hearing

*Continued from page 64*

while the composers and publishers were also receiving "millions" from other sources.

Finally, a Price Waterhouse survey submitted by the jukebox manufacturers, went into the economic impact of this box. The operator's dollar, it makes by way of salary for the owner—for after de- ductions for rent, operating expenses, insurance, 6 per cent, and the additional proposed royalty under Sec. 116 in the revision of the copyright law.

The survey, in its limited time, was based on 651 usable replies to a questionnaire that went out to all operators in the community, or about 10 per cent of the industry.

Costs

The survey found an average of about $10,732 net annual revenue in an average 74-box opera-

tion. Over 55 boxes or less netted $3,084 per year. For each of the 651 operators, proposed royalty would amount to an average of 5.7 per cent of revenue collections before expenses—and 13.2 per cent of net revenue collections after deduction of expenses (including rent, insurance, advertising, labor, 6 per cent of net salary or income taxes).

"It is very likely that what would be left for operators' own salary and tax payments after deduction of the proposed new $19.20 per box royalty fee, and the 6 per cent allowance for a return on investment. Without reflecting the added administrative costs of the Sec. 116 inven-
tory requirements, the average amount left available for after expenses and income taxes would be $9,484 in the case of the 74-box operators, but only $3,027 for the 50-box business.

The survey breaks out figures: average amount available for salary and income taxes is $10,732, of which $5,739 is for salary and $4,993 is for income taxes.

"Today the figure sits at a paltry $10,732, producing the amount by a 6 per cent return on average investment of over $61,000 takes out $3,713; and reducing further by $1,415 estimated new royalty. The operator is left with the $5,604 a year for salary and taxes by survey calculation."
III. Bill Would Ban Flippers by Accident

SPRINGFIELD, Ill. — A spokesperson for one of the chief sponsors of Illinois' newest pinball ban bill said here last week that the measure's real purpose is to eliminate only "gambling-type" amusement machines and not pinball machines.

"The bill, introduced by 11 Republican State senators, includes a section making it unlawful for any person to own a machine protected by part A of the bill and an additional requirement that any machine owned by a person must be turned in to the appropriate authorities," the spokesperson said. "We believe that this is a necessary step towards the elimination of pinball machines in Illinois."

Sen. Russell Arrington (R., Springfield), one of the bill's sponsors, said: "All we're after are the gambling machines. If we get rid of those, we're done."

However, the bill does not specifically define "gambling-type," leaving open the possibility that some machines could be turned in while others would be allowed to remain.
It was Moriarty, Batrigh said, who first suggested that the New York operators had a case. "Moriarty knew the ins and outs and was certain that jukeboxes and amusement games weren't the same as theater tickets, which were taxable under the new law," said Batrigh, who bought an existing firm here in 1961 and has since expanded. "We went to the Supreme Court in April last year and won the war," said Batrigh, "but lost the battle.

The Supreme Court ruled that jukeboxes and games weren't a 'Place of Amusement,' but were "Facilities." Batrigh's attorneys had built a case on the fact that, unlike a theater box office ticket seller, a jukebox or amusement game could not collect the additional 2 cent sales tax.

But the court, in granting a motion to dismiss Batrigh's complaint and to enter a summary judgment against him, ruled that receipts from jukeboxes and games were covered by a section of the New York Sales Tax law that declares: "The receipts from every sale of tangible personal property, except as otherwise provided in this article...."

The court cited the statute's definition of a retail sale, specifically: "...a sale of tangible personal property...for any purpose other than for resale...or for use by that person in performing the services subject to tax."

Locks were ruled Exempt Moriarty and Davidson, the latter who acted in behalf of the various N. Y. State associations, successfully pleaded in Appellate Court that the Tax Commission's position was untenable when it held that the receipts from jukeboxes and amusement games were subject to the tax because their use granted a license to use personal property.

Citing a case between the American Locker Co. and the City of New York, where the city attempted to levy a tax on the receipts of coin-operated lockers used for storage, the attorneys said, "In the operations [of jukeboxes and amusement machines] it was never intended that there be floor or wall any passage or转让 of title nor were they such that actual, exclusive possession was transferred."

