College Radio Is 'Turned On'

By CLAUDE HALL

NEW YORK—Contrary to opinion prevalent among both professional broadcasters and record men, college radio is hot and amazingly up-to-date in programming. A Billboard survey reveals that 47 per cent of the over-all programming of college radio stations—carrier current, AM, and FM—is rock 'n' roll music. Eighty percent of the stations have recorded music in their libraries. Cartridge records came in second–23 per cent. Classical music is programmed 11 per cent of the time, jazz 8 per cent, folk music 7 per cent, country music 5 per cent, and rock 2 per cent.

The nearly 100 colleges surveyed ranged from an enrollment of 1,000 at Central Methodist College in Fayette, Mo., to 55,000 at the University of Michigan at Ann Arbor, and 88,000 at Michigan State at East Lansing. The estimated audience of the stations ranged from 2000 to 45,000.

Film Colony Shooting for Top 40 Writers & Artists

By MIKE GROSS

NEW YORK — The motion picture studios are stepping up their raids of the record business for composers and performers. They are now waving attractive major movie assignments in front of the so-called Top 40 writers and artists instead of confining their work to teen-type “beach” pictures.

Surveys showing that a large percentage of the movie-going public is now made up of teenagers is one of the factors steering the film people to the disk-makers with whom the young audience can relate. The studio heads have also discovered that adults, too, are digging the contemporary sound as witness the success of the Beatles’ movie “A Hard Day’s Night” and “Help,” and the Burt Bacharach and David tite songs for “What’s New Pussycat?” and “A Fine Romance.”

The film colony has never been more busy about copying a winning formula so now they are hot after the contemporary sound. Seven Arts hired John Sebastian of the Lovin’ Spoonful to write the score for “You’re a Big Boy Now”; Columbia Pictures got the Supremes to sing the title song for its new movie “The Happening”; Columbia Pictures gave Howard Greenfield the lyric assignment for “Who Needs Forever?”; Quincy Jones’ theme for his score to “The Deadly Affair”; Burt Bacharach did the complete score for the new James Bond movie, “Casino Royale.”

(Continued on page 8)

U.K. Decca, London in Sight & Sound

By PAUL ACKERMAN

NEW YORK — British Decca and its American subsidiary, London Records, have entered the audio-visual, educational, and film fields. They have formed a wholly owned company, Argo Sight & Sound, Ltd., to handle these ventures.

Decca has long been interested in this field, according to Decca’s vice-president for international sales, John Freidinger. He has also stated that Decca’s move is to “get more involved in the mid-market.”

The London company will be managed by John Freidinger, who has been with Decca for 25 years. The company will be located in London and will have offices in New York, London, and Paris.

(Continued on page 10)

AR’s Adapter For Cartridge

By CHARLES BARRETT

MELROSE, Mass. — A three-eighth-size “Gidget” has been created by Automatic Radio that adapts 4-track cartridges for use in any 4-track machine. David Nager, consumer product division sales manager, compared the device to the 45 r.p.m. adapter which allows singles to be played on regular phonographs. The unit, trademarked “The Gidget,” has a suggested retail price of $3.98.

The device consists of a small plate and a roller that fits into the hole in the 4-track cartridge which accommodates the pop-up pinch roller. The Gidget’s pinch roller converts the 4-track cartridge to a 4-track player use. On those 4-track players, with channel-select buttons, the button will have to be tripped twice when playing.

(Continued on page 56)

Motown Sound Goes Italian

DETROIT — Tamla-Motown Records will launch an Italian label named “Motown” in Italy in May and may do the same for Spain. Berry Gordy Jr., president of the record company, recently flew in Peter Rice of RCA-Italian, to supervise recording sessions of the firm’s top acts, these included the Supremes, the Four Tops, Smokey Robinson and the Miracles, the Temptations, the Four Tops, and the Four Tops.

Motown’s product has been highly successful in Italy, but these records were all English versions, said Phil Jones, marketing director. “Sales were fantastic.” He postulated that a hit record in English released for the Italian market could hit as high as 200,000 in sales. “It’s the sound that the people buy.”

Italian versions expected to do much better because of the Italian potential market.

“The Four Tops doing ‘I""

(Continued on page 14)

Col. Trimming Country Acts

By BILL WILLIAMS

NASHVILLE — Columbia Records here has cut its artist roster from 60 to 30, and is concentrating now on diversification of its remaining artists. The label has also reportedly cut its Los Angeles and New York rosters by 100.

“Bob Johnston, Columbia new a&r director here, said some of the top pop artists on the Nashville staff will be moving to the city to record. He listed the Nashville facilities as “unsurpassed.”

There is a point not to having these days between pop and country, it’s a pretty thin area,” Johnston added. “Nashville has fine and versatile musicians.

(Continued on page 45)

ARETHA FRANKLIN’S
HIT ALBUM
NEVER LOVED A MAN
THE WAY YOU LOVE ME
ATLANTIC 8139/5D 8139
Z

ANOTHER
SMASH SINGLE
"RESPECT"
Atlantic #2403
EXPLODES FROM
ELVIS' new single

LONG LEGGED GIRL (WITH THE SHORT DRESS ON)
from the Metro-Goldwyn-Mayer picture
DOUBLE TROUBLE
Directed by Norman Taurog • Produced by Julie Bernard and Irwin Winkler

COMING SOON "DOUBLE TROUBLE" LP ALBUM

THAT'S SOMEONE YOU NEVER FORGET

COMING SOON "DOUBLE TROUBLE" LP ALBUM

#9115

Call your Distributor today for Elvis' 1967 Four Color Catalog.
Dylan Faces Turn With Col.; MGM Waits Turn

NEW YORK — Now that Bob Dylan is virtually set to fulfill his recording commitment to Columbia Records, he may yet wind up on the MGM label. It was disclosed here by sources inside the Columbia camp that the label's top executives, including President Carl Kauffmann and his key lieutenants, are currently trying to come to terms with the 26-year-old singer, who according to the sources, is as yet undecided about his next move.

The negotiations are being handled by John A. Jaffe, Columbia's top executive who, according to one source, has been talking to Dylan about the possibility of a third album for Columbia, a project which, he will report, is being handled by Columbia's A&R (Artists & Repertoire) head Don Martin.

Speculation is rife here about the possibility of Dylan being offered a chance to record for MGM, which would mean that he would join such other Columbia artists as Frank Sinatra, Bing Crosby and Tony Bennett. Jaffe, it is believed, is currently trying to come to terms with Dylan over the amount of money he would receive for the album, which is expected to be his third if he remains with Columbia. Whatever happens, it is certain that Dylan will be a free agent as of the end of the year, and that he will be courted by the majors.

Release Me’ Marks Debut of Atl.’s ‘Classics Revisited’

NEW YORK—Atlantic-Atco is launching its first pop version of the Ray Price country hit. Engelbert Humperdinck currently holds the number one position with the number on the Parrot label.

ADAMS HEADS ASCAP AGAIN

NEW YORK — Stanley Adams has been re-elected president of the American Society of Composers, Authors & Publishers. A member of ASCAP’s board of directors since 1963, Adams served as president from 1955 to 1956 and from 1959 to the present.

The ASCAP board of directors also elected New Washington, Edwin H. (Buddy) Morris, vice-president; Paul Creoston, secretary; Adolph V. Glass, treasurer; Morton Gould, assistant secretary, and Rudolph Tautscher, assistant treasurer.

Disney Sets Jumbo Millionaire Push

NEW YORK — The motion picture, music publishing and record company divisions of Walt Disney Enterprises are preparing for a big push on the film released, “The Happiest Millionaire.” The film is the Disney firm’s first hard-ticket major release. Robert F. Sherman, being published by Disney’s Wonderland Music, is a hard-ticket soundtrack album will be released by Disney here this month.

The Vista soundtrack, which will hit the market about June 1, features the voice of John Davidson, Lesley Ann Warren, Fred MacMurray, Gladys Cooper, Garland Page, Eddie Hodges and Paul Peterson. In addition, Wonderland Music has been receiving lots of calls for the score, which is the second of many that Disney Persian, many of whom were late in picking up the tunes from Disney’s Mary Poppins movie which were also written by the Sherman brothers. The Mary Poppins soundtrack album has passed the 3,000,000 sales mark, and the album is scheduled to open in Los Angeles June 16. The album is scheduled to open in 20 key cities sometime in October. Each city’s group will have a million-dollar ad campaign that will benefit a charity affair for the California Institute of Arts and a local organization.

BMI Cites 134 Writers, 72 Pubs —Also ‘Cabaret,’ ‘Night, ‘Free’

NEW YORK — Broadcast Music, Inc., presented its Citations of Achievement to 134 songwriters whose work was published by BMI in 1966. In addition, three special Citations of Achievement were presented to Jerry Butler, Don Black and Screen-Gems-Columbia Music, respectively.

BMI Music was honored for receiving music that was “Free,” best song written for a film; BMI’s Frank Ehr was honored, as was Sunbeam Music, for having received Tony awards for “Cabaret,” best musical play; and “Strangers in the Night,” published by Chappell Music, was honored as most performed song in the 1966 BMI repertoire.

Other writer-award winners include Mick Jagger, John Lennon, Paul McCartney and Keith Richard, four awards each; Barry Mann, John Philip Leonetti, and David Weil, three awards; and Ray Davies, Neil Diamond, Scary, Linzer, Denny Randel, Wil- liam Robinson, Tommy Roe, Phil Scott, Norman Whitfield and Brian Wilson, all with two awards.

The BMI awards were presented at a dinner which reached top 10 position in trade paper polls of national popularity and public acceptance, reflecting record and sheet music sales, radio and TV performances, and a variety of other factors measured in those polls.

BMI’s annual dinner will be held Wednesday (3) at Hotel Pierre here.

Three Dribits To Compass

NEW YORK—Compass Rec-ords has arrived into the foreign distribution cart. Compass Records, Inc. of Eire will be handled by Lon- don Tours through its parent firm, The British Lordship. A deal set by Mickie Kapp, Compass’ managing direc-tor, England’s manager of for- eign distribution.

Pinnacle in France, Swit-zerland and the Benelux countries will be handled by Eddie Barclay’s Company, Photogravure France under an agreement with Kapp and Kopp, Allied Corp., Ltd., of Toronto will distribute Compass in Canada. Prod- uctions also are underway for distribution of Compass’ oper- ations in Australia and South Africa.

Pincus to Hold Berlin Talks

NEW YORK — George Pincus, president of the Gil-Pincus firms, arrives in Berlin Wednesday for visits with German publishers and writers. Pincus has scheduled a meeting with his Billy Vaughn recording of “Pineapple,” the Bruck- er-Baden Bank.

Following his German visits, Pincus will fly to London to visit Ambassador Music, his British operation. Ambassador publishes the theme and background music to “Tarzan,” the TV series of the same name, and is in England on Rodinification. Explo-itation has been set by Terry Newton, the firm’s London manager.

The single of “Mirage,” the group’s current U. S. chart-dominating number, will be released in England within the next six weeks, he said. In addition, Lev is contemplating releasing 17 albums, his first on his own label, to the world within the next two months.

Radio Roulette Bows in U. K.

LONDON — The Roulette Records label finally bowed here last week, after extensive talks with Major-Minor Records that temporarily Tommey James and the Shondells’ “I Think We’re Alone Now.” For a week, the single, which hit No. 4 on Billboard’s Hot 100 Chart, was being played on Major-Minor Records label. Morris Levy, president of Roulette, said the matter had been cleared and the new label would be distributed under the Roulette label.

The single of “Mirage,” the group’s current U. S. chart-dominating number, will be released in England within the next six weeks, he said. In addition, Lev is contemplating releasing 17 albums, his first on his own label, to the world within the next two months.
Industry Eyes Price Increases due to Deluxe Packages, All-Stereo

BY HANK FOX

NEW YORK—Will de luxe packaging be the vehicle by which the industry will launch a new set of attacks on the record business? Columbia and RCA Victor continue to lead in the current trend with the various versions of their "Robert Browning Overture," Chicago Symphony seeking new conductor.

COLUMBIA

Audio, radio, and television. the general天气 continues to rise and fall nouvelle with the trend, but Columbia is still on top. The company has issued an extensive line of packages, including the "Robert Browning Overture," and is actively promoting their current hits.

ONCE AGAIN, RCA VICTOR

Also leading the trend is RCA Victor, which has issued a variety of deluxe packages, including the "Robert Browning Overture." The company is actively promoting these packages to retailers and consumers.

COUNTRY MUSIC

Country music is also experiencing a rise in deluxe packaging, with several companies issuing special versions of popular songs. RCA Victor and Columbia are leading the way in this trend, with special editions of their most popular songs.

INTERNATIONAL

International companies such as Deutsche Grammophon and EMI are also issuing deluxe packages, with EMI leading the way in this trend.

RADIO-TV PROGRAMMING

Radio and television programming is also experiencing a rise in deluxe packaging, with several companies issuing special versions of their most popular shows. RCA Victor and Columbia are leading the way in this trend, with special editions of their most popular shows.

CARTRIDGE RADIO Produced by AR

MELROSE, Mass.—A car-
tridge radio, marketed by Automatic Radio Manufacturing Co., has just been introduced. The radio can be played in both 4 and 8-
track player machines and is sold in AM-FM versions. It is the same radio as the one manufactured by Automatic Radio, and plays automatically upon insertion into the slot. It uses the standard AM-FM system, and is available in a wide variety of colors.

HORACE L. WILLSON Dies; Col. Founder

LOS ANGELES — Horace L. Willson, president and former president of the Columbia Phonograph Co., died here on New Year's Day. Willson's firm later became Columbia Records, with Willson introducing the two-sided record and helping to develop the colorized album. He also worked with Jolson, Paul Whiteman and Ted Lewis, among others.

Some record companies are currently researching the possibility of gradually doing away with the record business. They are considering producing a premium on all non-stereo LPs. This product, known as the "record money," would be cheaper than the stereo record.

Most manufacturers would like to introduce a new product. An all-stereo industry is regarded by many as the "ideal" solution, and many companies are working on new stereo technology.

COMPATIBLE DISK

Mercury, Records, has been experimenting with a compatible disk. The company has issued a series of budget labels and several all-stereo records, and is now experimenting with new stereo formats. The company has also garnered widespread use in Europe, where it is now known to be in the research stages of the development with the Mercury-Smysh-Fon-tana group.

The question of how the industry will affect a price change is still open to debate. Many companies are asking for industry-wide changes, while others feel that the changes should be made on an individual basis.

London to Focus Promotional Sights on "61 Int'l Releases"

NEW YORK—London Records is focusing its promotional efforts on 11 Int'l releases this week.

SENIORS HEAR TALK FOR ACTS

WASHINGTON — Michael V. Siff, president of the National Committee for the Performing Arts, delivered a rebuttal statement to the Senate Judiciary Committee on Thursday. The committee had asked the president to testify on the role of the performing arts in the protection of American culture.

In answer to broadcasters who had raised questions about the problems of keeping records of personal information about artists, Siff said that the performing arts were already kept relative to personal, and that technology was not necessary. He also said that the performing arts were needed to maintain the cultural and social fabric of society.

Cap. Displays 2 New Tape Players

NEW YORK—Capitol Records is displaying two new tape players at last week's New York Premiere Show at the Coliseum, and the units will be available on May 15. It was erroneously reported in Billboard that RCA had displayed the machines.

These machines, one a prem-ium model priced at $149 and an integrated machine with a suggested price of $250, are designed for vertical head tracking. They also have illuminated program indicators, and are sold with remote controls, as well as automatic cues that bring the cartridge to the starting point. A feature is included that ejects the cartridge away from the tape head and shuts off the system. This feature has an option switch.

AF Names Distr.}

LOS ANGELES — Pop Records Inc. has been named a Southern California distributor for Am Fidelity Records. The company is headquartered in Los Angeles, California.

May 6, 1967, Billboard
Bob Dylan tops himself with "Leopard-Skin Pill-Box Hat"

A single everybody will be putting on and vice versa.

Complete your ensemble with this great new album by Dylan...

Including:

- Rainy Day Woman
- Blowin' in the Wind
- Subterranean Homesick Blues
- Like a Rolling Stone
- Positively 4th Street

Where the great Dylan action is. On COLUMBIA RECORDS®
Col. Replays 'Greatest Hits' Drive

NEw YORK — Columbia Records' "Greatest Hits" albums are once again in line for a special promotion. Last year's "Greatest Hits" campaign was reported to be the most successful ever undertaken by the label.

Columbia's "Greatest Hits" catalog now contains nearly 60 albums. The new campaign, which will run through May, is spearheaded by "Paul Revere and the Raiders' "Greatest Hits" and "Bob Dylan's "Greatest Hits" LPs by Jerry Vale.

Executive Turntable

Dave Seldman has been promoted to director of branch operations of MGM Records, replacing Irv Stinler who has been moved up to the position of director of special projects. Seldman will report to Seldman, director of marketing, in regards to branch policies and to Thomas F. White, director of business affairs, on fiscal matters. Seldman has been manager of Metro Record Distributors, the MGM Records-owned branch in New York. The label's owned branches are said to be running 90 percent ahead of last year's business.

Marty Goldrod, national promotion director for Fontana Records, moves up with his appointment as national promotion director of Mercury Records. He will work under Alan Minck, Mercury product manager, and will succeed Dennis Ganzel, who leaves Mercury to go to the West Coast.

Goldrod, an alum of San Francisco State College, entered the record business two years ago as promotion manager for Merrec, Mercury's San Francisco distribution outlet. He later joined the O'Jays & The Temptations in San Francisco as a promotion man, then returned to Merrec as Philips, Smash and Fontana promotion man. Eight months ago he was named Fontana promotion director. He is 25.

Mercury this week also named three new promotion men. They are Dave Checkler and Jim Cummings in Philadelphia, and Dale Cox in Chicago. Checkler, 22, will handle himself at Fontana and Philips. He's an alum of Penn State and has been an independent producer for various labels.

Cummings, 21, who will co-coordinate Philadelphia promotion activities for Mercury, had been a reporter for the Camden (N.J.) Courier-Post and a press agent for the Latin Casino nightclub. Cox, 22, who will do promotion for Smash, Fontana and Philips in Chicago, had been promotion manager for the Gurnys Distributing Co. in Chicago.

Clarification by seBian

NEw York — John B. Sebastian of the Lovin' Spoonful this week clarified his musical involvement with Miss Guthrie. He said: "I think I am very interested in Miss Guthrie's music. I have been invited to speak. I do not have an independent production set-up, nor will I be working with Mr. Louis. However, I will be advising Miss Guthrie and her producers when they record her first album. I feel that she is a very promising young artist, and am anxious to see the right things happen to her.

Sen. Williams to Talk Copyright

NEw Brunswick, N. J. — Sen. Harrison A. Williams Jr. (D.N.J.) has said he will talk copyright bill now before the Senate when he appears at a meeting of the Broadcasters Association next Thursday (11) at the Rutgers University campus. Sen. William Proxmire, a Wisconsin Democrat, and Mitchell Miller and Stan Kesten are also scheduled to speak.

Williams has proposed an amendment giving artists a share in their record royalties. Sherrill Taylor, vice-president for radio of the National Association of Broadcasters, also will address the unit.

Epics Film Tie Through Records

NEw York — Epic Records is tying in with the Paramount Pictures release of "Til I Was Done" through an album, "Original Motion Picture Soundtrack," produced by Nelson Riddle's Orchestra and Chorus of the theme from the film. The LP coincides with the playdates.

KAPP RECORDS has produced five new promotional display items. In the package are an enamel display for the original cast album of "Man of La Mancha" (center), two triple-wing countergrams, and individual plastic divider cards with complete LP listing for Jack Jones and Roger Wakenshaw.

IRWIN COREY, left, reads his first comedy album for Viva Records. Check Store, standing right, is the LP's producer.

CLUB REVIEW

Spanky and Our Gang Give Press Lot to Write About

NEw York — Spanky and Our Gang, new Mercury artists, turned a press party last Wednesday (26) at the Bitter End into a near concert with a repertoire that spanned from folksy jug music to simple harmonizing.

Spanky, a female clad in a beat-ridden sack dress, kept the vocal ball rolling as the group did "Country Island Washboard Baby," "Buddy Can You Spare a Dime," "Tumbling Tumbleweeds," and Peter Paul and Mary's "What You Get for Lovin' Me." One guitarist, Oz Bach, played an electric banjo to several of the jug numbers. An electric jug was often played by one of the other boys. Spanky, the lead singer, with three electric guitarists, and a drummer make up this group. Their inventiveness and fresh interpretations of old tunes make them worth catching. They also did their new Mercury single, "Sunday Will Never Be the Same." They will be at the club until next Monday (8).

CHARLES BARRETT

Dionne Warwick's What the Nightclub World Needs Now

NEw York — Scepter Records' Dionne Warwick brought good news, good blues and an emotion-packed evening of entertainment to the Copacabana at her opening, the 19 Thursday (27).

The former gospel singer rocked the house from her opener, "The Way You Look Tonight," closed with "What's Good About Goodbye." Her soul-styled work included a number of oldies like "I've Stared Upset at Teardrops," "Who's Sorry Now?" and "For Old Times Sake." During her versatile repertoire she displayed an enormous stage presence and even managed to throw in a plug for the store around the country that stocked her records.

The augmented Copa band backed Miss Warwick with vigorous and driving arrangements.

Col. Promotes Disk Via Christie Film

NEw York — A three-minute film featuring Lou Christie singing his current single, "Shake Hands and Walk Away," is being distributed by Columbia Records to all of its regional promotion managers. The color film, produced by Stan Polley, Christie's manager, was shot in Greenwich Village.
The Greatest Hits!

One year greater

Our 1966 Greatest Hits promotion was the year's most exciting event... and the most profitable. But that was only a beginning.