In the locker case the court held that, "...the purpose of the sales tax is not to impose a tax on all transactions, but only on transactions which involve the passage or transfer of title, or transactions in which the actual, exclusive possession is transferred..."

In its unanimous decision to deny the Tax Commission's motion to dismiss and the summary judgment against Batrigh, the Appellate judges said: "...No title ever passed nor was any possession ever transferred. The Sales Tax imposes a special tax..." and in the circumstances here presented, he strictly construed in favor of the taxpayer. Batrigh, although confident of his case from the start, said that he withheld an amount from collections which he termed "insurance," and never "sales tax," and filed a return each quarter.

The Appellate Division of the New York Supreme Court decided unanimously in favor of Batrigh and against the New York State Tax Commission in a suit filed by the operating firm challenging application of the State's 3 cent per sales tax to the receipts of jukeboxes and games. Attorneys for Batrigh had appealed after an adverse ruling by the New York Supreme Court. The Appellate decision was handed down March 15.

Batrigh said that with such a strong opinion either attorney expected the case to be appealed to the New York Court of Appeals.

Batrigh, operator of a medium sized code of some 104 jukeboxes and about 60 amusement games in this city of 28,000 population last east of Niagara Falls, was quick to give the New York State Human Service Association and president Mrs. Amelia (Mille) McCarthy, much of the credit in supporting his legal challenge of the State's first sales tax law, that went into effect in August 1965.

In discussing the decision, the 25-year veteran of the business also gave credit to former State Sen. Jeremiah J. Moriarty of the Moriarty & Swanson, Franklinville law firm and to John R. Davidson, Albany attorney, who joined in the case as amicus curiae.

 Coin Counting Kit Available

CHICAGO—A coin-counting kit ideal for the small coin machine businessman has been developed by Major Metalab, Inc., here. Up to $50 in mixed coins can be sorted in 20 seconds by pouring them into the top of a box containing four color-keyed drawers. The coins are separated into the respective drawers as they are shaken through the front door. The color of each drawer matches up with four coin tube, each of which takes coins of a different metal but a single slot that makes each wrapped quantity an uninsured operator easily transferred to the wrapper inserted into the tube. Distribution information is currently being obtained by contacting Major Metalab, Inc., 812 North Orleans, Chicago, Ill. 60610.

 Dirty Disk

Continued from page 69

The hard disk is one of the most important components in a computer system. A disk is essentially a round, flat plate consisting of a magnetic surface that can store a large amount of data. The disk is divided into sectors, which are further divided into tracks. Each track is divided into sectors. The disk drive reads and writes data on these sectors using a tiny read/write head.

The hard disk is a non-volatile storage device, meaning that it retains data even when the power is turned off. The data is stored on the disk in a binary format, which is a series of 0s and 1s. These binary values are represented by magnetic differences on the disk surface. The disk drive reads these values using the read/write head, which is positioned over the disk using a moving arm. The disk spins at a very high speed, allowing the head to read or write data very quickly.

The hard disk is used in a wide range of applications, including personal computers, servers, and data centers. It is an essential component of many modern computing systems, providing fast and reliable storage for a large amount of data. The hard disk is also used in other types of devices, such as audio and video players, where it can store music files, movies, and other media.

CHARLESTON, W. Va.—A report from the Music Operators of America, Washington, D. C., board of directors meeting, State legislation and planning for the annual convention of the West Virginia Music & Vending Association will occupy the attention of WVMA board members meeting here this Friday evening (7) at the Heart-O-Town Motor Inn.

John A. Wallace, chairman of the MOA board of directors, will bring the association here aware of all the developments during the national organization’s directors meeting, including the hearings on the copyright bill before a Senate Committee.

Leoma Ballard, Bell Amusement Co., Bell W. Va., a long-time officer of WVMA and currently its treasurer, was a witness in behalf of the nation’s operators at the Senate committee hearing.

President C. (Buddy) Hunt will report on the developments in the State Legislature and ask the board members to formulate new plans for the next session.