It's one year later. Our phenomenal Greatest Hits catalog has grown to even greater proportions. Now, spearheaded by a fabulous array of new albums, Columbia swings into action again. Coming your way is an intensified Greatest Hits campaign for 1967 that is sure to make even the tremendous success of the last one seem like just a hint of things to come. We've got the Big Product to do it. And we're putting the Big Push behind it.

The rest of this page shows you that Columbia means Business. And how.

Greatest Hits New Releases:

- KCL 2662/KCS 9462
- KCL 2664/KCS 9464
- CL 2604/CS 9320
- CL 2673/CS 9473
- CL 2674/CS 9474
- CL 2675/CS 9475
- CL 2676/CS 9476
- CL 2677/CS 9477
- ML 6288/MRS 9488
- ML 6293/MS 6993

Greatest Hits Promotions:

A Deluxe Bob Dylan/Paul Revere and The Raiders Motion Display.

A Complete Artist and Album Consumer Brochure of the Greatest Hits.

A Custom Kit Containing 3 Window Streamers, a Brochure Holder and a Browser Back-up Card.

Also, a Corrugated Browser (optional) (not shown).

Newspaper Ad Mats—2 1200-line and 1 600-line.

Be Part of the Greatest Sales Effort Ever. The Greatest Hits. On COLUMBIA RECORDS®
Gernhard Office Opens in Texas

NEW YORK — Phil Gernhard of Gernhard Productions, St. Petersburg, Fla., has opened an office in Houston. Musician Stan Harris will head the new office and will be screening area pop talent and material for Gernhard.

Recording dates for Gernhard are set to be made at the Jones Recording Studio there, which is equipped with 8-track facilities.

Gernhard said he decided to open a Houston office because there is an abundance of "pop writing and talent" in the area, which could contribute to what he called the "Southern Pop Sound."

The Guys in the Da Nang patrol

Men in the chopper are counting the seconds. 17 of them. Dressed in green dungarees, soaked black in sweat. No weapons. No horses. They're the guys in the Da Nang patrol.

Ten thousand miles around the world, there are people who call them sucker. People who hope they'll give up. Quit. Go AWOL. But they won't.

They care. Enough so 9 out of 10 men that come back into U.S. military bills. To help pay the bill.

They're the guys in the Da Nang patrol.

The next time they hit the landing zone, will you be with them?

Do you care enough to get in there and pitch the last way you can?

Maybe you'd stand a little straighter, walk a bit taller — knowing you're with them all the way.

U.S. Savings Bonds

The U.S. Government does not pay for this advertisement. It is presented with the Treasury Department and The Morning Call.

COLUMBIA RECORDS held a press party/recording session at New York studio recently for the Brute Force recording of "Hello Moscow." who sing songs as John, Simon, producer, and the Brute Force with between takes.

Market Quotations

(As of Noon Thursday, April 27, 1967)

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Over the COURTESY

(As of Noon Thursday, April 27, 1967)

| Variety Corp. | 5%   | 5%   | 15%             | 15%  | 15%  | +1%             |        |
| GAC         | 7%   | 6%   | 11%             | 11%  | 11%  | +1%             |        |
| Jubilee Ind. | 4%   | 4%   | 15%             | 15%  | 15%  | +1%             |        |
| Learn Jet   | 29%  | 29%  | 35%             | 35%  | 35%  | +1%             |        |
| Muncie Ind. | 15%  | 12%  | 45%             | 45%  | 45%  | +1%             |        |
| Muncie Music | 4%   | 3%   | 15%             | 15%  | 15%  | +1%             |        |
| National Radio Corp. | 7%   | 6%   | 11%             | 11%  | 11%  | +1%             |        |

Oscar Gives Cap's "Free" a New Life

LOS ANGELES — Capitol Records is cashing in on the Oscar won by "Born Free" for "best song of the year." The label report Matt Monro's "Born Free" LP received "immediate" sales reaction in 17 of the Keltern chain's 22 Eastern stores. These 17 outlets reported "totally depleted stock" of the LP, which locations in Detroit, Mi., Chicago, St. Louis and Baltimore additionally reporting equally enthusiastic reaction.

The company reports sales on the package have doubled since the April 10 ABC telecast when the song won the award.

Iffield to Sullivan After Hickory Cuts

NASHVILLE—Hickory Records has fired its chief executive officer and has altered the major's styling. The label reports Matt Monro's "Born Free" LP received "immediate" sales reaction in 17 of the Keltern chain's 22 Eastern stores. These 17 outlets reported "totally depleted stock" of the LP, which locations in Detroit, Mi., Chicago, St. Louis and Baltimore additionally reporting equally enthusiastic reaction.

The company reports sales on the package have doubled since the April 10 ABC telecast when the song won the award.

Sometimes it's better to let someone else handle the promotion work. That's what happened when Iffield was fired by Sullivan after the Hickory Cuts.
Sonny & Chér

HAVE A HIT SINGLE
A BEAUTIFUL STORY

A HIT SOUNDTRACK ALBUM

Sonny & Chér

"Good Times"

A HIT MOVIE

"Good Times"

Sonny & Chér 'Good Times'
HAPPY FILM, HAPPY GROSSES

"Sonny not only possesses a fine sense
of comedic delivery, but manages to
communicate an edge of pathos that
many attempt and few accomplish."

The Hollywood Reporter

"'Good Times,' marking Sonny & Chér's
bow on the screen, packs ready-made
audience appeal... Popularity of rock
pair... who are one of the top acts in
their field with a dozen or more big-
selling hits, should attract wide response,
particularly among the young.
Chér... spectacular!"

Daily Variety
Film Colony Shooting for Top 40 Writers & Artists

 Continued from page 1

Sonny & Cher movie, "Good Times," is breaking box-office records. Sonny Bono wrote all the songs for the movie, "Stone Into Field.

And now moving into the film music writing field is David Garth, aka "G.," of Met’s Rolling Records, and Columbus, the Byrds. Stow wrote the background score for "A Degree of Murder," a television production which is now being shown at the Cannes Festival. The Byrds will also be singing on a new Paul McCartney single, written for the upcoming British film, "The Family Way." It’s the first score written by a member of the Beatles for a film other than their own.

The Turtles, who are currently clicking on the White Whale label with "Happy Together," will sing their first picture title song on the track of "20th Century Man," in the educational field as well as on commercial television.

The "Stone Into Field.

Feigl Says Home Tape Players Now Quality

LOS ANGELES — Tape cartridge manufacturers were charging $200 and up for units designed for poor sound quality by Erich Feigl, engineer, sales manager, for the Universal Tapedeck Corp. He made the charge at last week’s 32nd annual Winter Convention of the Audio Engineers Society here.

Feigl cited as the most glaring of these "cartridges," the "compromise," in converting the audio signal to a form for insertion into an AC player for home use. He further criticized the manufacturer for not heed ing the "need for quality sound recording and reproduction service in home cartridge systems for expedient low-priced and possible units.

"Hi-fi buffs and equipment dealers have consistently rejected the tape cartridge player because it currently fails to meet the rigid standards established by the Institute of High Fidelity," he added.

Feigl’s company recently booted a model for high-fidelity Tapedeck Records. The model features automatic eject and power shut off, a forward and control and program euring.

Jawor Now Label

NEW YORK — Jawor Records, new production unit, housed as a label last week with the release of "International New Age" by Pennsylvania’s Joe Costantino, executive of the label, said he now has his own distribution line, including Seaboard in Hartford, Conn.; Malvern in mil and Chicago; and Seaboard in New York.

KYA Using Magnetic Mat As 'Conversation' Piece

SAN FRANCISCO — A new "magnetic mat," being promoted by the K.Y.A., the Avco Broadcasting chain’s rock outlet here, is being sold in San Jose, Calif., for the first two "test" stations for the an-amatic magnetic mats. All K.Y.A.’s music, commercials and indenti

WHO’S TOPS IN COLLEGE RADIO PROMOTION?

Here’s how college broadcasters rate the different labels for record service:

Columbia ... for 1st Capitol ... for 2nd RCA Victor ... for 3rd MCA Records ... for 4th (Other labels received too small a vote to tabulate.)

MAY 6, 1967, BILLBOARD

Executive Turntable

Continued from page 5

Steve Goldstein has been named as promotion and publicity director for Decca, Chet Trenell, sales manager. Goldstein will work with distributor promotion men, cover the trade papers, and service reviewers on the consumer press.

Robert J. Silverman has been appointed director of publications for Mills Music, Inc. He was previously vice-president and general manager of Tamarin Music, Inc., Marcella Music, Inc., and MB Records, Inc., subsidiaries of M.A. Music, Inc., and was with Edward B. Marks Music Corp. for seven years, including four as director of publications. He also was associated with Frank Music, Inc., and Hansen Publications, Inc.

Paul Ely has been promoted to sales manager of Mills’ printed products. He formerly was in charge of Mills’ Los Angeles office. Ely has been associated with Mills for four years.

Shelley Stewart has joined the Otis Redding-Phill Walden Music firm as director of publicity. Stewart will operate out of the Redwil Music Building in Macon, Ga., the firm’s headquarters. Stewart formerly was a disc jockey at Atlanta radio station WAOX, where he was known as "Shelley the Playboy."

Charles Overstreet has been named Concord Electronics advertising manager. He has been in the advertising field 12 years.... Jack Campbell joins the promotion staff of H. R. Basford in San Francisco. 

L. J. Paul Jr. has been appointed Southern regional manager for Craig Panorama, of Houston. ... Jack Solinger has been named general sales manager of the record division at H. R. Basford, San Francisco. He was with Main Line Distributors...

Pro-1-Speed Dealer Makes Drive Stick With Stickers

LOS ANGELES — Chuck Ramsey, a Reno, Nev., dealer, who is advocating a one-speed drive, has designed his own compatible stickers to stereo albums for the past three years.

Ramsey’s gold stickers prove that "New Novel Convertible" is Stereophonic High Fidelity Record. "With the exception of this alone, as a factor, I have been using these on stereo records, all stereo records. Eliminating the need for double inlays.

Ramsey claims he has never had a stereo LP returned by the owner of a mono player. Ramsey adds he’s discovered "stereo records that were packed in mono jackets, so evidently the record companies do know that stereo can be played on monophonic sets."

Ramsey posed this thought: "Either the record companies just quit manufacturing mono records, eliminating the need for double inlay, or the retailers have their own stickers ready to use and just quit carrying mono disks."... Ramsey’s speculation...

Ramsey says he is able to "stock a fairly complete inventory of all labels. And that’s where the profit lies for the retailers competing with records."

控制房间的使用由开发工程师工程师 Paul Beck said the programming of but one time or commercial on the 11 1/4-inch-wide matte offers the advantage of error-less presenta-

Bernstein Forms Two Pub Firms

NEW YORK — Herb Bernstein, arranger-producer, is expanding into the music publishing business. He has formed two firms to be known as Jihbar Music (JBM) and Eberman Music (EBM) under the aegis of the American Society of Composers and Authors Society here.

In addition to setting up the publishing business, Bernstein has signed Gary Knight, writer of "Breakout," and Norma Tanega, writer of "I Am a Dog," to exclusive song writer contracts.

Brite Star Expands

NASHVILLE — Brite Star Records and Promotion have expanded its activity here. Brite Star is known as a small office at 810 16th Avenue South, on Music Row, with Wally Carter as manager. Brite Star is headquartered in New York, Ohio.

控制房间的使用由开发工程师工程师 Paul Beck said the programming of but one time or commercial on the 11 1/4-inch-wide matte offers the advantage of error-less presenta-

WWW.AMERICANRADIOHISTORY.COM
NEW ACTION ALBUMS

* NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

* NEW ACTION LP's

These albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

I'LL TAKE CARE OF YOUR CARES...
Frankie Laine, ABC ACX 604 (M); ABC 604 (S) - $1.35 (S)

SPANISH MOONLIGHT...
John Gary, RCA Victor LP 3765 (M); SP 3758 (S) - $3.75 (S)

CALIFORNIA NIGHTS...
Lee V. G. Coles, Mercury MG 31125 (S) - 60.01130 (S)

SWEET SOUL MUSIC...
Arthur Conley, Ace 33-214 (M) SS 33-125 (S) - 135.333125 (S)

PETER NERO PLAYS BORN FREE...
RCA Victor, CAS 2139 (S); CAS 2139 (M) - 220-02139 (S) - 220-2139 (S)

TONY MAKES IT HAPPEN...
Tony Bennett, Columbia LS 2653 (M); CS 9433 (S) - 350-05680-3; 350-09480-3

BORN FREE...
Andy Williams, Columbia LS 2660 (M); CS 9460 (S) - 350-05680-3; 350-09480-3

ROGER!
Roger Williams, Kay Kl 3512 (M); KS 3512 (S) - 606-05129-3; 606-05129-3

PAUL REVERE & THE RAIDERS GREATEST HITS...
Columbia ECL 2662 (S); KC 9462 (S) - 220.02662-3; 330.02662-3

THE PEANUT BUTTER CONSPIRACY IS SPREADING...
Columbia LS 2664 (M); CS 9464 (S) - 350-05680-3; 350-09480-3

KNOCK ON WOOD...
Eddy Floyd, Sts 714 (M); S 714 (S) - 833-00714-3; 833-00714-3

SKATE NOW/SHING-A-LING...
Lou Courtey, Chengdys 2000 (M); 20000 (S) - 788-0200-0; 788-0200-0

ALL...
Jackson Browne, Warner Bros. W 1688 (M); WS 1688 (S) - 914-01688-3; 915-01688-3

GOOD TIMES...
Sonny & Cher, Atas 32-214 (M); 30-2134 (S) - 175.2314-3; 175.2314-3

REVENGE...
Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S) - 915-01691-3; 915-01691-3

KNIGHT IN RUSTY ARMOUR...
Pete & Gail, Capitol T 2727 (M); T 2727 (S) - 300-02729-3; 300-02729-3

BIG HITS ON BIG STEEL...
Carly Simon, Columbia LS 2596 (M); CS 9396 (S)

***

SEEN ALBUM REVIEWS ON BACK COVER

***

INVIATION TO THE MOVIES...
Matt Monro, Capitol T 2720 (M); ST 2720 (S) - 300-02730-3; 300-02730-3

THAT'S LIFE...
Sly and the Family Stone, DLP 2788 (S); DLP 25788 (S) - 430-03788-3; 430-25788-3

THEN YOU CAN TELL ME GOODBYE...
Crosby, Stills, Nash & Young, CAPS 1019 (M); TPS 1019 (S) - 403-01019-3; 403-01019-3

FRESH CREAM...
Cream, Atco 53-206 (M); SD 53-206 (S); (173.33206-3; 173.33206-3)

THE PEANUT BUTTER CONSPIRACY IS SPREADING...
Columbia LS 2664 (M); CS 9464 (S) - 350-05680-3; 350-09480-3

KNOCK ON WOOD...
Eddy Floyd, Sts 714 (M); S 714 (S) - 833-00714-3; 833-00714-3

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BIG HITS ON BIG STEEL...
Carly Simon, Columbia LS 2596 (M); CS 9396 (S)
Jubilee Turns Red Tide—Had Net of 41G in 1966

NEW YORK — Jubilee Industries has turned a $300,729 loss in 1965 to a profit during its last fiscal year which closed in September 1966. The label's 1966 net income was $41,331 and revenues, $4,959,684, compared with the loss based on revenues of $3,919,483.

The profit climb was attributed partly to Jubilee's ventures with other record manufacturers and divestment of its distribution, except for the interest in All-1-Stop and Distributing Corp., New York. The label operates a pressing plant and auxiliary facilities in Los Angeles.

Jubilee's New York offices include a recording studio, a cutting room and facilities for mastering, mixing, over-dubbing and tracking. Record Labels Inc., a Jubilee subsidiary, is capable of producing 6 million records a month. Jubilee's California manufacturing operation has a pressing plant and auxiliary facilities INC, Monarch Record Division, Eitan Products Division, A. M. F. Engineering Corp. and Record Labels, Inc.

Jubilee has a licensing agreement with International Tape Cartridge Corp. During 1967, Jubilee plans to increase its company and spoken word catalog, seek acquisitions in entertainment industry and build up its publishing activities.

**Jazz Beat**

**By Eliot Tiegel**

It's certainly a sign of the times when Lou Rawls is judged the best selling jazz artist, best selling male vocal artist, and of his albums head the top of the top jazz albums on the Billboard charts. These compilations were provided in the recent Billboard supplement, Music on Campus.

On the other hand, the 31-year-old Chicago-bred blues singer gone pop is nowhere in the top 10 of a recent best selling jazz survey in the English publication, "Record Retailer." In England, the music of the mainstream performers are heavily represented, a throwback to Europe's long association—and respect—for the elder statesmen of jazz. Truly, the American college market and the British scene are ocean apart.

The Music on Campus survey was compiled from more than 230 Madison and university book stores where discs are sold. Rawls' acceptance with young adults is clearly shown by his topping Frank Sinatra, the musical veteran in the female vocal category. His emergence as the top selling jazz artist opens the question of whether a vocalist can outrun an instrumental act at the sales counter. Rawls seems to indicate it can. Of the 20 top jazz sellers in the most recent chart more than half are performers who can be categorized as strictly commercial-jazz blowers, or artists who have enjoyed strong success on the instrumental album chart.

But the growing number of chart acts indicates that within lysis—thatched communities, young adults are gaining the strength radio exposure. The market for esoteric performers seems to be dwindling. Sadly, the performances of Dizzy Gillespie and Gerry Mulligan just don't seem to spark collegiate sales, according to the pollsters. Charlie Parker, a performer slowing down from a historical position of significance, is merely a faint recollection in most collegian minds.

There are a few seasoned performers who apparently communicate with the esoteric college community, notably Dave Brubeck, Horace Silver, Billie Holliday, Buddy Rich, Sonny Stitt and Kenny Dorham. But the lone avant-garde contributor who seems among the collegiate top 20.

In Great Britain, Duke Ellington, Nat King Cole, Big Bill Broonzy, Buddy Tate, Roy Stew- art, Johnny Hodges and Ben Webster ride prominently alongside modernists Joe Harriott, Ornette Coleman and Art Pepper, with Stan Getz-Laurindo Almeida adding a dash of (Continued on page 10)

**Billboard SPECIAL SURVEY for Week Ending 5/4/67**

**BEST SELLING JAZZ LP'S**

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**Lockjaw Davis European Regular**

LOS ANGELES — Tenor saxophonist Eddie (Lockjaw) Davis, 36, will headline in the European jazz market. He has made Ronnie Scott's club in London his base of operations, spinning off to do concerts in France and the Continent, including a package titled "The Teng of the European Jazz Scene, with Bebop Milliner Bud Free man." RCA has just released Davis' second album, the "Fox, And The Hounds" featuring Bobby Hackett's big band arrangements.

**Lewis Named by Monterey Jazz**

MONTREY, Calif. — John Lewis has been selected as musical consultant for the 10th annual Monterey Jazz Festival, Sept. 15-17. Lewis held this post two concerts ago.

The pianist is one of the Modern Jazz Quartet and Jimmy Lyons, Festival general manager, have been planning the program which will again spotlight five concerts in the 7,000-seat outdoor fairgrounds.

**ABC's Distributing Senate's Debut Disk**

NEW YORK — Senate Records, the label with "Saturday Night Dream" by Michael Horn being distributed by ABC, the first old label was formed by Wes Farrell along with his Pocket Full of Tunes and Coral Rock Productions.

Coral Rock is responsible for the rock group's music. Sunset Records is the group's record of the year on MGM. The group, in co-operation with Farrell and MGM, is making seven-city promotion and advertising campaign tour.

**Ictus is Formed**

NEW YORK — Ictus Records, which has released limited editions of contemporary jazz, has been formed with its initial release featuring first performances of the Don Heckel Sextet at a national workshop. The label contains two works by each composer. Initial sales will be through mail order only.

**Sound in Italian**

*Continued from page 1*

Can't Help Myself" and their "Reach Out I'll Be There" in Italian is almost unbelievable," Jones said. Some of the tunes being released in Italian versions were previously hit records in English. The Italian versions will be released as singles, as well as an album packaging several of the artists together. Music on Campus was established in nearly all foreign countries, Jones said. "The sound has caught on there the same as it did here. We've had top 10 records for the country, including Argentina, Israel, England, and Spain." All were in English. "Reach Out I'll Be There" by the Four Tops went to No. 1 in Spain, he said.
Behind this million dollar face
there's a million dollar voice

TWIGGY

When I Think Of You
Over And Over

and it's on Capitol.

No one ever turned on the fashion world
like this leggy Londoner.
Now she's starting in show business—
at the top—with two new hits for Capitol.

5903
TAKE IT FROM
TOP SELLING UA SINGLES!

“Friday On My Mind”
The Easybeats
UA 50106

“I’m A Man” / The Spencer Davis Group

“I Want You To Be My Baby”
Ellie Greenwich
UA 50151
Produced by Bob Crewe
Jazz Beat

Brazil to modish Britain. The answer to why England's jazz tastes are so different from young America's probably has a lot to do with radio play and the devotedness of the adult fans.

With American campus tastes falling in line with those of retail outlets which sell the cream of the crop, one wonders whether the colleges will soon disappear as a prime source for material of an experimental, intellectual nature like jolly old England. There will always be a collegiate jazz audience and perhaps the answer to its continu-}

... arriving soon on DECCA...

RECORD PACKAGING
that seals in quality from pressing to playing . . . AND reduces production costs!
World's largest supplier of clear, radius-cut polyethylene bags for record packaging . . .

Polyflex

BAG & CONTAINER INC.
518-562-4641
Johntwn, N.Y.

Billboard
The International Music-Record Newsweekly
Now in its 73d year of industry service

Subscibe Now

... just mail request order today...