WVMA mounted a large effort in the session just concluded to win an exemption from the 3 percent gross receipts tax on jukeboxes and amusement machines.

“We didn’t quite get the job done this year,” Hunt said last week, “but we’re not discouraged. We made some friends in the Legislature and gained some added experience. What we know now can help us in the future and even if we don’t get an exemption for another four years we feel our effort wasn’t wasted.”

The West Virginia operators had sought an exemption on the same grounds used by vending businessmen in other States, notably in New York, where Lockport, N. Y., operator Howard Burnbrick has successfully contested the issue. (See separate story).

Pointing toward WVMMA’s next convention, Hunt indicated that it will probably be held in the Heart-O-Town here and that every weekend in October is now open. Formal plans will be made at this current board meeting.

These Are Our Industry Problems, Says Nelson

CHICAGO—Jack Nelson of Logon Distributing Co. here, interim president of the National Bulk Vendors Distributors Assocation, ranged over several topics last week that could be occupying attention at the convention and trade show of the National Vendors Association at the Monteleone Hotel in New Orleans April 6-9.

Speaking for the NBVDA, which will be electing officers in its meeting on Sunday following the convention, Nelson said: "We always hold our meeting last year because if any serious problems are developed by the vendors during their meeting, that the distributors can help out on we can discuss them."

Nelson, actually NBVDA vice-president, is this year serving out the term of Irwin Nible, owner of Schrornbach Co., New York, who is currently president of the NVA. NBVDA secretary-treasurer is Bernard Bitterman, Bitterman & Son, Kansas City, Mo.

Directors are Tom King, King & Co., Chicago; Max Hurvich, Birmingham Vending Co., Birmingham; Earl Grout, Vendlau Distributing Co., Minneapolis; Dave Sadowsky, Champion Sales & Service, New York.

Nelson spoke out vigorously against the hedge-podge of municipal licensing. "You see every configuration in these outlying suburban communities. I know of municipalities that charge as much as $25 for a license to operate a peanut machine. This is ridiculous," Nelson said.

The solution, as Nelson views it, is a slow and painstaking education of city councils and municipal revenue people. "It's something the associations can help with and where we find there is an area in trouble we can work with operators.

"The problem is that most people who set up license fee schedules think of the bulk vendor in terms of cigarette vending, or coffee machines and bigger vending operations."

Nelson sees the same inequities toward bulk operators where gross sales figures are concerned. "We should work harder on obtaining exemptions for items selling at 10 cents and under," he said, citing instances in New York and Massachusetts where this has been accomplished.

Steps

What about slugs? "Well, I understand NVA has contacted the U.S. Treasury people and made them alert to this problem. Its still with us and I don't know if it's that these companies have to clear out their inventory of small change or what but this is a definite subject we have to continue to work with."

Is there a growing problem with banks handling pennies? Nelson doesn't think so. "I know this is occurring around the country but it's been going on for a long time. Some banks here charge 90 cents to handle a bag of $50 in pennies. But other banks do not charge so this is something you can work out in most cases."

How about commissions? "The problem will always be with us," Nelson said. "It is something that seems to be building. It could be one thing if operators could get together but they've found it not worth fighting for business. You have a good location and you come along and offers a better deal. It happens with jukeboxes, soda machines and everything else."

Lack of Product

Commenting: "This is another problem but only in certain areas," he told. "The State of Wisconsin and I believe New York still have laws against mixing confectionery and charms but federal law allows this.

Concluding, naturally into 1961 but getting along and Nelson mentioned the lack of merchandise available for mixing in with bulk product. "It does seem that the manufacturers have got off penny charm. We can't forget that the penny end of this business is still very important," he said.

Are bulk operators faced with a manpower shortage? "Not as much as in the jukebox or vending machine field," said Nelson. "Bulk machines are fairly simple as far as servicing goes. We don't require such highly skilled route people in business."

Any problems with increasingly tougher health regulations? Nelson had no trouble there. "But this is the kind of trouble you avoid by keeping your machines and your product clean."

Nelson, a great advocate of cleanliness, has been devoting the past few months to refurbishing equipment and cleaning up in general at Logon Distributing. "We were simply parcelized for a month during the big form box order and we're looking forward to the start of the busy spring season."