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Eligible classifications:

- Record Manufacturers
- Record Manufacturers (Please list labels owned & associated companies)
- Independent Record Producers
- Independent Record Producers (All other labels)
- Music Publishers
- Music Publishers (For licensing affiliation)
- Sheet Music Publishers
- Sheet Music Publishers (For licensing affiliation)
- Distributors
- Distributors (Please list labels handled - Record Music, Tapes, videocassettes, plating, recording equipment, Musical Instruments, Music licensing organizations, mailing firms, etc.)
- Back Journals
- One-Stops
- Phonograph Manufacturers

Eligible classifications:

- Music Manufacturers
- Musical Instrument Manufacturers
- Musical Instruments
- Musical Instruments (Please list product and brand name, specify whether imported or exported)
- Record Dealer Accessories & Supplies
- Record Dealer Accessories & Supplies (Please list)
- Tape
- Tape (Please list)
- Typewriter
- Typewriter (Please list)
- Recorder
- Recorder (Please list)
- Phonograph
- Phonograph (Please list)

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Please attach any additional information.

Business Classification:

Name of Company
Street Address
City
State
Zip
Telephone Number
Trade Name
Trade Line

**If you have already returned a questionnaire to us please disregard**

May 6, 1967, Billboard
People like Eddie's new album

And people like Eddie

They'll be turning out in force when Eddie makes his concert tour appearances in:

Philadelphia: Shubert Theater—April 25-29
Baltimore: Morris Mechanic Theater—May 1-6
Pittsburgh: Penn Theater—May 8-13
St. Louis: American Theater—May 15-20
Cleveland: Music Hall Theater—May 22-27
Chicago: Opera House—May 29-June 3
Toronto: O'Keefe Centre—June 5-10
Washington: National Theater—June 12-17
San Francisco: Masonic Temple—June 19-25
TOP 20

MARVIN GAYE & TAMMI TERRELL—AIN’T NO MOUNTAIN HIGH ENOUGH (Prod. Fred. P. Fuqua & J. Bristol) (Writers: Ashford-Simpson) (Jubete, BME)—First entry upon the Koppelstein-Rubin-Klein production, Lewis. Miss can’t miss with this infectious discothekisu with strong teen-lyre content. Flip: “Little Do You Know” (Jubete, BME).

TOP 60


COUNTRY SPOTLIGHTS

TOP 10

JEAN SHEPARD—YOUR FOREVER (Don’t Last Long) (Prod. Boblog & Felix) (Musicor, BMI)—By far one of Miss Shepard’s finest performances ever is this exquisite production by the Boblog brothers that should establish it as a country standard. A definite hit. Flip: “Comin’ On” (Musicor, BMI).

BOBBY RARE—COME KISS ME LOVE (Prod. Chester) (Capitol) (Writers: Travis)—As “Charleston Railroad Tavern” slips down the chart, Rare comes up with a strong topper in this sensitive ballad which he sings in top fashion. As right at the top of the country charts. Flip: “Sandy’s Crying Again” (Central Songs, RCA).

HANK WILLIAMS JR.—I’M IN NO CONDITION (Prod. Jack Clement) (Columbia) (Writers: Williams)—Chalk up another top winner for the country-blues stylist. Smooth rhythm ballad with another strong Williams production. Will undoubtedly top the country market as well. Good material. Flip: “I’m Gonna Break Your Heart” (Lyn-Rae, RCA).

DICK CURLESS—HOME OF MEMORIES (Prod. Columbia) (Writers: Collins, Weatherall) (Musicor) (BMI).—This top seller is the consummation of ballad material penned by Merle Haggard and the powerful musical sound and feel of Dick Curless. Will definitely top Curless at his ballad best. Flip: “Standing On The Outside Looking In” (Screen, RCA).

JOHN D. LOUDERMILK—IT’S MY TIME (Prod. Bob Ferguson) (Writer: Loudermilk) (Windstar) (Writers: Loudermilk)—This unique and trend-setting one-off ballad pieces from the pen of Loudermilk that could top the country market and the country and pop charts. Good lyric content.

CHART

FLOWERS—Loving Is Easy ((check) (BMI).—The debut hit single by the young up-and-coming band, the Flowers, has everyone all over town. They put it together and “Loving Is Easy” is quickly becoming one of the top chart entries of the year.

TOP 10

ROBERTSON—HERE COME THE HEARTS (check) (BMI).—Robertson is one of the select few who have achieved success in the pop and country market. “Here Come The Hearts” is another top seller that is sure to top the charts in the near future.

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James Brown Productions Present 2 Winners

LET YOURSELF GO
KING 6100
JAMES BROWN

STONE FOX
KING 6103
JAMES CRAWFORD

THE HOTTEST ALBUM IN THE NATION AND GETTING HOTTER

JAMES BROWN SINGS RAW SOUL
KING 1016 M-S

KING RECORDS, INC. 1540 BREWSTER AVENUE, CINCINNATI, OHIO
The Dick LaPell presents show and taped broadcast from the International Photography and Travel Fair at the New York Coliseum was a swinging show from April 5th through the 6th.

Among his special guests were Alvin "Mr. Action" Christy. Action-Ville recording artist. Alvin kept the audience singing with his great singing and guitar playing which included "Lover" and "Woody-Boy It's You." Stardom for Christy.

The Ganou's, a fabulous Rock & Roll group who have appeared at the Rolling Stone, Metropol, Peppermint Lounge, the Lighthouse, etc., shortly Cheetha. The Ganou's who have signed with Action-Ville records will soon have their first release headed for a hit.

As for Dick LaPell, the crowds stayed around the great stage when his show was on.

Next move up and coming Beach show and broadcast all summer. Keep in touch WHBI-FM disc jockey will have with this action this summer.

High blood pressure causes stroke and contributes to heart attack in man. But giraffes aren't hurt by the sky-high pressure pushing blood up their 10 feet of neck. Why? Medical scientists are searching for this and many other life-saving answers with the help of your Heart Fund dollars.

GIVE... so more will live HEART FUND
Mrs. Vinton, Your Son Made You a Hit This Time.

Bobby Vinton

"Red Roses For Mom"

EPIC

PRINTED IN USA
THE UNMISTAKABLE EXCITEMENT OF A TOP TEN SOUND

WHEN YOU'RE YOUNG AND IN LOVE

THE MARVELETTESS

TAMLA 54150

MOTOWN RECORD CORPORATION

The Sound of Young America
Talent

Carlin Sees Routines Traveling the Route

NEW YORK — Comedian George Carlin has no fear that the recorded versions of his routines will wear out his welcome on the nightclub, TV and concert circuits. In fact, he thinks it may even help. Carlin, whose first album, "Take-Offs and Put-Ons," was recently released by RCA Victor, believes along with such other comedians as Bob Newhart and Shelley Berman, that people come out to see you because they are familiar with his material and want to hear it "live." "I hope the routines will be like songs for me," he said, "something I can do over and over again.

He does admit, however, that some routines have to be changed and updated so they don't wear thin. Since he writes his own material, Carlin doesn't find putting in changes too difficult.

Debut Album

Carlin recorded his debut Victo album following several performances at the Rotster-tail, a nightclub in Detroit, but he expects that his next albums will be done during concert tours. "I'm planning to concentrate on the concert circuit starting in the fall," Carlin said. "I think the con- cert audiences really are there to see the comedian as compared to a nightclub audience which, at times, treats a performer as one of the waiters and waitresses.

Carlin will be tied up with a sequel to his CBS TV special, but he plans to roll in the slot held down by Jackie Gleason and will co-star with Buddy Greco and Buddy Rich.

Carlin hopes that the regular TV exposure will provide him opportunities for his "Take-Offs and Put-Ons" albums and warm up his audiences for his coming LP on RCA Victor by which he expects to record in the fall.

Carmen McRae Delivers in Strong Style

NEW YORK — Carmen McRae celebrated her switch to Atlantic with an impressive opening before a full house in the studio here late last Tuesday night (26).

Opening with a jazz-oriented "On a Clear Day," Miss McRae came through with a moving and torchy "Don't Ever Leave Me," a song in her recent disk hit. Her "Yesterday" was packed with meaning, and the theme from the film "Hotel," which she sang in the picture, was delivered in strong ballad style.

Miss McRae handled jazz, blues, and romantic songs with equal finesse, and her phrasing was refreshingly therapeutic, with her rich and vibrant voice, stamp her as one of the most promising in the jazz-oriented standard artists.

AARON STERNFIELD

Kay Starr Bright Star in Date at Las Vegas Club

LAS VEGAS — Kay Starr, blending in some of the new songs of today with the old standards that made her one of the darlings in this country, is bringing the "action downtown" to the Fremont Hotel.

Starr, one of the latest entertainers hired from Strip to the big downtown hotel-casino, and she has been doing big business ever since.

Her identifiable some breathy, mellifluous voice, which along with new additions to her repertoire like "The Look of Love," she walked into My Life Today.

Miss Starr sings all or some of the hits of her day and some old songs she made famous on records. She also has the advantage of a voice, with her powerful version of "The Wheel of Fortune," that brought the Al Jolson orchestra for the session.

She has been the 席 who usually accompany Miss Starr here — she brings the excellence: "Four Men of Note," excellence: "Four Men of Note," excellence: "Four Men of Note," excellence: "Four Men of Note," excellence: "Four Men of Note," excellence: "Four Men of Note," excellence: "Four Men of Note," excellence: "Four Men of Note,"

HENRY MANGIN, left, receives a gold record from Norman Roy Rogers, president and general manager, for sales in excess of $1 million on the album, "The Best of Mantle," his fourth gold award.

Electronic Things to Come: Musical Circus

NEW YORK — The Electric Circus, Manhattan's latest electronic music rock band, will be musical happening in the form of $250,000 William Morris agents.

Jerry Brandt, formerly with Morris, is one of the show's producers and is also a joint owner. The computer - operated show, live and taped performances at the Electric Circus, plays, ballet, jugglers, ac- robats and kinetic lightworks are included in the advent- roup, Jerry Brandt Associates Ltd. Nicholas Hyams will compose circus music, and Mark Sabinoff, who has writ- ten the electronic music for Lin- coln Center appearances and for.

Houston to Get a Persuasive Greeting From Shreveport, La.

SHREVEPORT, La. — David Houston will be honored with a "Day" here Saturday (6). The singer, who was born in the Shreveport area, received three honorary degrees at this year's Grammy Awards ceremony for his Epic Records single, "Almost Persuaded." The song won awards for "Best Country & Western Vocal Performance — Male," "Best Country & Western Recording, Best Country & Western Song.

On Wednesday (3), Houston, along with other recording artists, will gather in Shreveport Municipal Auditorium, where "David Houston Day" will be announced. The mayor will also present Houston with a plaque from the Commercial Union Bank of Nashville which names both the single "Almost Persuaded" and the LP of the same title as the No. 1 record to come out of Nashville last year.

There will be parades on the afternoon of May 6 through the town of Shreveport and nearby Bossier City, where Houston was born. epic Records' vice-president Leonard S. Levy and his record producer Billy Sherrill will be present to attend both the parade Houston's performance that evening at the Municipal Auditorium in Shreveport. The performance will mark Houston's first sing- ing appearance in 13 years in his home state.

Later in the month, Houston will perform before a sold-out "Grammy Show" singing "Al- most Persuaded." His latest Epic album, "You'll Never Be Alone," is produced by Herb Alpert and features "One Exception" and the LP "A Loser's Cathedral."

Linkin Bounces Out to Handle Packaging of Shows for Clubs

NEW YORK — Dick Linkin, personal manager based on the coast, has just been appointed director of sales for in- Esters. He recently formed R-0-1 Enterprises to handle the pack- aging of shows for CBS TV this last week for meetings with CBS executives on specials for him to produce to come off at the Columbia, LA. Linkin's first package is "F Mama," a series of shows on the TV series, "The Best of the West," with Larry Storch and Ken Berry. Linkin's successor, Bob Hamburger, has responsibility for several specials for CBS TV, and all have won top ratings.

On the disk end, Linkin is riding high. John the Joe Clum- hamba Records artist, but he has been having discussions with Goddard, Storch, CBS Group, and Bill Gallagher, Columbia's top personal manager, about bringing Andy Griffith to the label. Nabor, who has signed a deal with CBS, "By Request," is still racking up sales with his previous al- bum, "Jim Nabors Sings," which has already passed the 300,000

CBS, will be director of elec- tronic music. Brandt said he is negotiating with Elekra Rec- wards to record live acts, and also an Electric Circus rock, or electronic music group, will be formed. He also pointed out that the coverage is being talked about, and the Circus will hopefully have another show on stage late next year which will play dates through- out the world.

The sound and light equipment costs around $75,000, ac- cording to Brandt, and the Circus will have a main ballroom where a spotlight will fall on an audience member and he will be encouraged to do any- thing he wants to do... "It will be a spontaneous thing," Brand said.

Also involved in the Circus, is Susan Burdett, designer for the parapenhalia shop. She is director of special projects. Stan Peterson, former manager of the Downtown Canada, electronic. pro- ducer is Brandt's partner. Ivan Levy, Atlantic Records' vice- president for the Circus. Opening night is scheduled for the interior for the Circus. Opening night is scheduled for the interior for the Circus.

Cliburn to Be Guest Soloist

COLUMBIA, Md. — Pianist Van Cliburn will be guest soloist on July 14 when the Wash- ington Performing Arts Society opens its new summer headquarters, the weathered Post Pavilion of Music. Howard Mitchell will conduct. A new series of performing services will open the program. Cliburn also will conduct the opening ceremony.

Other conductors during the summer season will be Gould, the first conductor at the Center, Robert Irving, who will lead programs of the New York City Symphony, and pianists Leonnard Pennario, Jose Iturbi, and Ira Colburn, soprano Veronica Tyler and baritone Simon Estes. The program, which will have a new $1 million pavilion was begun during the winter. There are 3,000 seats, with room for an additional 5,000 to see and listen from the ground. There also is room for the free parking of 3,000 cars.

MAY 6, 1967, BILLBOARD
ALREADY NO. 3 IN ENGLAND...
DESTINED TO BECOME 67'S
FOREMOST SOUL EXponent!

THE JIMI HENDRIX

EXPERIENCE

"HEY JOE"

# 0572
ANOTHER SINGLES CHART IMPERATIVE FROM
Talent

Rose looks for Rosy Future As Capitol's Disk Artist

LOS ANGELES — David Rose admits that during the past five years he's neglected recordings. But as the composer and orchestra leader on two of television's most popular programs, "Red Skelton" and "Bea- nut," Rose's life has not been inactive.

Now, however, under terms of his new pact with Capitol, he's re-evaluated his position and has a more eager slant on the recorded aspect of his career — a career which spans 25 years in music.

"Looking back now, I'm very sorry that I haven't been more active with recordings. Background music for television is one thing, but records and concerts get you in front of the people and keep you alive," Rose's affiliation with Capitol follows a 15-year association with MGM.

During his first weeks with his new label, Rose has cut rock 'n' roll ("The Bowerup," as the backside to a single). It was the loudest, most unlike thing for me to cut because I'm the guy who had a hit with "The Strip- per," a speed on the Tower Tambourine for an album ("I didn't mean to copy their style, but the melody lent itself to playing that way."), and an original ballet ("Tiny Balalaika Who Could Only Dance In The Key Of C") written for Arthur Pinder, which is also an LP cut.

Within the next month, Rose is scheduled to fly to Holland to cut a series of albums for the Capitol Record Club, consisting of romantic music and television themes. Why in Europe? "Because we want to use 75 men," he said.

Don Ellis Band Debut Excites Oakland Crowd

SAN FRANCISCO — Oakland's new Gold Nugget on Jack London Square, opened with the local nightclub debut of the 20-piece Don Ellis band from Los Angeles.

As it demonstrated at Mon- terey's Jazz Festival last fall, the Ellis band is stupendous and flamboyant. It plays the most exciting and provocative new sounds in big band jazz today.

Every number emerges as a flagwaver. "BARUM's Revenge," for instance (which is on the band's forthcoming Pacific Jazz LP) is a complex chart which matches flutes, saxes, trombones and trumpets against one an- other within a loose calli- ope-like backstop based on "Bill Bailey." Underlying the huge brassed- reed ensemble of 13 instruments is a seven man rhythm section: two basses, two jazz drummers, a timbales percussion miscellane- man, piano, and bongos (Cheo Valdez).

The Ellis band plays regularly at Hollywood's "Bones- ville," have two LP's going (one ready for release) and are virtually the same personnel that set Monterey on its ear last September.

PHILLIP ELWOOD

Rheingold Fest Brewing Again

NEW YORK — The Rheingold Central Park Music Festi- val will be back for its second summer. The concert series, which will again be underwrit- ten by Rheingold Breweries, and produced by Ron Delener, will open June 23 and continue until Aug. 27. There will be a total of 60 concerts, nearly twice as many as last year, on 43 dates, at a general admission price of $1 per ticket.

The lineup for the coming season includes Louis Arm- strong, Judy Collins, Lou Rawls, Nina Simone, Miriam Makeba, Dave Brubeck, Duke Ellington, Odetta, Ian & Sylvia, Mel Torrme, the Four Seasons, Pete Seeger, Ferrante and Teicher, Theodore Bikel, Dionne War- wick, Stan Getz, Flatt and Scruggs, the New Christy Minstrels, the Ramsey Lewis Trio, and others.

A special feature of the 1967 Festival will be musical Salutes, on successive Sundays beginning June 25, to Greece, Israel, Italy and Mexico.

5 New Scores by Chappell

NEW YORK — Chappell & Co. has already blueprinted publishing at least five new scores for the 1967-1968 season.

On the docket for next fall is "The Great Adventure," a collabora- tion by Yale Stine and E. Y. (Yip) Harburg. The musical will be produced by the Theatre Guild. Also scheduled is an as yet unlisted work by composer Jerome Moross and librettist Arnold Sundgaard.

Tom Jones and Harvey Schmidt, currently represented on Broadway with "I Do, I Do," are at work on a new show. Producer Edgar Lansbury has plans for two musicals next sea- son. The scores of both will be published by Chappell itself or by affiliated firms.

Shapiro Exits Fest

LOS ANGELES—Ben Shapiro, originally listed as director of the new Monterey pop mu- sic festival in June, is no longer with the organization. Shapiro had asked for a producer's fee. The rock 'n' roll festival at the Monterey Fairgrounds is listed as a non-profit event, with acts working gratis.

If news to you that there actually is something you can do about cancer? Fine. Doing that something may save your life. And what could possibly be more important than that?

Your grip on life is not so fragile that you must feel intimidated to the point of paralysis by the very mention of cancer. Cancer is not necessarily a death sen- tence. Many cancers can be cured, but they must be detected early. Neglected cancer will kill. Detected, there is a good chance of cure.

Each year more than ninety thousand Americans die of curable cancers. They were not detected in time—treatment that could have spared these people death came too late.

You must have a complete physical checkup at least once a year. Just tell your doctor that you want one. The examination is relatively simple and ab- solutely necessary.

With the knowledge that we now have about cancer, we could save one out of two people, with early detection.

With the knowledge that we need, we could save all. But we must have that knowledge.

For this we need more research to bring us closer to the solution of cancer's terrible mysteries. Is it caused by a virus? Is it inherited? Is it contagious? Is it for good and for all, or can it be curable? We will get these answers. With your help.

How do you avoid dying of cancer? You do something about it.

mışin eli means business

REED, CATON, president of Borwin; United Artists' artists & repertoire director Henry Jerome, and Stanley Catan, president of Borwin.

www.americanradiohistory.com
This is Marty’s new album—another smash...

Where Marty Robbins puts the action into words.

On COLUMBIA RECORDS.
Radio TV programming

College Radio Format Is Turned on to New Scene

from a few hundred to several thousand. William L. Howard, program director for WESC at Oregon State University, Corvallis, said that监听 station audience potential at 150,000.

Many stations, like WVAT at Alfred State Tech, N. Y., and WRUC at Union College, Schenectady, N. Y., are scheduling almost only rock 'n roll music. Others that program almost totally rock with perhaps a small mixture of Easy Listening records, include WESC (carrier current) at Emerson College, Boston; WTBU (carrier current and AM) at Boston University, Boston; WVBR (AM only) at Wesleyan Md.; WLRN (AM) at Leigh University, Bethlehem, Pa.; WCBS-FM at Columbia College, Springfield, Mass.; WOR (FM) at New York University; both WMCA and WABC, New York City; WBGW, Boston; WFCR, Manchester; WSN (FM programs 70 percent Easy Listening) at Ithaca College, Ithaca, N. Y.; WNTD (FM); WQAC, New Haven; and WFO, Providence. Among FM only operations, we found that WBGW ran a series of 9.5 hours daily, rock 'n roll programming was only 15 percent of the airtime. Easy Listening 19 percent, classical 18 percent, folk 7 percent, jazz 6 percent; WSN with 90 percent classical, 5 percent Easy Listening, 5 percent folk; and WOR with 80 percent classical, 11 percent Easy Listening, 7 percent folk, 6 percent jazz.

We found that Easy Listening programming, which is usually 30 percent of the total, is on the FM stations, only 20 percent of the total.

Those colleges with AM only stations had a variety of programming. On the average: rock 'n roll 55 percent of the time; Easy Listening 21 percent, classical 3 percent, folk 8 percent, jazz 3 percent, r&b 6 percent. Few featured any country music at all. Of the many stations that dialled out the airwaves there were no stations surveyed on the average, was 59 students. 

Dinks Hard to Get

Seventy-five percent of the stations reported that they had trouble obtaining new records from distributors. Nearly all stations—95 percent—said students had controlled the programming and made the decision on what records were played; many said they would play any record they liked, whether by an established artist or a newcomer, making the field a virtual paradise for recording artists.

Without doubt, the promotion man making the most impact on the college radio scene is Paul Brown, an independent talent promoter. According to those students who answered this question on Billboards have been multi-according the 28th annual convention of the Interschool Broadcast System recently at New York University campus. New York City. The other men of those stations featured or firms mentioned: Ed Coltar of Chips District; Promotions; Tom Getz, who works for Capitol Records in Detroit; Al Coury of Capitol in Boston; Sal Ingemone of Columbia in Boston; Frank Campana of Columbia, New York; Bill Turner of Capitol in Baltimore; Bob Baro of Atlantic, Bay City; John K-J Distributors in Michigan; Merv Amolts of Capitol in Hartford, Conn; Joe Maimone of Capitol, New York; and the A. H. Gordon Agency for Elektra Records, New York.

HELP IS THE PASSWORD, but TV personality Jerry Blavat gets a substantial share. The Philadelphia disc jockey, when he opened a six-week session of his show on the NBC network, had a telephone 24 hours a day for five years with a slot. The station usually scores a 2.8 in that time slot. WOR-TV is drawing 120 letters a day as a result of the show.

KFRS Singles Influence Champ

SAN FRANCISO—By reflecting "an atmosphere of new things happening," KFRS has become a happening radio station—especially for singles records. The latest Billboard Radio Response Rating survey of the market shows that it is clearly the leading influence on singles records sales—indicating not only a vast audience of youths and young adults, but an obvious desire to sway them to buy product.

"San Francisco has an atmosphere of new things happening," said KFRS program director Tom Rounds. "In general, the music is a lot more visible, in tune with what's going on. The people who frequent the clubs I think our station reflects this."

The station is Los Angeles' KIIF to KFI, both are the programming brainchild of Bill Drake who, besides being consultant Bill Drake who, besides being consultants, has also been on the radio scene with such other record men or firms mentioned:

the "also rans" in the influencing of on the sales, it was said Rounds felt the station's "Don't sound that much alike and the reason would be the special San Francisco atmosphere."

KFRS has an average of 42 records on its playlist, plus five or six specific album cuts. The usual policy is to add only as many new records each week as are dropped from the preceding week's list. Among the "happenings" that the station has helped create are the successes of the Jefferson Airplane, the Mojo Men, Roger Collins, and the Grateful Dead, whose "Golden Road" was No. 4 on the station's playlist last week.

KEKX of San Francisco tops of Billboard's RRR survey in the singles category in slightly over one year. In March 1966 the station was one of

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KFRS "Superfun," an album of instrumental pop music, has proved highly successful for "The Smothers Brothers Show" on CBS-TV. The show, which has grown into one of the most popular TV vehicles of the past two years, has been a running hit. This is because the show is in prime time, and the Smothers Brothers are a growing audience in spite of being up against one of the most formidable TV opponents of the past several years—"Bonanza." "Bonanza" already, the show is in 144 markets and this will increase considerably next season; the show has been picked up for 29 shows next fall, and said Ken Craig, "mercury records is preparing a "Smothers Brothers Comedy Hour" album for release in September when the show goes back on the air after summer vacation."

The label has also been among those to benefit from the special kind of exposure given to rock 'n roll groups on the hour show, which is produced by Saul Ison and John Gandel. "Our show has done something fairly unique in network TV—to use rock talent generally in a way that is much more integrated into the total show," said Ken Craig. "Artists are not merely shoved on stage to do their bit record, then dismissed, but are shown. When Paul Revere & the Raiders appeared.

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(Continued on page 32)
IT'S A HAPPENING!

FROM THEIR HIT SINGLE COMES A HIT ALBUM BY

THE PLATTERS

...NEW ACTION LP... BILLBOARD APRIL 29TH

GOING BACK TO DETROIT

FEATURING "WITH THIS RING"

MM2125/MS3125 ON

RED HOT ON

DYNAMO RECORDS

BARBARA & BRENDA
"IF I'M HURT YOU'LL FEEL THE PAIN"

DYNAMO 103
PRODUCED BY CHARLIE FOXX

INEZ & CHARLIE FOXX
"I STAND ACCUSED"

DYNAMO 104
PRODUCED BY CHARLIE FOXX

ALSO BREAKING BIG ON LEE MOSES • "BAD GIRL"
NARA Plans Meet for Georgia

NEW YORK—The National Association of Radio Announcers has voted to hold its annual convention in Atlanta, Ga., at the new Regency Hyatt Hotel Aug. 9-13. Jack Gibson, founder emeritus of NARA, has been appointed convention co-ordinator and Ben (Mary Mason) Elmore, of WHAT, assistant convention co-ordinator.

The convention, held last year in New York, was slated for Louisville, Ky. But NARA chairman of the board Ken Knight authorized a meeting last week of the board; the vote was 11-5 with one abstaining to move the convention to Atlanta. Miami had been slated for the 1968 convention, Atlanta was coming up in 1969.

The association of r&b deejays stated that: "At a board meeting held in Louisville the meeting of Jan. 21-23, the members inspected the Louisville site and the hotel facilities. It was then felt following that meeting that the hotel selected could not properly accommodate the 1967 convention."

Atlanta was chosen in February. Attending the board meeting last week were Ed White, general manager of Minst Records; E. Rodney Jones of WYON, Chicago; Jack Walker of WLJ, New York; Buzzy Willis of Warner Bros. Records; Carl Proctor, Clarence Avant of Avant Garde Enterprises; Jack Gibson and Joe Medlin of Decca Records. Other board members voted by proxy.

**KEX TO HONOR RECORD PROMOTION MAN OF YEAR**

PORTLAND, Ore.—KEX, 50,000-watt Golden West Operation, will honor a record promotion man with a Promoter of the Year Award at the end of 1967. The trophy, complete with engraved name plaque, will go to the record promoter who, in the opinion of music director Ted Rogers and program director Mark Hillmuth, best represented the music business to KEX. The winner will receive a testimonial banquet and KEX will designate a day of broadcasting in honor of the promoter's label.

**KQEO Pushes Inarts Contest**

LOS ANGELES—Newly formed Inarts Records, New Mexico collegiate talent contest will be promoted by KQEO, Albuquerque's leading top 40 station. The Statewide talent hunt will be held at the University of New Mexico, May 19. New Mexico is the first state to run a talent survey sponsored by the Lee Lipe Inc. - backed label. Arizona is the next state tapped by Inarts executive Irv Weisman, with the contest at the University of Arizona being promoted by Tucson station KCUB. The label plans signing the top acts.

**WCUE Switches Program Format**

AKRON, Ohio—WCUE, having changed WCUE-FM to a middle-of-the-road format several weeks ago, has just gone the opposite direction with its AM programming. Program director Joel Rote has slated a three-hour block 6-9 a.m. The station is now talked from 6-10 a.m. before programming music. "Now we are able to offer two diverse formats," Rose said, "music, news, and conversation on AM, and straight music on FM."

**Rock Mixes Well With Comedy**

Garfunkel are coming up. The format of the show, Kragen said, is to feature one or two "rock 'n roll" bands. Jack Benny and George Burns or Jimmy Durante or any other contemporary personality or personalities.

"We're sticking to the format almost religiously. We follow Ed Sullivan, so we can't give the people a straight-out variety show. I think that the Smothers Brothers show is the major show of the year and the model for pop talent. We started to bring in little more of the newer groups now, but don't do it too often, we're still in a big rating battle."

Ken Fritz buys all rock talent and handles all of the bookings for the show.

**Yesteryear's Hits**

Change-of-pace programming from your librarian's shelves, featuring the discs that were on the hit parade in the land 5 years ago and 10 years ago this week. Here’s how they ranked in Billboard’s chart at that time.

**POP SINGLES—5 Years Ago**

May 5, 1962

1. Dolores Day, Shirelles, Scooter
2. Mister Patches, Dee Dee Sharp, Cameo
3. Johnny Anderson, Sonny Bono, Scepter
4. Glad on the Shore, Mr. Aron, Bill, Alon
5. Good Lovin', Elvis Presley, RCA Victor
6. Bobbie Gentry & the Strangers, Columbia
7. Lenny, Pleas, Clyde McPhatter, Mercury
8. Slow Twistin', Chubby Checker, Parkway
9. Twix, Twit, Sonora, Red Top, LG-100, LG-101, LG-109, LG-110
10. P.T., 109, Jimmy Dean, Columbia

**POP SINGLES—10 Years Ago**

May 5, 1957

1. All Shook Up, Elvis Presley, RCA Victor
2. Little Darlin', Dinah's, Mercury
3. Round and Round, Perry Como, RCA Victor
4. Come Go With Me, Del Vikings, Decca
5. School Day, Chuck Berry, Chess
6. Gonna, Ferlin Husky, Capitol
7. Party Doll, Buddy Knox, Roulette
8. Why, Baby, Why, Pat Boone, Decca
9. So Rare, Jimmy Dean, Fraternity
10. Rock-a-Billy, Guy Mitchell, Columbia

**R&B SINGLES—5 Years Ago**

May 5, 1962

1. Mixed Potato Time, Dee Dee Sharp, Cameo
2. Love Letters, Belly Lada, Era
3. Soul Twist, King Curtis, Enjoy
4. L.A. Woman, Autry, Dot
5. Something's Got A Hold On Me, Eliza James, Luna
7. Slow Twistin', Chubby Checker, Parkway
9. I Found A Love, Folees, Lobo
10. Joe La La La La, Re & Tina Turner, Atlantic

**R&B SINGLES—10 Years Ago**

May 5, 1957

1. West Side Story, Sound Track
2. Let's Fall In Love, Frankie Ford, Arista
3. My Boy, Elvis Presley, RCA Victor
4. Ain't No Cryin', Sunset Strip, Capitol
5. Busted, Paul Anka, ABC-Paramount
6. West Side Story, Original Cast
7. Hold On, Have Mercy, Joe Jackson, Roulette
8. The Clan, Jill Jackson, Green Castle
9. For Your Love, Jerry Lewis, Capitol
10. East Side Story, Original Cast

**POP LPS—5 Years Ago**

May 2, 1962

1. Little Shop Of Horrors, Sunset Strip
2. West Side Story, Sound Track, Columbia
3. My Way, Frank Sinatra, RCA Victor
4. West Side Story, Original Cast, Capitol
5. West Side Story, Original Cast, Decca
6. West Side Story, Original Cast, Capitol
7. West Side Story, Original Cast, Capitol
8. West Side Story, Original Cast, Capitol
9. West Side Story, Original Cast, Capitol
10. West Side Story, Original Cast, Capitol

**BILLBOARD'S ACCLAIMED RESEARCH FEATURE**

Radio-TV programming
DING DONG THE WITCH IS DEAD

THE FIFTH ESTATE
AMERICA'S TURNED ON CITY

A Billboard Spotlight
Dixieland, folk music, poetry and modern jazz. The largest opera company outside of New York's Metropolitan, a powerful symphony orchestra, satirical and probing humorists—they have all helped create an artistic environment in San Francisco, sometimes labeled "The Paris of the West."

Today, the city stands on the threshold of its most powerful surge forward to become an influence in popular music. A revolution is brewing in the 191-year-old city which is preoccupied with its old ways, yet offers its artists freedom to experiment and go as far out as they wish.

A visit to the city by the Bay leaves one with the impression that indeed some of its younger citizens are going out as far as they wish in pioneering new musical and visual forms. This creativity could conceivably influence other musical patterns and even spread to other parts of the country.

San Francisco's current revolution, which has snared the majority of the city's national publicity, focuses on its new, alive and thriving pop musical scene, whose participants and devotees have embodied themselves in vivacious confrontations with city government.

Sure, San Francisco has had its share of off-beat developments, the North Beach beatniks, for one, were a headache to the "straight folks" but great for tourism.

Now the city has spawned the 1967 beatnik, the hippie, who comprises the melting pot, the nucleus, the creative environment for the young upstarts who are carrying the city's pop music banner. And here, in this caldron of creativity, the city and the people who play the rock 'n' roll of the '60s and their arch supporters, are all ensnared in psychological, emotional and philosophical battles. The music-recording industries have a vested interest in how the battle concludes between the pop/hippies versus the "Establishment" which is everything from the Mayor, the jazz and any three-buttoned record company executive who flies up from Los Angeles, his eyes agog with merchandising ideas once he's grabbed up several of these local rock groups.

San Francisco is flirting with full initiation as a major musical center as a result of the pop/hippie movement, which has already resulted in a few rock groups being signed and promoted to chartville. If it were just a case of young people developing a new musical form, one could say that time and confidence between the creators and the packagers would help the maturation process along. Unfortunately, that's not all that's involved. Whereas the beatniks were the local legions for jazz and poetry reading, and the area's collegians, the progenitors for folk music, the LSD-prone, irreverent hippie movement is the spawning ground-supportive shoulder for a majority of the new pop/rock groups, which casually "trip out" on LSD with the rest of the Haight-Ashbury hippie community. A recent State law prohibits the sale of this hallucinatory drug, but everywhere you go, people freely talk about the strong association between LSD—and marijuana—and the length-haired groups groping to find their own identity in their early stages of development. The jargon of the "acid set" as the LSD devotees are called, permeates all phases of the music scene here, one learns in talking to enough people who tell you how they were "turned on" by a group, or someone's performance "blew their mind." One key talent booker's policies are labeled "this trip" by an associate.

The long-haired, bizarre appearing groups, whose names are wildly freaky (many with relationships to drugs, insidors whisper), have become the ripe apple in many a record company's menu. Unfortunately, many of these pop groups aren't giving themselves up for cooking yet. They have adopted the "freedom now, love us for our inherent talents" concept in their dealings with the Establishment (substitute record company officials if you wish). Probably for the first time, untested, unproven acts are standing up to record labels and saying: "Baby, if you want to sign us up, there are a couple of things we have to get straight. Like, we want artistic control of our product, control of our album covers and we want to name the a&m man. Dig?"

Where is the saw for the giant record company with its greased and oiled a&r, sales, merchandising and promotion departments? In San Francisco among the pop/hippies, it's not too overpoweringly evident.

Thus, the San Francisco scene is dominated with a growing concern among the populace for the ascendancy of the hippies with their love not work philosophy and predictions that some 100,000 people will migrate to the city this summer to live among the "love people." In this environment many of the "give me creative control" groups are flourishing.

There is no denying that San Francisco has a healthy talent pool, as it has had in the past when jazz and folk were in vogue. But can the city emerge as a full-rounded musical-recording center of any magnitude in spite of:

- The emotional turmoil and negative feeling much of the city has for the hippies, with which many of the musicians are associated by dint of their disheveled bizarre appearance;
- An early attitude among the young players that the record companies are not to be trusted;
- A lack of recording studios, sharp contemporary
movement turn the city into a major music center?

By Eliot Tiegel

Editorial composition by section editor Eliot Tiegel & contributing editors Philip Elwood and Bruce Weber; art/design/development by Jerry Dodson

MAY 6, 1967, BILLBOARD

Spotlight on San Francisco

SF-3
In San Francisco

The Fillmore
“There is no question that the civil rights movement, the anti-HUAC demonstrations, the Berkeley free speech controversy and the anti-Vietnam organizations, all combined to make the San Francisco area a place where the action is for tens of thousands of young libertarians.”

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**PSYCHEDELIC ROCKERS: MUSICAL REVOLUTIONARIES**

By PHILIP ELWOOD

San Francisco has become the “Liverpool of the West” in pop-rock because of its cultural heritage and peculiar geographical position.

Although it is hard to believe, and still far too early to properly chronicle or evaluate, as recently as New Year's-1966 there were as yet no public rock-dances in San Francisco; the Family Dog, Bill Graham, a "happening" or Haight-Ashbury, Fillmore Auditorium, hippies, the Grateful Dead, Jefferson Airplane and psychedelic were still esoteric references.

The socio-musical revolution of 1966 finds its roots in a century of San Franciscans.

Even as early as the Civil War a hundred years ago, San Francisco was known as The City throughout a substantial portion of the American West. Through expositions, fairs, corrupt politics, earthquakes, racial, labor, and international conflict, the City survived, prospered, and dug in.

It was a commercial center, a cultural center, an entertainment center, and for travelers and wanderers a first-chance, last-chance, and end of the line.

As Southern California and its own Bay Area suburbs have sprawled and flooded over miles of hinterland, San Francisco's population in the last 20 years has remained about the same (current city population 750,000). It has been a relatively small and varied cosmopolitan center in the midst of the backwater monotonous presented by tens of thousands of suburban little-homes made of "icky-tacky."

As Easterners always have to learn, San Franciscans don't have a surfing movement because there is little beach swimming, don't know any movie stars, don't have summer tans because it's foggy most of July and August.

But San Francisco does have a opera, ballet, symphony, legitimate theater tradition, dozens of ambitious creative arts groups.

The biggest thrill for any school kids in Northern California has always been a trip to The City, not the capital at Sacramento. San Francisco represented a break from the monotony of smaller towns, a split, if for only a day or two, from the Establishment of home and school and church and suburbia.

It is no accident that the hungry, jated Purple Onion, plus a dozen coffee houses, produced artists in the 1950's who went on to fame in folk and pop-folk styles: the Kingston Trio, Glen Yarbrough, Barbara Dane, Stan Wilson, the Limeliters; in many ways the rock groups like Jefferson Airplane, Grateful Dead, Big Brother & the Holding Company, Moby Grape, Country Joe & the Fish and others, are a continuation of that San Francisco folk-root of an earlier era.

The underground culture of a dozen years ago was an off-beat as that of today; the "beat generation" was the spiritual predecessor of today's "happening" or "hippies."

The schools and colleges, the institutes, poetry centers, dance studios and experimental film makers all attracted youngster to the Bay Area: kids seeking something different and creative. The strongest connecting links in the creative-arts chain reaction ran from San Francisco State College, out by the ocean, through North Beach (pre-teapots still in the 1950's) and across the Bay to Berkeley's University of California campus.

Hard-core folk music and protest poetry often jelled to become locally oriented-protest songs with a blues flavor, an extension of Greenwich Village, Pete Seeger and the Weavers.

Whereas the 1950's beatnik community was an extension of relatively familiar American social radicalism, tied in with political liberalism, avant-garde poetry, literary magazines and the like, the newer hippie movement in San Francisco is much larger, less academically oriented (although more middle class), not liberal but radical (or anarchistic), and consumed with curiosity about exotica, particularly Oriental cultural and spiritual values.

Running through the strata of the San Francisco underground arts revolution a decade ago was a feeling of frustration with the Establishment; this feeling was perhaps best expressed by Mort Sahl, then Lenny Bruce, and a number of poets, Allen Ginsberg among them. But the inherent political orientation of traditional American liberalism didn't make much sense to the young newcomers to the scene by 1965: this was the first wave of the post-War II generation, and they constitute today's San Francisco hippies.

There is no question that the civil rights movement, the anti-HUAC demonstrations, the Berkeley free speech controversy and the anti-Vietnam organizations, all combined to make the San Francisco area a place "where the action is" for tens of thousands of young libertarians.

The protest songs, which once reflected older liberal attitudes, became oriented to new problems and with such artists as Joan Baez (following in the Seeger and Guthrie footsteps of old) guiding them, new structures appeared in the songs of social significance.

Both the Berkeley campus and S. F. State College have annual folk music festivals, and both, by 1962-1963, were reflecting the new wave of youthful protest: unconventional songs, unconventional dress, and in...
It's What's Happening Now!!

WEST COAST LOVE-IN

Peanut Butter Conspiracy
Chambers Brothers
The Ashes
VAULT LP 113

Cover Art by Berkeley Bonaparte

WEST COAST LOVE-IN

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VAULT RECORDING CORPORATION - 365 S. WILSHIRE BLVD. - LOS ANGELES, CALIFORNIA

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- Vault 111 The Challengers Greatest Hits

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- The Best of the Beau Brummels
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VAULT Records
"The Aware Label"

Spotlight on San Francisco

SF-9

Exceptional new combinations of country music and blues. Old Negro Mississippi Delta singers mangled with simply-faced kids playing Big Band city blues with electronic instruments, shared the stage with hipster岩autograph performers.

By the time Bob Dylan made the first of his triumphant appearances in the Bay Area, the stage was set. The revolution was at hand. Dylan helped spark it.

Gradually former jazz and/or folk clubs heard more and more electronic instrumentation—and more blues beat. The rock 'n' roll radio stations promoted concerts, first modestly then in the giant Cow Palace, with 18,000 seats sold out. But this was not yet a purely local scene; it was one in transition.

By early 1966, two public ballrooms, the Fillmore and the Avalon, virtually forgotten by even native San Franciscans, began weekend dances featuring some local and some imported nark groups. Paul Butterfield's Chicago Blues Band made a strong impression, playing opposite the local Quicksilver Messenger Service. Later in the spring, the Blues Project, in town for the F.S.F. State Folk Festival, played on a bill with the Great Society, a defunct group whose singer was Grace Slick, now with the Airplane.

In the midst of the early rumblings of revolution there was a Trips Festival, bringing to a shabby Longshoreman's Hall the jargon of the LSD acid heads led by Ken Kesey. There were more than 10,000 people in and out of the place over the weekend: rock bands played, all manner of dancing went on, poets read, there were skits and shows, black light, strobe light, full-wall liquid visuals...the works. Poorly organized, it was a taste of things to come and the kids dug it.

By last summer, four public S.F. halls were in use almost every weekend, to say nothing of dozens of other arenas in and out of the immediate city. Veterans' halls, roller rinks, movie theater stages, park bandstands, college gymnasiums and rooftop streets became rock dance sites.

Into the city poured ambitious electronic bands from throughout the country. About 30 of them could expect jobs on a good weekend in the Bay Area and some had the chance to make it up to the $2,000 a night (or more) category enjoyed by the Dead and the Airplane by year's end.

It was a wonderful and enervating experience for those in the Bay Area who paid attention. The rock scene here is folk-based music with virtually no connections with old-fashioned show business. It has become a part of the lives of people, mostly in their 20's, without being an aspect of nightclubs or other boisterous joints, although the Rock Garden, a night club presenting rock acts and light shows opened in March.

The Family Dog operation (front name for Chet Helms, who started at the Fillmore and moved to the Avalon) and Bill Graham's Fillmore-Winterland productions are now used to charter buses of suburban kids pouring into their halls, especially on Friday night. Parents and politicians regularly rise up in civic meetings or in the press to object to what they have heard about the rock dances, actions which (naturally) encourage even more kids to turn out, or on.