MOA Chairmen for Show Set


Music Operators of America is the organization of music pinball machine owners.

Florida Trade Sees Foosball

MIAMI—Florida operators were at the coin-operated miniaturized soccer game imported by Patterson International, Cincinnati, during a special showing at London Dist. Co. here recently.

President Perry London and his staff showed the game, which proved to be both Rotating and Static, to operators on the East Coast.

Patterson International president David Patterson, Eugene Deutsch, regional sales manager, were both on hand. London described the workings of the game at its Jacks tomb, stating that Deutsch flew directly to Wheeling, West Va., for a three-day outdoor equipment show and will be in Oklahoma City (21) for a Foosball Match promotion tied in with KOXO-TV there.

Bally Assists Training Program

CHICAGO—Bally Manufacturing Co., one of the first coin machines in this country to introduce field training programs, has been cooperating with the Sherry Sheraton Sheraton Hotel, Chicago, and the Lodgers Development and Training Program of the National Vendors Association, Michigan Mechanics Division with schematic drawings and manuals on coin-operated merchandising.

Bally advertising manager Herb Jones, who set up the cooperation, according to the following report from Johnnie Michael, program chairman of the Louisiana program. "As of now we have some eight training sessions set up with Baton Rouge operators. Each training session is set up for 20 hours per week, as long as he attends school the other 20."

"Baton Rouge operators are very much enthused with the possibilities of this program, and they are very much on the balls of all kinds of all re- quirements.

Schiro Moving

NEW ORLEANS — Schiro Vending is moving into new, enlarged headquarters the middle of May.

The building, which handles Oak, Leaf and a variety of charm and amusement lines was located at 3001 Division Street in the suburb of Metairie. Nicholas and Vincent Schiro head the firm.

Coming Events

Mar. 31-Apr, 1—National Automatic Merchandising Association, 16th Annual Convention, Claridge Hotel, Atlantic City.

Apr. 7—Coin-Operated Indus- try Show, Baltimore, Washington, Detroit, Nashville, Holiday Inn, Grand Island.

Apr. 7—Cincinnati Coin Operators Association, monthly meeting, time to be named. Columbus.

Apr. 7—Ohio Coin Machine Commission and Operators Association.

Apr. 7—Tri County Vending As- sociation of Youngstown, Ohio, monthly meeting, time to be announced, Youngstown.

Apr. 8—Missouri Coin Machine Commission, Monthly meeting, site to be named. Kansas City.

Apr. 7—Michigan Vending Association, monthly meeting, time to be announced, Grand Rapids.

Apr. 7—Virginia Vending As- sociation, monthly meeting, time to be announced, Roanoke.

Apr. 7—Virginia Automatic Merchandising Association, spring meeting, Glenmere Inn, Charleston, S. C.

Apr. 7—Pennsylvania Automatic Merchandising Council, annual meeting, Biggs' Motel, Aspinwall, Pa.

Apr. 7—Council of Automatic Merchandisers of Tobacco Distributors, annual meeting, Harrisburg, Pa.

Apr. 7—New York City.

Apr. 7—(National)—Automatic Merchandising Association, spring meeting, Hotel Sheraton Plaza, Hotel, Boston.


Apr. 7-May 7—Indiana Automatic Merchandising Association, spring meeting, Hotel Sheraton Plaza, Hotel, Boston.

Apr. 7-May 7—New York Automatic Merchandising Association, spring meeting, Hotel Sheraton Plaza, Hotel, Boston.

Apr. 7-May 7—New York Automatic Merchandising Association, spring meeting, Hotel Sheraton Plaza, Hotel, Boston.

Apr. 7-May 7—Ohio Automatic Merchandising Association, annual conference, Sheraton-Columbia Hotel, Columbus.

May 7-12—North Carolina Vending Association/South Carolina Vending Ass- ociation, annual meeting, Ocean Front Hotel, Myrtle Beach, S. C.

May 20-21—Kansas Tobacco- mentum, Lower City, Kansas City, Mo.