Now included in most of the dance-concerts are not only rock and blues bands of relative youngsters, but also revered blues specialists from older eras such as Chuck Berry, Big Mama Thornton, Otis Redding, Muddy Waters or Lightnin' Hopkins. Jazz groups like Charles Lloyd's quartet and the trio of Brazilian guitarist Bola Sete have appeared with rock bands, at both the Fillmore and Avalon. Everything from Count Basie to Indian star bands are scheduled in the months ahead.

The San Francisco rock sounds, as anyone connected with the record industry knows, are much harder than most, although some, like the Sonetals and Al Harper's Bizarr lean toward soft rock. There is a strong blues influence and in more blues and jazz are combined with the major public performances. It seems likely that the three forms will be ever further amalgamated. A distinct characteristic of the S.F. rock style is the length of the tunes which explode like "concentrated miniatures".

From a band with the growth of the pop music scene has developed a two-phase visual art structure. One part is the wild pop-art nouveau announcement posters for the dances, some of which have been poorly reproduced in national magazines.

The other visual art of the hippie-rock world are the huge dance hall wall abstracts, sometimes misnamed "psychedelic lightings." Splashing their light from floor to ceiling, some of the best San Francisco visualists employ teams of assistants to keep projectors going, jiggling the big wall-glasses on the overhead projectors and control panels of multicellular stage lights.

It isn't just the music, or the dancers, or the visuals, or black and strobe special effects. It's all of them. Everything has to go on at once: loud, bright, bold, bright.

That's the San Francisco scene.
The damnable thing about the songs and lyrics thrown around about San Francisco is that most of them are true.

Surely the fog flowing through the Golden Gate bridge cables isn't exactly like angel wings on the harp strings of heaven (although who could prove it otherwise?); but such allusions do make some sort of mirage-like sense to the thousands of annual summer tourists who flock in from the parched California valleys or scorchered Midwest.

Cable cars, after all, don't climb very close to the stars primarily because San Francisco has few starlit nights and anyway the cables are too crowded to get very far off the ground. But cable cars are distinctly San Francisco and from their clanging bells to roller-coaster routes they offer themselves easily to song and verse.

The "ticky tacky" face of the city's suburbs was the inspiration for 67-year-old Malvena Reynolds, sometimes called the "songwriting grandmother," who stopped writing about conservation and peace one day to attack conformity in the folkish "Little Boxen." In some parts of the country, the Berkeley songwriter's hit composition was attacked by rightist groups as being un-American. Nevertheless, Malvena has dauntlessly continued her writings which number close to 1,000 compositions and include "Turn Around," "God Bless the Grass," "You Can't Make a Turtle Come Out" and "What Have They Done to the Rain." Her works are forthcoming on recordings.

Folks have been coming to San Francisco with banjos on their knees ever since "Oh Susanna" and every year sees a few more musical tributes to the city by the Golden Gate. In fact, the banjo-band craze and Red Garter clubs began in San Francisco: one of the many results of the traditional jazz and folk music era around 1950. San Francisco, it seems, is always in the midst of some sort of revolutionary artistic epoch. Today, it's the merry mod-hippie scene.

Next month, who knows what?

San Francisco has Chinatown go-go clubs, jazz rooms with astonishing twinkling-lights vistas, supper clubs right out of Prohibition Newark, and world-famous restaurants where reservations don't even guarantee the natives a meal.

But every April, local television commemorates the anniversary of the 1906 holocaust by restaging the M.G.M epic "San Francisco." And when Jeannette sings to Clark: "... open up your Golden Gate, you let no stranger wait outside your door ..., there isn't a dry eye from Pacific Heights to Butchertown.

The charm of the city was captured by two songwriters who brought their creation to Tony Bennett, then performing in the Fairmont's Venetian Room. Bennett dug the song. A Columbia Records' sales executive, being the native son that most San Franciscans are, wanted the company to record the tune. Bennett did go to Los Angeles (ironies of ironies) to cut the song "I Left My Heart in San Francisco," and the track was released in minimal amounts to cover the market. It took some time to climb onto the charts, but the haunting, sadly romantic melody became Bennett's signature and gave his career a boost of adrenaline.

Chinatown, a tightly knit community on the fringes of North Beach area with its blending of the old and the new (mostly old, however), inspired the musical "Flower Drum Song."

Several years ago, a handsome trumpet player from (pardon the expression) Southern California had a steady gig with the Sixth U. S. Army Band stationed at the Presidio in San Francisco. One of his chores, as the natives say, was blowing taps at military funerals.

Today, Herb Alpert's chores are of a decidedly happier nature: he is the millionaire leader of the slickest instrumental band of the 1960's, the Tijuana Brass.

If environment is vital to the poet, then the city has been writer/singer Rod McKuen's inspiration. His folksy-laced works have been sung by the Kingston Trio and Glenn Yarbrough, for example.

For writer Cy Coben, Menlo Park, a SF suburb, has been his base of operations for many years while he wrote over 400 tunes, half with a country flavor.

Today, the city's hills, the bay, towering downtown buildings and suburban old Victorian homes provide a steady stream of television commercial makers with any kind of feeling or mood. Subliminally then, the nation is exposed to the visual song of the area. Musically, much has already been composed about the city.

THE MERRY, MAD, MUSICAL, MOD CITY

SF-10

Spotlight on San Francisco

MAY 6, 1967, BILLBOARD
the newest biggest album
of the new big
San Francisco Sound

Country Joe and the Fish

Country Joe and the Fish sing about
the I Ching, masked marauders,
a girl named Lorraine,
Marvel Comics,
the L.A. Freeway, a state of Grace,
bass strings, porpoise mouths,
white doves, marching drums,
and love...

on their first album for
VANGUARD RECORDS

also available, from the album
their new single...

"NOT SO SWEET MARTHA LORRAINE"
B/W "THE MASKED MARAUDER"

VRS 9244 (MONO)
VSD 79244 (STEREO)
The Pscene!
The Underground is where it's at... from San Francisco to New York... and all points "in" between!

The Psounds!
The Mystery Trend
Current single: Johnny Was A Good Boy
b/w A House On The Hill VK-10499
Produced by Werber-Stirling

The Sons Of Champlin
Current single: Sing Me A Rainbow
b/w Fat City VK-10500
Produced by Werber-Stirling

Blackburn & Snow
Current single: Stranger In A Strange Land
b/w Uptown-Downtown VK-10578
Produced by Werber-Stirling

The Mothers Of Invention
Current single:
Why Don't You Do Me Right
b/w Big Leg Emma VK-10513
Current album: Freak Out! V/V6-5005-2

The Velvet Underground & Nico
Current album:
The Velvet Underground & Nico
V/V6-5008
Produced by Andy Warhol

Jameson
Current single: The New Age
b/w Places Times And The People VK-10509
Current album: Color Him In V/V6-5015
Produced by Boettcher, Bell & Clark for Our Productions

The Blues Project
Current single: No Time Like The Right Time
b/w Steve's Song KF-5040
Current album: Projections FT/FTS-3008
PEOPLE:
THE CITY'S STRONGEST COMMODITY

Cosmopolitans and Bohemians create an enchanting collage

Places. Action. Everybody scramble. Hustling San Franciscans include, top right, Jimmy Lyons, college and concert promoter; top left, Ernie Chin, disk distributor clerk; middle left, talent manager Jules Karpen holding a “god’s eye” symbol by his group’s hearse; top center, a downtown blind musical purveyor; middle right, KFRC librarian Lyn Dahl and secretary Sally Hall toast the station’s top ratings; bottom left and center, the hippies and the straight folks, and bottom right, KSFO’s Jim Lange squashes a grapefruit at a charity baseball bash.
New directions from San Francisco, led by Jefferson Airplane
with their hit "Somebody to Love" #9140 and their latest album LPM/LSP-3766

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

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Where's the ACTION IN SAN FRANCISCO?

... where the "in" crowd gathers in the intimate little bars in the curious alleys of Chinatown?

... where the gray flannel types pitch their copy at the provocative swaying, mini-skirt femmes in the canyons along Montgomery Street ??

... where the "Love Generation" from the Haight-Ashbury District scandalously shock the Squares and threaten to convert Golden Gate Park into a huge pad for a summer invasion of 100,000 disciples ??

... where the hippies cast nary a glance at the Topless along Broadway — while the tourists Agog Agog the Go Go ??

... and while Billboard ferrets out The Fillmore and The Avalon; and Gleason and Ewwood oracularize in mass media; and Bill Gavin Report and Tempo Newsletter rate raves reviewing record releases and rationalizing register rings . . .

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MAY 6, 1967, BILLBOARD
WE'VE DWARFED THE WHARF,
SHORTENED THE BRIDGE,
TAMED THE CABLES,
AND CHANGED THE NAME TO
SAN FRANCISCO COLUMBIA

Tony Bennett Jerry Vale Steve Lawrence and
Eydie Gorme Barbra Streisand Shirley Ellis
Robert Goulet Diahann Carroll John Handy
Keith Allison The Byrds Ray Conniff Miles
Davis John Davidson The New Christy Minstrels
Charlie Byrd Paul Revere and The Raiders Bob
Dylan Smokey and His Sister The Peanut Butter
Conspiracy Tim Rose Simon and Garfunkel The
Chambers Brothers The Cyrkle Chad and Jeremy
Jan and Dean The Buckinghams Percy Faith
The Pozo-Seco Singers Taj Mahal Joe Harrell
Dave Brubeck Thelonious Monk Lou Christie
Gene Clark Brute Force Johnny Cash The
Duprees The Guilloteens Andy Williams Michele
Lee The Cryan' Shames Marty Robbins The
Brothers Four Mongo Santamaria The Sparrow
Zany or serious, moody or uptempo—San Francisco radio soothes all psyches. Dial flickers have their choice of 24 AM or 40 FM stations, including 16 stereo, to use as their constant companions.

As typifies all major markets, there are stations feeling the heat from the hot coils of shrinking rating positions. Consequently, San Franciscans are best by on-air promotions and contests, prodding, tempting and enticing young and old alike. Only one station really has any unique distinctions in its programming, KSFO, all the others remaining carbon copies of what their counterparts in other cities do. There are two exceptions to the above statement, KKHI, the lone AM-FM all-classical outlet which promotes with a pop music enthusiasm, and KSOL, a rhythm and blues operation which differs from its main competitor KDIA (in Oakland) through a policy of running multiple plays three times an hour.

KSFO, the Golden West station, is truly all things to all people and its ratings have been No. 1, although in the December-January 1967, six and nine-county Pulse, KSFO General's KFRC outrated it from noon to midnight on an average quarter-hour survey.

KSFO has the strongest personalities in town, the Giants, 49ers and the broadcast music policy of any non-rock station. Dan Sorkin, who has been with the station four years, labels KSFO, "Radio Free America." "There are no automations here," he says. Allan Newman, the station's program director, easily recalls some of the zanies gaffed by his DJs. Sorkin called the White House to show that it sounds like an ad agency when the switchboard operator answers the phone. He asked for Hubert Humphrey and the operator said, "Who?" Don Sherwood, the recently departed $100,000-a-year morning man, was once interviewing a Hollywood actress, Newman recalls, and the interview wasn't going well. "Sherwood asked her, 'Do you think Lesbians should play football?' Sometimes the listeners hear things that maybe shouldn't be heard." When the carrier Enterprise arrived in port from Vietnam duty, Sorkin went out to greet them in a boat, towing a rubber raft filled with topless dancers. "People called in and said it was anti-religious; that it wasn't a nice thing for the boys to see," Newman said. "The Enterprise's captain shouted down with a bullhorn for Dan to pull the raft around so the men on the other side could see the girls.

These kinds of off-beat things give KSFO a youthful flair, which is carried through the entire programning day which spotlights Jim Lange (who does comedy bits with an in-studio assistant mornings), Carter Smith, Jack Carney, Sorkin, Al Collins (who broadcasts from the Purple Lilacito) and Bobby Dale, the newest member of the staff.

KSFO's music competitors are KNEW—which has chunter half the time now—and KNBR, the troubled NBC-owned-and-operated station, currently under new management after several unsuccessful programming formats. KNBR, which is now being directed by former Storz top 40 veterans Don Loughnane (program director) and Dale Mousley (general manager), is one of the stations in the hot seat. The other is rocker KFY, now part of Avco Broadcasting and being led by a new general manager, Howard Kester.

KNBR's 50,000 watts non-directional signal draws letters from seven Western States, Loughnane says, for its middle-of-the-road sound. KNBR's music policy, as set by Loughnane and Mousley, calls for "melodie,familiar and understandable tunes."

KYA's problems began during the interim sales shift-over period when its promotion bagged and KFRC hammered home its aggressive contest/more music pitch. "KYA will remain contemporary," Kester said in his noon Hill office. "We have to turn the heat up," he explained. "I know what I'm gonna do," the 28-year broadcasting vet emphasized, but he wasn't revealing any specific plans for a visitor. "I really do know where the available audience is. I'm aware of the factors that build audience and I'm aware of tune-out factors."

KFCC apparently has less tune-outs, thanks to its tight, mechanical top 40 programming concept overall. It's reminiscent of Drake and local prouds director Tom Rounds. KFRC and its sister station in Los Angeles, KJLH, are echoes of each other. "We pay attention to small details." Rounds explains, "which we feel adds up to our total sound. There's no dead air. We're built on flow and pace." Flow and pace DJ's include Mike Phillips, Ed Mitchell, Howard Clark, Sebastian Stone, Jay Stevens, Dale Norman and Mike Phillips, DJ's select their own order of disk presentation from the big 30 playlist compiled by Rounds and lister Lynn Dahl.

KNEW is the only station splitting its sound between phone gab and middle of the road music. This mix has been in effect since Feb. 1, general manager Vander Paulsen said in the station's spanking new studio.

Classical outlet KKHI-FM has grabbed the rockers' contest concept and runs like crazy with its own brand of off-beat things, resulting in 334 total advertisers, 61 exclusive in the market, boasts sales development director John Hofmann. KKHI adheres to the purples which Bill Ave, a 15-year vet with the taffy program of the station, is its symphony broadcasts from in town, Oakland, Boston and New York.

KDIA and KSOL are both tuned to the Negro community, with Doug Cass, KSOL's new program director, having shipped in from rock 'n' roll. Cass haszippepd up KSOL's gabbing disk jockeys and the station is blasting away with more music (40 playlist tunes) and a major point of its multiple plays which can run up to seven singles in a row.

KDIA's program director, John Hardy, whose 15 years in radio have hardened him to rating battles, selects the material for the station's 40-tune playlist.

"Sorkin called the White House to show that it sounds like an ad agency when the switchboard operator answers the phone. He asked for Hubert Humphrey and the operator said, 'Who?'"

called the Lucky 13 on the air. KDIA goes jazz from midnight to 6 a.m.

Jazz is the byword at KJAZ, Pat Henry's successful Fitchberg, KPFA, the Pacifica station, is also heavily jazzed, with Phil Elwood's "Jazz Archives" program in its 16th year and purportedly the nation's longest sustaining jazz radio show.

PEPEN-FM is an easy listening outlet which has dramatically popped up in the general Pulse surveys after 10 years of struggling. In other specialty classes, KEEN and KSAY's easy listening, KFAT and KABF are the show-tuners, KCBS and KGO are phone gabbers and KFAX and KOFY are foreign language-religious specialists.

Without a doubt, broadcasters offer the community sound happenings.
North Beach
Hotbed for the Bizarre
Where Topless Go-Go's and Booming Bands Bustle

At its worst, North Beach combines the gaudiest ingredients of every commercial tourist trap of any major city. Paradoxically, San Francisco's hub, core, mainstay for nightlife is eschewed by the natives and inhabited by the visiting firemen, traveling salesmen, girl-starved servicemen back from 13 months in Vietnam and college kids looking for some place where sounds and sex are packaged together. At its best, North Beach is a pressure cooker where bizarre things happen!

On the main street of the North Beach area, named appropriately Broadway (what else?), are the city's main greenlining night spots, currently dominated by the topless dancing girl trend (sex, man), for whom inane rock 'n' roll bands blast forth seven nights a week, with a small variety of other "attractions" situated in the tight little community which appeal to more erotic tastes.

On any Saturday night Broadway is a throbbing, pulsating street, jammed with streams of people clubhopping or waiting in line at several of the key spots to get a gander at whatever headliner is working the city that weekend. At the three remaining Broadway jazz clubs, the Workshop, Basin Street West and Matador, the marques change regularly. At the Condor, at the corners of Broadway and Columbus, lines queue up regularly to see the street's most startling and certainly its longest running individual "attraction" Carol Doda, the young lady whose 44-inch bust created a new show business profession three years ago, the topless rock 'n' roll interpretative dancer. Miss Doda, to the delight of the owners of the Condor, which had been booking rock bands, sweet to stardom from the role of waitress to featured headliner after undergoing silicon injections, which flipped the town and made being a member of the Condor's house band one of the most sought-after jobs in the musos' union.

As a counter to topless, which is emblazoned across more Broadway marquees than any other word, the hungry is a bastion for straight folks who dig their entertainment clothed and of the genre of Noel Harrison and Woody Allen. Enrico Banducci's famed spotlight room has slackened in recent years in bringing forth new dynamic performers as had been its glorious history when Johnny Mathis, Shelley Berman, Lenny Bruce, the Kingston Trio; Peter, Paul and Mary; and the Limeliters were all launched into national prominence through Banducci's eminence. The 1 will be the final setting from June 5-17 for the Kingston Trio's final public appearance before disbanding.

A colorful personality in his own right, mustached, bent devotee Banducci bears the mark and flavor of the flamboyance of the area. He owns Enrico's, a favorite restaurant-bar hangout of the music-record-business industries, whose members enjoy sitting at the outside tables, discussing hits, hypes and the chippies who unlimb by. Upstairs, Finocchio's, packs 'em in with loads of tourists eager to gawk at the female impersonators whose songs, wiggles and walks have made the club a top sight-seeing attraction.

Frank Werber, whose offices overlook North Beach, and who worked for Banducci on and off from 1953-1956, has observed the area blossom as an entertainment center since 1950. "I was a Bohemian, pro-beat hippie," Werber says, "when I met Enrico after he had bought the 1 for $800. This area used to be great for talent development with little clubs where most of the good acts of the past started. With the advent of the topless, it became an impossible situation to compete with, so now the area's throbbing with flesh acts. I was very much opposed to it because I felt it de-eroticized San Francisco's entertainment contributions, but looking at it today, it's brought new life into this area. To San Francisco's night life, it's the rock dances; to the North Beach its topless!"

Since the prohibition era, when North Beach was the center for speakeasies, the area has retained its flavor and magnetism as a gathering place... to spend money. Chinatown, which is three blocks away and the myriad of restaurants in the vicinity, help lure kinfolks and their cousins to the area. Before bare breasts became the vogue on Broadway and venereal clubs the rage all over the city—the swim was the craze, with girls flaying at the "water" on stage and in showers to the beat of 【...】
The night air pounds with the ranticism of electric guitars and occasional saxophone blowing tunes several years removed from the charts."

The Ta Enrico Banducci.
STUDIO AMPLIFY ORIGINAL IDEAS

It lacks the sophistication, experienced manpower and impressive background of nurturing hits, but there's a recording studio industry developing in San Francisco with nothing but the promise of a bright tomorrow.

Already settled as a base for recording studios are a hard core number of facilities which feel part of the emerging popular music field while concurrently servicing such non-musical recording activities as advertising commercials and educational projects.

Despite San Francisco's compactness, which causes visiting New Yorkers to automatically compare it with Manhattan, the existing recording studios are scattered around the Bay. Probably the leading San Francisco proper studio belongs to the United Recording Organization—with facilities in Los Angeles and Las Vegas—and bears the un-unamed name of Coast Recorders. Its very large main studio can hold a 30-piece orchestra with a 30-piece choir on a permanently raised stage.

The stage, as manager Walt Payne explains, was part of a theater which preceded the studio into the building on Bush Street. Coast also maintains a small studio for all commercial announcers who comprise 70 per cent of the studio's business. San Francisco's typical structure has been top-heavy with advertising agencies hothouses. Now, however, with the development of the city's own breed of long-haired freedom and jazz rock 'n roll groups, the recording studio community is beginning to see the flow of cash for regular music projects in increasing amounts.

The list of charter-member studios so to speak, in addition to Coast, includes: Commercial Records, Golden State Recorders, Columbia Studios and Sierra Sound in Berkeley across the Bay.

Coast, during its four years under the ownership of United, has been the scene of some interesting sessions with the Sopwith Camel, Harper's Bizarre, Vince Guaraldi, Vikki Carr, the Rain, Jimmy McCracklin, John Handy, the Grateful Dead, Topsy's Topless Band, a female rock quintet which tours expansively in North Beach, Judy Mac (a topless dancer who cut a special LP for her "favorite customers"), LaVerne Cummins (a female impersonator at The Wharf who cut a blues LP for her favorite band), Stark Naked and the Beav Thieves and the Beau Brummels (a fully clothed group). The studio has also done some intriguing sessions for the Voice of America in Russian and Latvian. Payne says the Grateful Dead's all-night record, with locked doors, was the most unusual session thus far booked by a newly emerging local group.

Payne and engineer Mel Tainter work with 4-track equipment, cut masters and handle remote work around town. In-studio jobs since mid-1962 have exceeded the 3,250 mark. The studio is rented for four-hour weekdays for four to seven people. While Coast is strictly a service accommodation, Leo de Gar Kalka's Golden State Recorders on Harrison Street is heavily involved with the pop-rock scene on several levels. The owner of Sound Enterprises in Hollywood for 10 years, tall, balding Kalka opened his facility in San Francisco in September 1965 after feeling Bay Area poppers could use a sympathetic ear and a cat who knew how to merchandise an unknown act. Kalka's aggressiveness has resulted in his not only recording acts under production pacts, but he releases them on his two labels, Golden State and Captain, publishes their songs in his three companies and negotiates with other labels for the lease of the masters. He has signed on as co-producers three Los Angeles rock 'n' roll acts: Rene Hall, Hunk Levine and Larry Goldberg, to help with the sessions, in the first significant affiliation with experienced L.A.-based recordmen. Kalka tapes some 20 local groups in his two-studio set-up ($30 per hour for 2-track; $45 for 4-track) in addition to cutting the Sopwith Camel, Jefferson Airplane, the Oakland Symphony and the Art Van Damme Quintet. "We look at our company," Kalka says bravingly, "as an all encompassing service for the artist."

Columbus Studios, owned by entrepreneur Frank Werber, is a basement facility originally designed for the Kingston Trio, now used by Werber's flock of fledging local acts and overseen by engineer Hank McCull. There are 3 and 4-track machines and echo chambers, with lathe equipment on the second floor of Werber's own building. The tiny studio is available for rental.

At six-year-old Sierra Sound in Berkeley, owner Bob De Souza calls his one studio the largest in the East Bay community. The 31-year-old owner has done work for Dolton, Era, Atlantic, Vanguard, Beechwood Music, and Arbuckle, a Berkeley-based blues group, is now turning to rock label. De Souza's hourly rate for a 4-track machine is $70. He says he does some mastering for Westmont Recording, San Jose and Commercial Recorders in San Francisco. De Souza is a formerly engineering student, he works for the Coast Recordings.

Commercial Recorders, man, is a large studio in the downtown area owned by a musician, former group bassist Lloyd Pratt, who has been servicing the San Francisco advertising music field four years. The studio was formerly part of an old firehouse. Among Pratt's clients have been Capitol, RCA, Columbia and Elektra. He was lately hourly 4-track rates. The new groups, Pratt complains, "are tough to record because they're inexperienced record-ers, they're groupies for their sound and then their electrical instruments are not always in the best condition. . . . But we can't deny this music is so powerful." Neither can a number of small shops which dot the Bay Area and also stand ready for custom assignments.

THE NAME GAME:

The Surrealistic Game Co. announces that its Soul Purpose is to pack The Great Society into the 13th Floor Elevator and wait for The Purple Earthquake, while Earth Mother And The Final Solution suggest Grass Roots as the Only Alternative And Other Possibilities.

The Wildflower recently asked The Electric Train about its Motor and The Sparrow has declared The Sopwith Camel and Jefferson Airplane to be Charlatans.

Junior Peaches, Steve Miller and Canned Heat were seen floating down the New Delhi River in The Jim Kwoskin Jug and the CIA feels that they are part of the Love Outfit conspiracy behind the Haymarket Riot.

Country Joe And The Fish used their Blue Crumb Truck to squash Moby Grape in the Factory Loading Zone of Big Brother And The Holding Co. The Quick Silver Messenger Service reports that a Blue Cheer was heard for The Grateful Dead.

In Ever Present Fullness, The Living Children embraced The Family Dog as the Anonymous Artists of America turned off their Tiny Hearing Aid and took their Living Impulse to the All Night Apothecary.

Regarding the Immediate Family, The Justice League is back from its Congress of Wonders to tell the Sons of Champlin that the whole Ensemble is part of a vast Mystery Trend.
Engineered over 17,000,000 selling records

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- Large 50' x 55' x 23' sound studio with isolation room and drum cage
- 19 channel 4-track custom solid-state control board with EQ, limiter & EKO on each channel
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Dot Records
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Kama Sutra
LOMA
MCA
Web Fidelity
Original Sound Rec.
Ode Records (Germany)

PRODUCERS
Marty Cooper
Ron Elliott
Larry Goldberg
Rene Hall
Eric Jacobsen
Hank Levine
Doug Moody
Ron Rolke
and many others

GOLDEN STATE RECORDERS, Inc. California Street, San Francisco, California 94107  Area Code 415, 781-44-44

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ONCE UPON A TIME THERE WAS A FELLOW THAT HAD A RECORD SHOP. THIS YOUNG MAN'S INTEREST IN THE RECORD AND MUSIC INDUSTRY GREW, SO HE SET FORTH TO ACQUIRE MORE KNOWLEDGE OF THE INDUSTRY. HE SPENT MANY HOURS, MANY WEEKS AND A FEW YEARS OBSERVING, READING, ASKING QUESTIONS AND MAKING FRIENDS. HIS NAME IS JESSE MASON.

ONE OF THE REALLY GREAT GRATIFICATIONS IN BEING INVOLVED IN THIS WONDERFUL, EXCITING WORLD OF RECORDS, MUSIC AND ENTERTAINMENT IS THE SINCERE OUTSTANDING PEOPLE YOU SOMETIME GET TO ASSOCIATE WITH.

JESSE JAMES IS THE PERSON I AM SPEAKING OF.

JESSE IS THE MOST DYNAMIC NEW SOUL SINGER TO ARRIVE ON THE RECORD SCENE IN MANY YEARS. HE HAS THE UNIQUE, NATURAL GIFT AS A SINGER. HIS "BAG" IS UNEXPLOUNADABLE, IT'S SOMETHING HE WAS BORN WITH, PERHAPS SOMETHING THAT GREW FROM HIS EXPERIENCES. HE "NOURISHED" IT AND CULTIVATED IT UNTIL IT'S HIS VERY OWN. JESSE JAMES, WHO RECORDS FOR JESSE MASON PRODUCTIONS "HIT RECORDS" IS EFFECTIVE IN COMMUNICATING WITH AN AUDIENCE... WHETHER IT BE ..., "WHATEVER," ON HIS RECORDINGS, WE WORK VERY HARD ON "GETTING THE RIGHT SOUND," AND LYRICS WHICH IS EXEMPLIFIED IN HIS CURRENT RELEASE "BELIEVE IN ME BABY." JESSE JAMES AND THE DYNAMIC FOUR HAVE CREATED A SENSATION IN THE SAN FRANCISCO BAY AREA NIGHT CLUBS, AND HAVE BUILT A TREMENDOUS FOLLOWING AMONG "YOUNG" AND "OLD."

HIT RECORDS WAS FORMED ONE YEAR AGO WHEN JESSE MASON FORMED A SMALL LABEL AND PUBLISHING COMPANY (JEMA MUSIC-BMI). IN ADDITION TO HANDLING PERSONAL MANAGEMENT, AT THE EXECUTIVE AS WELL AS AT THE ARTISTIC LEVEL, JESSE MASON PRODUCTIONS AND HIT RECORDS' ACCENT IS ON YOUTH. THE DYNAMIC FOUR, JESSE JAMES, AND JESSE MASON ARE ALL IN THEIR MID 20'S.

I FEEL ALL SUCCESS THUS FAR HAS BEEN BUILT ON A COMPACT BASE. I WANT EVERYONE IN THE INDUSTRY TO ACCEPT OUR PRODUCT AS "SINCERE SOUL" AND TO KNOW THAT OUR PRODUCT WILL NEVER BE RELEASED AT RANDOM. OUR OBJECTIVE AND FOREMOST DESIRE IS FOR THE D.J.'S TO HAVE CONFIDENCE IN US AND THE PUBLIC TO APPRECIATE US AND OUR WORK.

IN ADDITION, MOST OF ALL, I WANT TO THANK EVERYONE FOR GIVING US THE HELP WE NEEDED AT OUR INCEPTION AND WILL CONTINUE TO NEED IN THE YEARS TO COME. THE RADIO PEOPLE WHO EXPOSE OUR PRODUCT TO THE PUBLIC HAVE BEEN RESOLUTE "AMBASSADORS" AND WITHOUT THEIR VERY EXISTENCE "HIPNESS," AND MOST OF ALL CONFIDENCE, WE WOULDN'T EVEN HAVE BEGUN TO MAKE A SMALL "NICK" IN THE FIELD OF R & B.

JESSE JAMES AND THE DYNAMIC FOUR RECORD EXCLUSIVELY FOR JESSE MASON PRODUCTIONS AND HIT RECORDS

PERSONAL MANAGEMENT

JESSE MASON JR.
11425 San Pablo Avenue, El Cerrito, Calif. 94530
A.C. 415-235-0343

SF-24

Spotlight on San Francisco
MAY 6, 1967, BILLBOARD
LAUNCHING PAD FOR DISCLICKS

Teens dig the new pop acts but "the stoniest of Stones records" and the "pattiest of Patty records" also sell.

According to Melody Sales, Chatton and Independent. Several of the majors maintain sales offices here and the area is surrounded by some of the nation's leading rack jobbers, rack/distributor combinations, including Tip Top, Nor Cal, Pic-A-Tune and C & C Stone.

Gregory, a natural comic who prefers tweeds to the more modish attire, notes the locals have seen the city's new musical revolution propagating. "In the early days of the Fillmore everybody felt something was going to happen." While a visitor listened attentively, Gregory espoused his enthusiasm for his home territory emphasizing between puffs of a cigarette: "Don't forget to mention the Moby Grape." "The Grape is Columbia's link to the pop movement and because of it, Gregory has added an incentive for promoting its disks locally. So too do all the other promo men when they have a grape or a Grateful Dead to boast of.

Al Bramy, Tony Valerie: pure distributors.

PAT/WOS
Covering all phases of distribution

PIC-A-TUNE, INC.
1461 Park Ave.
Emeryville, Calif. 94608

One of the nation's oldest San Francisco & Northern Calif.
Finest rack jobbers
Not a rack but a customized record dept. with complete service.

WESTERN ONE STOPS

1461 Park Ave., Emeryville
645 Bryant, San Francisco

Two locations
Serving the west.
Ask to be on our Mailing list.

ERIC-MAINLAND

645 Bryant, San Francisco

Where the hits come to happen!
San Francisco's leading independent distributor
with the hardest running promo people in town.

Pic-A-Tune
Western Tape Division

645 Bryant — San Francisco

MAY 6, 1967, BILLBOARD
PATRICK HENRY IS ALIVE IN ARGENTINA

This bit of graffiti from a fence in North Beach draws quizzical looks from tourists. In truth, Patrick Henry is the name (honest) of the man who owns radio station KJAZ, the San Francisco Bay Area's first and only fulltime jazz station.

KJAZ has been on the San Francisco scene since 1959, doing today just what it did 8 years ago: playing modern jazz 17 or more hours a day, every day. From Adams, Pepper; to Zwerin, Michael: KJAZ provides an ever-changing pattern of jazz from its 4500 album library, to FM listeners in range of the station's Russian Hill transmitter.

Say, maybe someday KJAZ will make lots of money and Patrick Henry can go to Argentina for his vacation.

Psychedelic graffiti?

P.S. If you'd like a free brochure that tells the KJAZ story and also makes a dandy coaster, send a postcard to Dandy Coaster, Radio KJAZ, Alameda, California 94501.

KJAZ
FM 93

The Yerba band was not really reviving anything for San Franciscans: this was music the Bay Area had never experienced the first time around.

Lost in the Watters era was another San Francisco jazz community which revolved around sunshades King in the Negro Fillmore district. King played fine electric guitar, imported a number of swing-modernists from the East and recorded just prior to World War II.

During the two 1940's the hop movement, typically, had little effect on San Francisco jazz. Parker and Gillespie, and a few of the others of the avant-garde did mediocre business in bad bookings; Jazz at the Philharmonic became a tradition both in Oakland and San Francisco as early as 1948 and drew big crowds to its annual appearances.

It wasn't until the rise of Dave Brubeck, coincident with large GI Bill enrollments at Bay Area colleges and modern-jazz-oriented radio shows (particularly KSFO's Al Collins displays his "aX") at the Monterey Jazz Festival.

"Community awareness and acceptance of jazz is San Francisco's most distinctive trait to visiting musicians and fans. It comes by this hipness quite naturally."

Jimmy Lyons and Pat Henry) that jazz in San Francisco began to mean something other than Dixieland and nostalgia, to most people.

Brubeck's first records were made for a label which was tied in with a tailgate trombonist's band; Paul Desmond often played in Dixie groups and "jazz" in a radio or TV listing almost without exception was understated to mean San Francisco two-shot.

But the 1950's saw all this change. Watters broke up, splinter groups led by Turk Murphy and Bob Scobey kept up the tradition, but the old had given way to the new. Brubeck became the new San Francisco Style, then Tijder, the Mastersounds, Jeanne Hoffman, Vince Guaraldi, Bola Sete, John Handy: typically the groups which become the popular favorites locally go elsewhere to expand their fame and make records. Sometimes they return home (like Tijder and Handy), often they move out of the local scene (like Brubeck).

The new jazz of the 1950's found favor, also, with the rapidly expanding Bay Area population which had no local ties to the past. A big relatively new market for jazz radio shows, concerts, TV and clubs developed.

The Yacht Dock in Sausalito, when taken over by Frank Werber and the Kingston Trio, became the Tri-
We believe that a publisher can be a better publisher if he himself has written and can still write great songs... and continues publishing BALLADS, BLUES, JAZZ and SERIOUS WORKS in the great tradition of American music, while keeping in touch with contemporary style.

Our two new ballads, "Don’t Cry, Punchinello" and "What Did You Do It For?" are in that tradition.

Sincerely,
Jack Sharpe, Gen. Mgr.
Co-writer of "SO RARE" (One of the Great Ones)

Please note our new address:
George E. Primrose Music Co.
Agents: Ardmore & Beechwood Ltd., London
178 Molino Avenue
Mill Valley, California 94941
(415) 388-8070

The Oscar Peterson Trio performs for elementary school "swingers" at Dr. Herb Wong's jazz assembly at the University of California's demonstration school.

California's Ambassador of Jazz
Cal Tjader
Currently appearing at
El Matador
San Francisco
Latest Verve Release
"Along Comes Cal"
Personal Appearance
Stanford University
May 25
Ron Polte is 35, has four children and two wives. He feels "there's hope for us Obamians" in San Francisco.

Jules Karpen is 31, a San Francisco seven years, gone on several LSD trips and dreams around a pool.

Bill Graham is 35, was bred on the streets of New York where he learned about life's travails and ad-

ately disdains any affiliation with San Francisco's rockabella culture.

Chet Helms is 24, looks like a biblical figure with a fiery blond hair shown to his shoulders and a

two-beard. His Benjamin Franklin glasses enable him to watch the "acid heads" trip by and clearly

locate the dollar bills from the way they're tripping.

Tom Donahue at 35, is surely one of the roughest in a beard in San Francisco, has tasted business fe
t on several occasions and is now hooked into a

31 thing.

Frank Werber is 37 and has a peacock-office pad

which could make Hugh Hefner envious. He, too, is

silly entrenched in a good thing.

These six men, all of varying backgrounds, have one

thing in common: they are powers in the newly emerg
ing rock music, today's most commercial and possibly the most original of the city's artistic contribu-
tion to show business. In sense they are the music's gray flannelled hippies. Their ranks are

strengthened by these new talent masts:

Danny Rifkin and Rich Skullly (the Grateful

head), Ned Denison (Country Joe and the Fish), Harvey

eman (Miller Blues Band), Bill Reiner (the Wild

flower), Jerry Russell and "Gut" (Blue Cheer), George

Johnson (Moby Grape and Charlatans), Gary Yoder

(Circle), Tim Robison (Anonymous Artists

America) and Rene Cardinas (The Stained Glass

and Generation).

Significantly, many of these new forces on the
central management talent booking levels are

ties in the cutthroat business of developing and sell-
ting artist. Yet they are guiding the destinies of the city's best musical fuel, the "psychedelia," turned on, all rock movements.

Of these people involved in the business side of

young, new groups that record companies are out
to take advantage of them without any regard for their creative souls. Werber's artist roster contains the Mys-

tery Trend, Sons of Champlin, Blackboard and Snow, Justice League, Don Scaletta Trio, the Jazz Ensemble

and Malachi, a "holy man" who plays a 12-string guitar.

Werber has a tie-in with MGM/Verve to produce prod-
anct for its distribution. He has released three singles, none of which have connected. But he feels the groups

will get better with experience.

Werber is conscious of the new pop music's involve-

ment with LSD as a mind stimulator and he is critical of what he feels are young people's naive attitudes about the Establishment if one is to become com-

mercially aware. "If you want to take acid and make

beautiful music, that's one thing. But if you come to me and say you want to make music, you're now dealing with the Establishment on its terms. A lot of kids are fooled up; they lose sight that LSD only opens the
door, there you have to do it yourself.

Bill Graham, fiery promoter of dances at the Fillmore Auditorium, also manages Jefferson Air-
plane. In one quick year he has gained financial secu-

rity, respectability and power for the city's biggest movement which now calls itself hippies. Graham's dances are acknowledged as one of the two places for a new music group to be heard. While talking with the rhythm of a New York cabbie, Graham has a realistic outlook on life; he's fallen into a gold mine by producing rock 'n' roll dances where light shows are

a serious ingredient. Graham has booked every key local group and some up-and-comers. He has dramat-
ically broken the rock mold by booking rhythm and blues acts, jazz performers, a Russian poet and several other nonconformist presentations as the second half of his bill. Graham is offering Jimmy Reed, John Lee Hooker, Big Mama Thornton, Otis Rush, Chambers

Brothers, B. B. King, Chuck Berry, Martha and the

VanDellas, and the Four Tops because "blues groups should be here. You don't just give people what they want, but you go beyond that by giving them what you think they might like." Graham says his talent budgets run from $4,000 to $7,500 for Friday-Saturday night-

Sunday afternoon performances. He started out paying up to $1,500 one year ago for acts. His biggest nut was $12,000 for Jefferson Airplane-Muddy Waters-Paul Butterfield Blues Band. When entering the Fillmore, a

barrel of free apples and free lollipops confront the 

patron. They are meant to be "ice breakers" between the long-hairs and short-tied factions.

Because so many of the participants in the pop/rock movement are scraggly, long-haired people with bizarre names, this weird association envelops the entire field.

Graham, a non-longhair, disclaims any association.

stating: "I'm not a freakout... I'm not a hippie...

I don't sell love, sell talent and environment."

The lights which engulf the room with proteanolic patterns, collages of avant-garde art and 16mm movie

strips, are designed to "create an environment," provide something to watch if you're not feeling like
dancing. For $3 admission, there is plenty to see and hear.

Graham's light shows have a clearer definition that those presented by Chet Helms at the Avalon Ballroom, where a more hippie crowd congregates. Graham draws more adults and jackets and ties. The Avalon is a hangout for the costumed crowd. Chet Helms calls the dance/light show "environmental participatory theater.

We have accomplished what the avant-garde theater was trying to do five years ago," he said in his tiny office. "To associate people with the evening's reception which were indeed heartening. Helms says he's been booking acts since February, 1966. He looks for acts with an experimental-contemporary flavor. "We feel a strong responsibility toward those groups, who along with ourselves and the light shows, have made the San Francisco phenomenon happen."

This responsibility is worth from $2,000 to $5,000 for a weekend's book-
ing. Like Graham, Helms, too, has booked Charles Lloyd's jazz group, whom he calls the first psychedelic jazz group. "It really relates to the nostalgia of the way we are generation. People who lived most of their life, spending the last five years in San Francisco. He isn't sure anywhere right now money somehow has a way of anchoring a wanderlust.

For Ron Polte, manager of the Quicksilver Mes-

sengers, he believes "The San Francisco is over 1965,

the emerging music is a "magic happening in San

continued on page SF-21

Tuned in quartet: top: Bill Graham; left: Chet Helms; right, Tom Donahue; bottom: Frank Werber.
A SALUTE TO SAN FRANCISCO FROM ONE OF ITS LANDMARKS...

Ernie Heckscher
COMPLETING HIS 19th RECORD-BREAKING YEAR
IN THE VENETIAN ROOM OF THE FABULOUS FAIRMONT HOTEL

CAPSULE QUIPS

Psychedelic means mind-stimulating, mind-manifesting and this tag has been attached to San Francisco's pop/rock movement. The term is bantered about more paradoxically in local newspapers than by people in the music-broadcasting industries who deal with the sounds. Comments by San Franciscans anent psychedelia: "I'm a little nervous because of the emphasis placed on the psychedelic aspect. Everybody's talking about light shows and freaks. It's not that way. There are just as many good groups not being publicized nationally that aren't in the psychedelic field." —Carl Scott, vice-president, Cougar Productions.

"A psychedelic group is a group with a cosmological perspective. They tend to see things almost from the perspective of looking at the whole of the universe because they feel related directly to the universe." —Dance Promoter

"Pop is too deeply rooted and established to die away . . . I can see a lot of shoeless rock groups coming here this summer with those anticipated 100,000 kids all looking for a break. Maybe this is the new Hollywood." —Record Distributor.

"When the Blackhawk was owned by John Noga and Guido Caccianti, they operated on the concept that one-tenth of one per cent of the people came to the club. Earthquake McGoons's had a core of less than that." —Jimmy Lyons, concert packager.

"Today, the modern trend in music is creeping into all kinds of things like art and fashion. People are even thinking in terms of what the music's saying." —Russ Syracuse, KYA nite owl disk jockey.

"If people come to Haight-Ashbury this summer, the long-haired hippies will attract the business people, who'll make it the new Greenwich Village. A fantastic amount of money will be made by the promoters." —Bob McClay, radio programmer.

"Business is holding up nicely." —Tony Cannistraci, manager of the Condor where Sam the Man and the Flintstones play loudly while Carol Doda, the 44-inch topless dancer, improvises into her third year.

"The groups are scared to death of the manufacturers. They don't understand contracts and royalties. They've seen other groups given the bad ax." —Music Consultant.

"Rock has picked up the sales of jazz and folk product. It's got the jazz fans in a swinging mood." —Al Reid, Tip Top Racks.

"Musicians find an added level of freedom in putting on weird clothes and wearing brightly colored beads and things." —Talent Manager.

"The classical renaissance in San Francisco, despite its healthy posture and its wealth of talent, is still blooming. There is much to do." —Josef Krips, conductor and musical director of the symphony orchestra.