May 21-23—New Jersey Re- staurant Association, 4th annual conf. 


June 7-10—National Automatic Merchandising Association and National Vending Association, joint meeting, Sagamore Ho- tel, Lake George, N.Y.

June 10—United Jewish Appeal, annual meeting, Tanforan fund-raising luncheon, Stafller Hilton Hotel, New York City.

June 10—American Automatic Merchandising Council, joint meeting, Claridge Hotel, Toronto.

July 10-12—American Confectioners Institute, joint meeting, Claridge Hotel, Chicago.

July 10-12—Canadian Automatic Merchandising Association, an- nual meeting, Claridge Hotel, Toronto.

July 13-15—National Candy Wholesalers Association, national convention and trade show, Wash- ington, D.C.

July 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, midwest convention, Boyne Mountain Lodge, Boyne City.

Sept. 22-23—National Auto- matic Merchandising Association, western management meet- ing, site to be announced.

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WURLITZER
### Reviews

**POP SPOTLIGHT**

**DIONNE WARWICK ON STAGE IN THE MOVIES**

Suggested by: SIR 555 (M), SF 559 (S)

Dionne Warwick has another winter in this distinguished set of film excerpts arranged by the famous SIR producer for the compilation, "You'll Never Walk Alone." Warwick, in three songs, sings in her usual soothing and liltting manner, with the sounds of the famous SIR orchestra providing a perfect backdrop. The result is a collection of songs that are sure to please any Dionne Warwick fan.

**THAT'S LIFE**

Billy Vaughn, DeL DL 3788

Billy Vaughn's latest release is a polished, well-executed collection of standards. The album is divided into two sections: the first half features Vaughn's own arrangements and compositions, while the second half is comprised of classic standards. The result is a two-part album that is sure to please fans of both Vaughn's style and traditional jazz.

**I NEVER LOVED A MAN THE WAY I LOVED YOU**

Aretha Franklin, Atlantic BUT 1391 (M), SO 1390 (S)

Aretha Franklin's latest album is a collection of covers of classic R&B songs. The album is divided into two parts: the first half features Aretha's classic duets with other famous R&B artists, while the second half is comprised of Aretha's own compositions. The result is a two-part album that is sure to please fans of both Aretha's style and traditional R&B.

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**CLASSICAL SPOTLIGHT**

**WOLF: SONGS FROM THE ROMANTIC POETS**

Elisabeth Schwarzkopf / Folksong, Angel MG 60308 (M)

Schwarzkopf's latest recording is a collection of songs from the Romantic period, arranged and conducted by Gerald Moore. The result is a two-part album that is sure to please fans of both Schwarzkopf's style and traditional classical music.

**SCHUMANN: SYMPHONY NO. 3 In E FLAT**

American Symphony Orchestra, RCA Victor LM 2716 (M), EPC 9516 (S)

Schumann's Symphony No. 3 has been reissued on this album, with a new edition from the London Symphony Orchestra conducted by Sir Charles Mackerras. The result is a two-part album that is sure to please fans of both Schumann's style and traditional classical music.

**-JAZZ SPOTLIGHT**

**KULI ON THE STREET**

John Coltrane, Impulse A 9106 (M), AS 9106 (S)

Another masterpiece by the always-in-motion Coltrane. The title selection, "Kuli On The Street," is featured with a new edition from the London Symphony Orchestra conducted by Sir Charles Mackerras. The result is a two-part album that is sure to please fans of both Coltrane's style and traditional classical music.

**THE JOSIE GRIND**

Morris Silver, Columbia CL 2663 (M), CS 9445 (S)

Silver's latest recording is a collection of songs from the Swing era, arranged and conducted by Jack Teagarden. The result is a two-part album that is sure to please fans of both Silver's style and traditional classical music.

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**FOOTSPOTLIGHT**

**THE GOSPEL SONG STYLES**

Various Artists, RCA Victor LPM 3721 (M), RS 3721 (S)

This greatest hits collection features songs from the gospel style, arranged and conducted by Rev. E. B. Hill. The result is a two-part album that is sure to please fans of both the gospel style and traditional classical music.