"While record companies have yet to recognize the value of ethnic music, there is a strong grass-roots movement to preserve traditional music, especially in the Oriental home." —Allan Bachman, University of California professor.

"Although San Francisco is no red-hot ballet town, we are growing up and learning. So is the city." —Former director and choreographer of the San Francisco Ballet.

"San Francisco has survived earthquakes, fires, fads, homosexuals and queens. It will survive the hippies, too." —San Francisco city official.

"San Francisco is alive and exciting, aggressive and progressive, but with early California charm. Tradition is important." —Mayor John F. Shelley.


Spotlight on San Francisco

MAY 6, 1967, BILLBOARD
HOTEL'S OUTPOST FOR LIVE TALENT

"We've noticed that hotels which have cut out entertainment have suffered in their room and convention business."

There is one San Francisco hotel room represented on the pop-super club circuit in a Venetian-themed Fairmont Hotel, and it is Fairmont Hotel, if a performer has arrived in the top money category, sooner or later he'll be working in that Nob Hill location. It's that simple. The Venetian Room is the last bastion of formal wear opera, opera, opera hotels, but bowed to the economics of show business where entertainers' salaries run rampant, where unions dominate and where other diversities cut into the public's night club-going habits. To be sure, there are other grooves for performing entertainment, but nothing on the scale of the Fairmont.

There is some humor in the fact that despite an acknowledged "friendly rivalry" between San Francisco and Los Angeles that smog-ridden, stretch-plate down South, the Fairmont calls upon two Southern California talent buyers to service its Venetian Room. The duo are George Burke and Bill Weems, who have been booking acts into the Venetian for the past two years, succeeding Richard Swig, the hotel's general manager, who had the chore all to himself for some time.

"The Fairmont is the biggest employer of union musicians," reports Albert Arnold, president of Local 6, American Federation of Musicians, whose 6,000 members place it among the Federation's top five locals. Unfortunately Local 6 does not carry a policy of booking by breakdown on what fields its members specialize in, principally because there aren't too many fields for a San Francisco professional musician to get wrapped up in. Arnold does know that there are 1,000 members working full time as musicians, with another 3,000 using music as "a sideline." The majority perform in the popular music category and thus are the prime candidates for any hotel gigs which occur. Ernie Hecht

"The hotel overall employs more than 20 Local 6 members. Other hotels in which Local 6 members toil, not all, include the San Francisco Hilton, a six-room, Jack Tar, Sir Francis Drake, Sheraton Palace, Hilton and Hilton San Francisco downtown. This latter facility processes the regulars in the theater and at most beautiful tiger kitchens in the world." Downtown, the San Francisco Hilton, with its drive-up ramps to your room, books Abe Battalio's trio in its Kaleidoscope lounge. At the Mark Hopkins, the Steve Atkins Trio plays sophisticated cocktail sounds.

"Our most usable instrument," reveals union president, Arnold, "is the piano. We have 151 pages of pianists in our directory." It's logical therefore conclude that more rooms have piano bars than any other form of entertainment.

The Fairmont has two pianists in its New Orleans Room (John Cooper and Jeannie Hoffman), with Cooper, who's a 40-year veteran, playing for San Francisco's most beautiful tiger kitchens in the world. He's a chunky man with an enviable position:

A laugh, a raft and Hawaiian music.

THE GRAY FLANNELED HIPSTERS

continued from page SF-28

Francisco because people are communicating on a level practically unheard of in the society I grew up in. Petty's group communicates for from $750 to $1,500 a show. Ron, who shares a bachelor office with Jules Kapern in the Glen Park section of San Francisco, estimates that "95 per cent of the musicians in town have taken LSD. It takes you so far out of this world and makes the world so insignificant that you pass boundaries of conformity and discover that the important thing is communication and recognition of a good world. God is in all of us. That's the level we're dealing on. We're loving people in San Francisco, looking for God in all of us.

Kapern is the manager of Big Brother and the Holding Company, a group which has been together six months and rides the north rock groups blossoms forth. They both have gone on trips. Their attitudes about the mind-stimulating drug are significant.

Kapern: "LSD takes you so far beyond this world. People take LSD and say they've seen God, . . . I view LSD as walking into your mind, pushing the on button and then stepping aside. It's 'no' to take it. It may even be a form of rebelliousness. Once you take it, your attitude towards religion and things you've seen, . . ."

Petty and Kapern come to terms with LSD's usage by the hippie community when the new rock groups blossoms forth. They both have gone on trips. Their attitudes about the mind-stimulating drug are significant.

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Petty: "When you learn to play an instrument, you learn the basic chords first and then start copying things. Then you start releasing the valid music in you. But after you are opened up by LSD, you don't have to go through this process. You can develop more rapidly. It opens the door to your own creativity more directly than by caging in other people's creativity."

Kapern: "LSD allows you to see the bull at every level. It enables an artist to realize his thing is music and in order to be honest, he has to play his music. It enables him not to be upright about a record company coming up with a contract and promising financial success. Record companies say they can make you famous. But the artists are looking at the communications aspect more than has been thought of in the past."

For Tom Dohahue, managing several new rock groups through Cougar Productions is a sound business venture in light of other business dealings which have gone sour. Dohahue and his partner, Bob Mitchell, owned now defunct Autumn Records, Mothers, a night-life, were formerly top record producers at LVA when it was the landing rocker and have run successful rock dances. Consequently, Dohahue has insight into sundry aspects of the business. The production company which includes Carl Scott now manages Harper's Surgery and the Mojo Men, two new go-to groups plus a number of lesser known fledglings. "There are only two constants in the San Francisco hippie scene," Dohahue says, "music and drugs. Harper's Surgery is the vanguard. The vast majority of the playing arts are acid heads, he continues. The reason? Most kids like being high. It's the same reason the business executive takes a couple of highballs. Some think it helps them play better."

Dohahue says those groups which sell to the Establishment, sign recording contracts for $5 to $8 per cent, are sidekicks. The hippies are more success-oriented than were the beats.

Outside the city there are a few people involved in the pop scene. These include Dick Dotterer, who has worked in Berkeley; Bill Quarry in San Leandro, Sonny Lee in San Jose, Ralph Peppe in San Rafael, Lemmy Johnson in Santa Rosa and Ed Doyle in Bruno. Elfiner is the manager of the Counter Five, whose "Psychotic Reaction" single shot up the national charts, but who have been hitted for some months. Dohahue has produced a combination jazz-rock concert using Charlie Lyle (there he is again) with Country Joe and the Fish and the Sparrow, both local favorites. Ralph Peppe books large and small, with his Marin County, Jolly J's Golden Star Promotions books LA bands like the Seeds and Turkeys at several armories and Ed Bruno promotes local arts in the community of Bruno. Quarry has something else going for himself: he books long and short-haired groups and manages the Harbinger Complex. He pays from $750 to $3,000 for a night's performance in the East Bay area. Quarry, 29, has been booking acts since his high school days. He claims to have paid out over $100,000 in expenses last year for talent and police. In 1966, "The year before I paid $5,000 for a concert," he said laughing. Quarry exclusively works the East Bay area. "I have this to myself. There's no too much competition on the other side of the Bay."

Echoes Bill Graham after having heard estimates that up to 100,000 persons are expected to spend the summer in the Haight-Ashbury hippie section of San Francisco: "This summer, anybody that opens will make a fortune because of what's going to come into this town."
LOCAL LABELS BUILD ACTS, BUT...

There are a number of significant reasons why San Francisco has never been a major recording center and all of them are the result of the city's geographical position. For an artist, anywhere, to become anything other than a local favorite he must travel. From San Francisco the first direction is South; right into the Hollywood-entertainment and recording center. If this short trip doesn't result in recording activity or showbiz action for an artist, the next steps are invariably on the East Coast, again a bigger and better equipped record production area than San Francisco.

Although all manner of recording sessions are held regularly in San Francisco (particularly on location in jazz clubs) they have been supervised increasingly by a few producers and processed elsewhere.

There is no major pressing plant in the Bay Area and only the Fantasy lines and the Athoollie family are, today, "San Francisco labels," with Fantasy a major launching pad onto other companies for select acts. The typical San Francisco recording-success story goes back at least to the days of Art Hickman, who made his name here in the early 1920's. His tunes were local or West Coast ("Rose Room," "Avalon," etc.) but his recording triumphs (and he had many) came after the orchestra went East. And it was there that the disks were cut. Occasionally local facilities were used; especially Sollie & MacGregor in SF, and the early '30's Victor studios in East Oakland. The late Art Landey and others began careers there, but the big time came elsewhere. Bing Crosby hit his clip with "Swingin'" at the Mark Hopkins in SF, and when Brunswick had regular studios in the city fairly regular sessions were held.

But certainly when network radio shifted their San Francisco headquarters to Los Angeles in the mid-1930's the chances for Bay Area recording prominence were dealt a death blow. During the 1940's, Lu Watters ran a series of jazz labels from San Francisco and Athlany (near Berkeley; West Coast and Down Home) became internationally known among moby Ellis. Bob Scobey (a Watters allume) and other traditionalist jazz groups used Oak-land's Jenny Lind Hall for recording (Watters had used SF; Avalon balcony) but although many a label read Oakland, or San Francisco, the disks were usually processed in Los Angeles.

Dave Brubeck, Johnny Mathis, Cal Tjader, Bob Scobey, Turk Murphy, Barbara Dane, the Kingston Trio, etc., found bigger audiences and more lucrative recording opportunities elsewhere, Vince Guaraldi, almost simultaneously, made his hit "Cast Your Fate to the Wind" for Fantasy here; then took to the road. And the story of that success was sufficiently unusual that a one-and-one-half-hour TV documentary called "Anat-omy of a Hit." It's available through NET and college film libraries, and a delightful production.

The local disk success of such rock groups as the Jefferson Airplane (RCA Victor) and the Grateful Dead (Warner Bros.) might indicate the eventual establish-ment of significant studios in the San Francisco area

But as record production costs rise, the plane trip to LA seems cheaper and shorter. In spite of some excellent local studies it remains unlikely that the San Francisco region will ever match Hollywood.

The city bounced into the contemporary grooves when two disk jockeys, Tom Donahue and Bob Mitchell, formed Autumn Records and began to release "Only Fantasy and Athoollie are, today, San Francisco labels, with Fantasy a major launching pad onto other companies for select acts."

Beau Brummel's and Bobby Freeman sides. Both acts recorded—on a short-term basis—and financial problems rode with the two producers who eventually sold their masters to Warner Bros. Records and are currently producing product for the Burbank firm.

Max Weiss, the bearded, sport-shirted executive with Fantasy, can be startled when he admits there is no frustration to building up an artist and then watch-ing as outside labels lure the act away. Weiss disclaims frustration because the artist's catalog suddenly comes alive when he gets the major buildup and promotion that such majors as Columbia are able to provide.

Fantasy now signs up acts for personal management through Trident Management owned by Paul Rose and his father who are associated with the recording company.

Weiss thinks the city is sadly lacking in a "heavy-weight" act. "I thought the We Five were going to be monsters," he says between nibbles of a Joe's Special at Original Joes eatery, a music hangout in the downtown section of town.

"There's no young Brubeck or Baez being developed," he laments. For the past 10 years, Fantasy has functioned out of its TREAT AVERAGE headquarters. For some time it was located on Natoma Street, having originally opened as a pressing plant. "That's how we met Brubeck," Max said. "He was on the Dixieland label we were pressing, only he wasn't playing Dixieland...." Fantasy started modestly,_pattern of the label. Apparently Dave was told his records weren't selling, but we knew better, so we started a label just for him.

Currently, the company is kneed-deep in rhythm and blues and rock groups, with RB released on the Galaxy subsidiary. Its roster encompasses Roger Miller, Little Johnny Taylor, Merle Saunders, Little Tony, Sutters Three, Claude Huey, Buddy Connor and the Canastava Two, The Tears, Gallivagers, Cheesmen, Tokayas, Merced Blue Notes, Blue Cheer, Sound Ther-apy and Daytonas.

A unique feature at the label's basement studio is the "idiot timer" as brother Sol Weiss calls it. On the wall in the studio and inside the control area are string a series of green, blue, red and yellow lights. Green indicates the first minute; blue the second minute; red the third minute and yellow, you've gone overboard. Sol explains.

Unlike Fantasy, which has lost artists to other labels, two-year-old Athoollie has given its own, quiet way. Owner Chris Strachwitz has primarily concentrated on "down home field recordings in the South." His top discovery was Mama Thornton, who has exhausted the Monterey Jazz Festival. There are 60 LP's in the Berkeley label's catalog including some blues classics performances by Lightnin' Hopkins, Mance Lipscomb, Cliffee Chenier, Fred McDowell, Lowell Folsom and Lil Sonny Jackson. "We're just starting in the commer-cial field," Strachwitz says enthusiastically. "Our future plans are to go more into popular music. I've not been in the great family of rock. But I'm starting to enjoy some of it now." If the Fantasy people had one comment for Strachwitz, it would be: "Good luck. Other labels will be watching you."
Always fresh ... always exciting ... bright and lively. That's San Francisco's creatively active artists, breeders, film-makers, painters, and writers: a great mixture of culture and commerce and in coffee houses and coffee-cellar-dwellings and in dives and taverns.

... have crowded San Francisco, many have left as entertainment thoroughbreds. Preferred talent.

Since the end of World War II there's been a migration of artists to San Francisco from all over the United States. They've established a climate some call Bohemian, others sophisticated.

Whatever the description, San Francisco has bred and nurtured its share of new talent. While some depressives are fond of jumping off the city's famed bridges, a greater number of artists instead have found San Francisco the jumping-off-place to success. Some of the best would include: Ingmar Bergman, Johnny Mathis, Mort Sahl, the Kingston Trio, Lenny Bruce, Bob and Natalie Wood, Ina Balter, the Limelighters, Phyllis Diller, Vincent Gasparoli, Turk Murphy, Bolo Solo, Shelby Sherman, the Smothers Brothers.

San Francisco is a city filled with the Intellectual climate prevalent by the University of California, Stanford, San Francisco State College and others, the happy racial mixture of its people and a long history of tolerance shaded by rebellion and irreverence.

Here, one is free to experiment, innovate and boldly try new ideas in art, music, drama, and comedy. It readily accepts the new and thrives on controversy.

What better place for Mort Sahl and Lenny Bruce to work? What better home for the popularization of folk music? Could jazz find greater freedom of expression in another city?

The hungry i, a basement club in the city's North Beach area, was born camp for many of the stars who made San Francisco famous. Owner Enrico Banducci chose the name to describe his haven for the "hungry intellectual" musicians, writers and painters struggling for recognition and survival. The "haven" is set to move away from topless North Beach and reopen in August in larger quarters on Ghirardelli Chocolate Square, near fishermen's Wharf.

Mort Sahl calls the hungry i the "most unique theater-restaurant out of captivity" and a starting-point for an "infinite number of embryonic talents to reach the people."

The only original entertainment was by an unknown ballad singer, San Wilson. Following him shortly were Tom Lehrer, John Weidman, Kay Ballard, Mort Sahl, Shelley Berman and the Kingston Trio.

Banducci backed those he booked. He respected their talent by providing good sound and lighting.

He wanted the city a few years back not to miss a new singer wailing at his club, because this gal with the oddly spelled first name soon would have that name in very bright lights. It wasn't long after that Barbara Streisand was "Funny Girl" on Broadway. Around the corner and up the street from the i is the Purple Onion, another club specializing in unknown acts.

The Onion spawned a brothers comedy team from San Francisco named Smothers Brothers. In 1957, gave a tryout booking to a Stanford graduate student and his Menlo College pals. The Kingston Trio stayed 10 months.

San Francisco regards the Limelighters, and now the solo Glen Yarbrough, as hometown boys. It was here the trio first played together as a group. The Gateway Singers, who sang for two years in the early 1950's at the hungry i, featured a bass player named Lou Gitlik, who left the group to return to the University of California to complete his Ph.D. in musicology. That done, he helped form the Limelighters.

Another experiment was born in the spring of 1957 when The Cecil, a downstairs converted Chinese restaurant, combined jazz and poetry. Poets Kenneth Rexroth and Lawrence Ferlinghetti read their works while a jazz group improvised in the background.

Earl (Fatha) Hines moved to San Francisco and settled down with the piano at the Hangover Club.

"While some depressives are fond of jumping off the city's famed bridges, a greater number of artists instead have found San Francisco the jumping-off-place to success."

You can also hear it all around you. On AM and FM radio one hears a broad range of ethnic music that reflects the city and is quite unlike that heard in most other communities.

San Francisco is among the select cities with large community libraries. For example, is the largest Chinese community outside the Orient.

Here's a greater variety of ethnic music here because San Franciscans have a broader scope of background and interests. As tells Paul Courtland Smith, associate professor of radio-television-film at San Francisco State College.

San Francisco ranks as an important ethnic music center "perhaps because it has a less transient nature than most other cities," explains Edward Cobly, Stanford University department librarian.

"Our ethnic groups here are of longer standing and more stable than those in other areas, especially a city such as Los Angeles," he says.

The Chinese arrived during the gold rush days to work the gold fields and the Italians long ago did the same, along with the Japanese and the Lithuanian, who, for example, are the largest Chinese community outside the Orient.

In the Oriental environment, the importance of remembering ancient traditions, ceremonies and music remains as part of the cultural dogma.

In the Oriental environment, the importance of remembering ancient traditions, ceremonies and music remains as part of the cultural dogma. The station's broadcast range extends to a potential audience of 550,000.

KPER features Mexican and Spanish music, dramatics ("Mexican soap operas") and talk shows, but not argumentative ones," Ryan says. "We feature no Jose Pren's.

KOFY in San Francisco also presents a day-long schedule of Spanish language broadcasting.

But the most unusual station and best example of ethnic music on KBBG, the second-FM station, is a station that has gained much recognition with its unique blend of music and readings. The station is KBBG, called K-Bridge, is a truly international station. Programs are broadcast daily in more than 15 languages, including Greek, Chinese, four Scandinavian languages, Maltese (there are more than 10,000 natives of the island of Malta in the Bay Area), Russian, Ukrainian and Arabic.

"We hope to program in 30 languages within a year or so," says Mrs. Hamilton Fish, program director. "We're ready to go now with Korean and Philippine hours.

Mrs. Fish believes San Francisco is the only city in the country that can support completely international programming.

Other market areas could do all Spanish or all Polish language broadcasting, but none has the variety of people we have here," says "San Francisco," she declares. "It's probably the most cosmopolitan city in the United States."

**SF-31**

**Spotlight on San Francisco**
When our Independent Music Sales division handles your label in Northern California, every release is power launched. You can depend on it being seen and heard by the right audience, right now. (It's not just coincidence that 35% to 50% of the Bay Area's Top 40 hits are records distributed by IMS. That's promotion at work! That's being close to the market and the people who make it.)

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Local 6 of the American Federation of Musicians is a prime barometer of the effect San Francisco is having on young people. "Incoming musicians on guitar are 1 to 1," any instrument we take in," reports local president Albert Arnold. "A few years ago, the ratio for violin and guitar were just the opposite. We now have eight pages of guitarists in our directory with five for violins." With the city currently breeding rockin' 'n' roll musicians in vast quantities, the influx of gutarists is no surprise.

With a record player still the most active of professional activity, the city's best music makers are employed at the radio stations. Today, two members are at the radio level, "I can remember when KPO had to close 200 shows a month because Red and Blue networks were in operation, we had separate staffs on both, even though they used the same studio." Arnold, a robust, round-faced man, has been head of the union for 10 months and was formerly president for 10 years. Breaking down his membership, he points to 130 persons employed in symphony-opera activities. With the emerging Oakland Symphony, he is ''considering'' adding 83. "It used to be 50-50 amateur-pro," he points out. "The trend is toward more musicians in the union. Don't be surprised if you see cops in uniforms running through the place.

Local 6 pays the going rate of being the only West Coast musicians working the American President Lines and Mariner Navigation Co.'s six ships touring the Orient. Fifty musicians work the ocean galleys. There are 426 on-hand locations in the region which regularly employ live musicians. This works out to between 850 to 1,000 members getting steady employment. Arnold contends, "There have been times when the player draws $165.48. In a class AA club, the scale is $134.60; in a class A club the draw is $134.66. In the candlelight job, for a four-hour evening, the player draws $34 per week and $38 on Saturday.

There is relatively little musical recording studio work. Advertising commercials comprise the bulk of the disk-cutting activity. That sizable music industry is modernized in these salary statistics: in 1966 unionists earned $8,7 million, of which $6.7 million was derived from popular music and some engagements. The casual field paid $1.9 million, which is nice money for playing the creatively non-demanding bar mitzva, weddings, and the like.

"Would you like to see some of the odd instruments we stock?" Arnold asks a visitor, who said he would. Under the new instrument category were: ood, baritone, bass steel drum, barock, bouzouki, ceilimbal, assorted Chinese instruments, and drums. "Don't ask me what some of those instruments are," Arnold said, chuckling. "They're part of the cosmopolitan flavor of the city."

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...where your ideas always sound better.
The San Francisco Bay Area probably has more institutions of higher learning than any comparable population center in the nation. That means a substantial audience of 18-30-year-olds for all musical events: pop, rock, jazz, folk, opera, chamber, symphony. Besides providing patrons, the schools are involved in musical activities of their own.

Stanford University last year presented a nine-month “Jazz Year” that was the best venture of its type ever held anywhere. Major concerts featured Louie Armstrong, Duke Ellington, Ray Charles, John Coltrane, Dizzy Gillespie, along with a series of afternoon “Jazz Casuals” conducted by critic Ralph Gleason and including performance and discussion by Archie Shepp, Denny Zeitlin, Randy Weston and many others.

Tied-in was a series of lectures by authorities drawn from the whole nation, and there were film, film and record displays. The project, kept to a loose historical chronology, was entirely student directed and almost broke even.

The University of California at Berkeley, early in April this year, climaxied a series of cabaret concerts with a two-day double concert and discussion series, also on jazz. For many years the Cal Folk Festival in June has been immensely popular, and under Barry Olivier’s direction, has established the format for many other such programs locally. For a number of years, old blues singers have been included and last year rock ’n roll was added.

San Francisco State College is more involved in the contemporary lively arts than any other Bay Area school. Their theater and communications department is justly famous and in popular music, State has been an active and contributing force for years. Dozens of performing and teaching musicians in the region graduated from State.

Their Folk Festival is a full weekend of activities and is traditionally a sell-out. Workshops are also jammed into the three days; this year the stars were Tom Paxton, Buffy St. Marie, the Chambers Brothers and many others. State, in addition, through its Experimental College program, is always investigating contemporary expression: happenings, rock dances, jazz concerts and the like.

A number of colleges are presenting courses in jazz and blues, in the context of American social history. This writer (Philip Elwood) has been affiliated for many years with University of California courses, as well as those at Oakland’s Laney Jr. College, Ralph Gleason, who has worked with Sonoma State College nearby, and College of Marin, close to SF, gives the two-year AA degree upon completion of a full-range of courses dealing exclusively with popular music—from understanding, to playing, to selling it.

The San Francisco Conservatory of Music has taken an active role in contemporary musical affairs for many years. Experimental music, including jazz, constitutes a major portion of their curriculum.

The University of California, Santa Cruz, last fall sponsored a “Jazz in the Classroom” seminar for teachers, and UC Berkeley presented a similar weekend program titled “Rock and Roll” in March.

Dr. Herbert Wong, Berkeley elementary school principal, jazz writer and broadcaster (KJAZ) includes jazz study units throughout his curriculum. All ages and levels study the music and the performance and then climax the activity with a concert. Oscar Peterson and Roland Kirk have been among the participants wailing for the kindergartners through eighth graders.

There are so many high school and college gyms and auditoriums near San Francisco that there is never a weekend night that professional talent isn’t working the area. On a recent rainy Sunday, for instance, two suburban colleges (15 minutes apart and 45 minutes from SF) both presented pop-jazz concerts. One featured the Brubeck quartet, the other Mel Torme, with Benny & the Big Band.

The first concert featured the one featured the Brubeck quartet, the other Mel Torme, with Benny ‘Bass’ Big Band. Neither concert publicized off-campus and both were sold out.

Years ago there was fierce opposition from downtown SF clubs to campus appearances by major artists. Indications now confirm that business begets business at any level; the colleges are developing audiences in their student bodies which will spend a lifetime supporting good talent.
Few cities have meant more to an artist.

Few artists have meant more to a city.
"Intellectually and aesthetically, San Francisco is this generation's Paris. Classically, the city is a vibrant, alive, latter-day Elizabethan Establishment. . ."

**CLASSICAL CATS PURR YEAR-ROUND**

By Bruce Weber

In a city as cosmopolitan as New York, San Francisco, with its potpourri of European, Asian, African and American influences, has a rich and varied classical heritage.

When all is said about the hippies and their mecca in the Haight-Ashbury district, the topless taverns and the teapot joggers, there is another San Francisco with its Victorian-Elizabethan music and its classical aura.

Intellectually and aesthetically, San Francisco is this generation's Paris. Classically, the city is a vibrant, alive, latter-day Elizabethan Establishment. Musically, a fellow who can make the city seem dull has simply got to work at it. Culturally, the city offers its world-famous opera, a respected symphony, a ballet troupe, chamber music society, children's opera company, mime troupe and an exciting conservatory theater.

In the lexicon of the record promoter, the classical cats purr all year-round.

There is a corner in this city where history will record the names of Kurt Adler, dynamic general director of the San Francisco Opera Company; Josef Krips, untingling conductor and musical director of the symphony orchestra; and Norbert Ginzberg, founder of the children's opera company, the only force of its kind in the world.

The cultural renaissance is further enriched when one considers that Leontyne Price, Joan Sutherland, Birgit Nilsson and other American opera debuts in San Francisco. Although world-recognized Elisabeth Schwarzkopf never has performed at the New York Metropolitan Opera, she has made a habit of appearing in San Francisco since 1955.

When not boasting of its noncomforming and rebellious youth, San Franciscans can claim to have heard the initial American performances of Britten's "Midsummer Night's Dream" and Cherubini's "Medea" in the Euro-

-Antwerp War Memorial Opera House.

Behind the weirdo's bravado sits the classicist. The modern operad of the "longhair" is to continue to saturate the Golden Gate city with Bach, Brahms, Beethoven, Handel and Dvorak. And with "Rigoletto," "Boris Godounov" and "Les Troyens.

The classicist looks upon the city's young renegades with an indulgent smile, realizing that the swell will subside. Their philosophy is straightforward, not straight-laced.

The "young revolutionary movement is a complex subculture that has burgeoned," said one. "There is a place for classical music in San Francisco. There always will be.

To San Franciscans who may look askance out from between flecks of temple gray in reproach of our younger generation's viewpoint, there is a rapport with their musical activity.

Adler, 61, has been general director of the presti-

-gious San Francisco Opera Company for 14 years, assum-

-ing command when founder and director Gaetano Merola died in 1953. Vienna-born, Adler signed on as the company's chorus director in 1942.

Matching the Met is Adler's prime ambition—he works 18 hours a day when the company is in season, and spends some four to five months each year in New York and Europe searching for talent.

A colleague said of Adler: "He furiously pursues perfection."

The city honors him by filling every pew for each performance. The company's board of directors bow regularly to his wishes. City fathers undermine any losses, if any.

But to Adler, in his pursuit of perfection, the singing must be glorious, the orchestra at its best and the sets perfect. Then, only then, does Adler relax.

Like Adler, Josef Krips has stimulated classical learning in San Francisco and molded it into some form of appreciative shape. And like Adler, the symphony conductor chases perfection.

While the opera company is more adventurous, the classical potpourri in San Francisco is gross.

The San Francisco Ballet plays more show time than any other American Ballet company ever has, and has become one of the 10 best companies in the world.

The San Francisco Ballet Nova, a new division of the company, is an exciting, avant-garde classicist.

The symphony conductor chases perfection.

While the opera company is more adventurous, the classical potpourri in San Francisco is gross.

The San Francisco Symphony Orchestra is just now striving for professional acceptance.

The symphony conductor chases perfection.

The Children's Opera Company, directed by Norbert Ginzberg, was established in 1952 as a means of cultivating interest in opera productions among youngsters. The group's repertoire includes operatic adaptations of fairy tales, all original works of Ginzberg.

Dedicated to the development of children's enjoyment of music, drama and dance, the company delivers seven professional performances of children's classics monthly in San Francisco, and elsewhere.

"Though some of the cast members have continued in theatrical careers after leaving the company, training of performers is not necessarily the group's goal," states Ginzberg. "Teaching of teamwork and acquainting the children with classical production in general are the company's primary aims.

With the exception of four adults, the cast, including chorus, ballet and orchestra, is made up of children. The organization holds biweekly opera classes in San Francisco. It is the only children's opera company in the world.

Before fleeing his homeland, Ginzberg studied composition with Joseph Marx and conducted with Clemens Krauss at the State College of Music in Vienna.

To the "longhair" and "high-brow" observing the San Francisco scene, it is difficult to witness a privileged generation protesting.

But, they admit, classical music, the creative artist, the classical and popular in musical freedom and expression. They realize that exists in San Francisco a cultural dmonbroth. But they remain aloof from the troubled and troublesome. Report is extremely difficult. The classicist lives in a milieu of affluence and heritage.

Kurt Adler: The opera is his life.
**International Spotlight**

**QUE NO TE CUENTEN CUENTOS**
The New Trio Los Panchos. Columbia EX 5166 (M); 15 1846 (D)

Enrique Caceres, the Trio's newest member, adds more talent to this already successful Latin American group. Other Trio Los Panchos albums have sold well and this should be no exception.

**International Spotlight**

**THE SPEER FAMILY REJOINING WITH NOME**
Heart Whimpering HFWA 1920 (M); HNS 1920 (S)

Mom Speer is the star of this album. Any Speer album is guaranteed to be a hit. Presented here are "Whenever Over the Hills," "Is That the Light of Home," and Blond Speer's "I Shall Not Want for Anything."

**International Spotlight**

**CHARLES AZNAVOUR CANTA EN ESPANOL**
Monument MLP 8074 (M); SLP 18076 (S)

Aznavour sings his own songs in Spanish, and does a convincing job. The album should appeal to the Spanish-speaking market and could have good sales from English-speaking audiences, too.

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**Alum Reviews**

- **Jazz Spotlight**
  - McFARLAND: THE OCTOBER SINNER
    - Steve Ruhs. Impulse A-9136 (M); AS-9136 (S)
  - A jazz band of note is in the making here. (Continued on page 12)

- **Gospel Spotlight**
  - THE SPEER FAMILY
    - Joining with NOME
  - Heart Whimpering HFWA 1920 (M); HNS 1920 (S)

- **Blues Spotlight**
  - JOHN LEE HOOKER LIVE AT CAFE WHA-60-60
  - Bluesway BY-6002 (M); BIS-6002 (S)

- **Comedy Spotlight**
  - Lenny Bruce
    - United Artists UAL 3580 (M)

**SPECIAL MERIT PICKS**

**Charlie Feck and the Ring of Sound.**
Current 474 (4); S/474 (S)

This is an unusual big band album in that it gives the sound of today a long- lasting flavor. Each contemporary song is "Closer Today" and "Sign of the Times." It's set all along with standards like "Greenwich" and "The Four and I," and holds up extremely well.

**continued on page 38.**

**INTERNATIONALLY ALF**

by THE NATURALS

Jowar 120

**Sleeper of the Week**

4/22/67

Record World

Hot new group playing the hot new sound—It's today's market and tomorrow's bag! Off-beat . . . flute effects . . . twelve-string guitar!

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(Continued on page 58)
This Conniff Show Case makes a strong case for sales.

The titles speak for themselves.

This Is My Song
Mame
Sunrise, Sunset
Cabaret
Strangers in the Night
What Now My Love
My Cup Runneth Over
Winchester Cathedral
The World Will Smile Again
Georgy Girl
Born Free

But don't take our word for it. Wait and see!

Where the Conniff action is. On COLUMBIA RECORDS.
POULAN SPECIAL MERIT
I'M JUST WILD ABOUT VAUDVILLE
Robert Q. Lewis. Atco 33-212 (M); SD 33-212 (S)

POPULAR SPECIAL MERIT
BRUCKNER: SYMPHONY NO. 7
Cincinnati Symphony (Rudolf). Decca KDL 10739 (M); CS 10739 (S)

POULAN SPECIAL MERIT
BUDDY CLARK'S GREATEST HITS
Columbia CL 2547 (M); CS 5434 (S)

POULAN SPECIAL MERIT
NATIONAL BREAKOUTS
No National Breakouts This Week

REGIONAL BREAKOUTS
These new records, cut by artists under 21, have been receiving strong sales action by dealers in major markets.

MAKE ME YOURS...
Betty Swanson, Musician 137 (Cock Soghns, BMI)

BOWLING GREEN...
Evelyn Brothers, Warner Bros. 7070 (Rock, BMI) (Midwest)

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161 I'LL THINK OF YOU (IRELAND)
162 THE NITTY GUTTY BIRT BAND
163 WHERE THERE IS LOVE...
164 CRYING...ALONG COMES THE...\n165 SEPTEMBER SONG
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167 RAIN
168 CRY
169 THE SEASON S SADDEST...VICTORY
170 DON'T GO TO STRANGERS...
171 THE KINNEST GREATS HITS

FOUR-STAR ALBUMS

POULAN SPECIAL MERIT
ALLEGRO
Peter Rodriguez - Like It Like That; LP 815 (M)

A&M
SALSA BAND-REEDS UP
LP 125, 42125 (M)

PHILIPS-LP 125752, 4325 (M)

COUNTRY
THINGS...A CLASSIC...FOR...KIDS
LP 1231 (M)

POULAN SPECIAL MERIT
ANGEL
FRANCE: SYMPHONY IN G MINOR; New Cambridge Singers, Herrewegens; LP 33-171, 33-124 (M)

MAJESTIC: TIMES OF WAR-VICTORY LP 36345, 36346 (M)

HOLLY: THE PLANKS-Andermans Singers; LP 36305, 36306 (M)

PUBLICITY: THE HISTORIC RADIO ORCHESTRA...LP 37341, 37342 (M)

ELIZABETH SCHWARZKOPF...MOORE...
LP 38345, 38346 (M)

POULAN SPECIAL MERIT
MARK CAMBRO (2 LP)
Various Artists. Evergreen RM 9004 (M); RG 9004 (M)

JAZZ
MUSTANG
NEW YORK JAZZ COMING UP
LP 6583 (M)

CONCERT ARTS ORCH. (Fruitwood) - Schermerhorn, GROVIN; LP 6580, 6581

JANSON-TANGOS - Felix Orrego; LP 6580, 6581

FEELIN' SOUL-Y...Ain't I Gonna Do New; LP 3051, 3052

JAPAN DEFENSE FORCE BAND-Oh, Paradise; LP 4052, 4053

MILITARY MARCHES OF GENERAL'S ROYAL JAPAN (Dance); LP 2438, 2439

SING OF THE YEAR-WHITNEY NEWTON Style; LP 2440, 2441

BING COWANS & HIS BANDS IN JAPAN; LP 2442, 2443

TET BITER-SweetLand of Liberty; LP 2444, 2445

HOMER ROBERTS QUARTET-Journey-Journey; LP 2446, 2447

JIMMY SHERRY'S SCOTCH Pipes; LP 1065, 1066

PETER LEIDER-Freight Train; LP 2716, 2715

SARAH MUNROE-The Merry Songs; LP 2700, 2701

JANIS WILLARD-Oh How I Miss You; LP 2702, 2703

HARRY BARBER-Just For You; LP 2712, 2713

CAPITOL IMPORTS IN INDIA

RHYTHM-KING-BOBBY KEITH & BOBBY KEITH...LP 1062, 1063

JOHANNA KEATING-W/MARKETPLACE-UK 109; LP 1064

VICTOR HAYES-W/JOHN PERRY-UK 100; LP 1065

MALCOLM KING-/IMPROVEMENTS-UK 101; LP 1066

LARRY LEE BELL-UK 102; LP 1067

HUGO ALPHABET-UK 103; LP 1068

HARRY CANTON-UK 104; LP 1069

HARRY GRANT-UK 105; LP 1070

HARRY BROWN-UK 106; LP 1071

JAMES BOND-UK 107; LP 1072

CAPITOL IMPORTS IN TAIWAN

AUSTRIAN-RESISTANCE-SONGS OF TWO GENERATIONS; LP 8989

VITALI KRAM/HEIDBRAND...HUMAN SPRING; LP 9012, 9013

VITALI KRAM/HEIDBRAND...F. A. DANCE; LP 9014, 9015

VITALI KRAM/HEIDBRAND...HUMAN SPRING; LP 9016, 9017

JAMES BOND-UK 108; LP 1073

RICHARD KRAM-UK 109; LP 1074

COLUMBIA

LOUIS ARMSTRONG'S Greatest Hits; CL 2142, 2143

JOHN HOLLAND'S Greatest Hits; CL 2142, 2143

HARRY JAMES' Greatest Hits; CL 2142, 2143

STEVE LAWRENCE & EDDIE GORDON-S/T Together on Broadway; CS 3705, 3707

JIM MURPHY-CLASSICS IN CONCERT; CS 3708, 3709

MINIS KITS IN MOSCOW...
Bob Crewe Generation, DynaVoice 352 (Saturday, BMI)

IT'S COLD OUTSIDE...
Choir, Review 4512 (M.O.D., BMI) (Cleveland)

RAPID TRANSIT...
Robbi, Mercury 7270 (M.V., BMI) (Milwaukee)

New Album Releases

POULAN SPECIAL MERIT
BOBBY VEE-VIVA 7048 (M); VK 7048 (S)

JAZZ
NEW YORK JAZZ COMING UP
LP 6583 (M)

CONCERT ARTS ORCH. (Fruitwood) - Schermerhorn, GROVIN; LP 6580, 6581

JANSON-TANGOS - Felix Orrego; LP 6580, 6581

FEELIN' SOUL-Y...Ain't I Gonna Do New; LP 3051, 3052

JAPAN DEFENSE FORCE BAND-Oh, Paradise; LP 4052, 4053

MILITARY MARCHES OF GENERAL'S ROYAL JAPAN (Dance); LP 2438, 2439

SING OF THE YEAR-WHITNEY NEWTON Style; LP 2440, 2441

BING COWANS & HIS BANDS IN JAPAN; LP 2442, 2443

TET BITER-SweetLand of Liberty; LP 2444, 2445

HOMER ROBERTS QUARTET-Journey-Journey; LP 2446, 2447

JIMMY SHERRY'S SCOTCH Pipes; LP 1065, 1066

PETER LEIDER-Freight Train; LP 2716, 2715

SARAH MUNROE-The Merry Songs; LP 2700, 2701

JANIS WILLARD-Oh How I Miss You; LP 2712, 2713

CAPITOL IMPORTS IN INDIA

RHYTHM-KING-BOBBY KEITH & BOBBY KEITH...LP 1062, 1063

JOHANNA KEATING-W/MARKETPLACE-UK 109; LP 1064

VICTOR HAYES-W/JOHN PERRY-UK 100; LP 1065

LARRY LEE BELL-UK 100; LP 1066

HUGO ALPHABET-UK 101; LP 1067

HARRY ALPHABET-UK 102; LP 1068

HARRY CANTON-UK 103; LP 1069

HARRY BROWN-UK 104; LP 1070

JAMES BOND-UK 105; LP 1071

CAPITOL IMPORTS IN TAIWAN

AUSTRIAN-RESISTANCE-SONGS OF TWO GENERATIONS; LP 8989

VITALI KRAM/HEIDBRAND...HUMAN SPRING; LP 9012, 9013

VITALI KRAM/HEIDBRAND...F. A. DANCE; LP 9014, 9015

VITALI KRAM/HEIDBRAND...HUMAN SPRING; LP 9016, 9017

JAMES BOND-UK 108; LP 1073

RICHARD KRAM-UK 109; LP 1074

COLUMBIA

LOUIS ARMSTRONG'S Greatest Hits; CL 2142, 2143

JOHN HOLLAND'S Greatest Hits; CL 2142, 2143

HARRY JAMES' Greatest Hits; CL 2142, 2143

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IT'S COLD OUTSIDE...
Choir, Review 4512 (M.O.D., BMI) (Cleveland)

RAPID TRANSIT...
Robbi, Mercury 7270 (M.V., BMI) (Milwaukee)

The new releases are currently out in the country music market. They are being featured on the radio, and in the hands of dealers in major markets.
THE CASINOS

ARE ON THE RIGHT TRACK WITH THEIR NEW HIT ALBUM...

THEN YOU CAN TELL ME GOODBYE

Fraternity Records and the Casinos wish to thank the music and radio industries for helping to make the Casinos one of America's greatest new groups.

Fraternity Records
Sheraton Gibson Hotel
Cincinnati, Ohio 45202
Classical Music

RCA, Columbia Continue With Rivalry on Nielsen and Ives

NEW YORK—RCA Victor and Columbia are continuing their sharp rivalry in Ives and Nielsen. RCA has two new issues, work that appears on both labels this time is Ives' "Renaissance," recorded by the Chicago Symphony Orchestra, conducted by the German born Herbert von Karajan.

Columbia will soon have a new conductor with the announcement by Jean Martinon that he plans to leave his Chicago Symphony post at the end of the 1967-68 season. Leonard Bernstein has announced he would resign as music director of the New York Philharmonic at the end of the 1966-69 season. No successors have been named for either position until the New York Philharmonic begins its third recording of Nielsen's Symphonies Nos. 1 and 2. "Pan and Sirens" and "Rhapsodic Overture." The Viener premiere also included the first recording of the Prelude to Act II of Nielsen's "Saul and David."

One of the most prominent names mentioned, Zubin Mehta, recently took himself out of the Philharmonic speculation by announcing he plans to remain as music director of the Los Angeles Philharmonic. That orchestra recently cut several disks under his new London manager contract. John Culshaw was a first class recording of "The Hermit's Song" by Monique Royce at UCLA, believed to be the first time a European conductor records with the L.A. Philharmonic. Modern equipment to record a major American orchestra in the United States. Recorded in the stereo era were Tchaikovsky's Symphony No. 6, Schoenberg's "Verkaufte Laune," Stravinsky's "Petrouchka," Scriabin's "Poeme de l'Ecoute" and the Ravel - Mussorgsky "Pictures at an Exhibition." American releases will probably begin this fall. The material will be "Golagnet" by Malcolm Arnold, "Piano Quartet" by the British Decca, London's parent company.

On Wednesday (26), Martinon and the Chicago recorded the suite from Bartok's "The Miraculous Mandarin" and "Chicago's Medieval Temples under Turnabout Release Runs Classical Gamut

NEW YORK—Top performances from baroque to modern are featured in the latest 21-title release of Turnabout, Vox Records' low price line. Included are moto-attalari works by Pacini, Alaux and Margaretta, French operas by Lully and Handel, English oratorio by Henry Purcell, and the Nigerian music of Alain Kombouare.

Also in the release are four Mozart piano concertos on one disk, music from Stravinsky's "Lumieres," a chamber work to his critical acclaim as an interpreter of the classical period by playing all four. One disk contains the same 3 works, but only the Orchestra of the Vienna Volksoper. Paul Angerer conducted with the London Philharmonic and soloist on another panel, two other LP pairs are "Concertos Nos. 25 and 27." Angerer conducts Vienna's Pro Musica Orchestra in Nos. 25 and 27, the latter on the same disk as "Concerto No. 23."

A third Mozart album begins with an engaging performance of the Concertos for flute and harp, K. 299, which includes the Kateri Flute Quartet and harpist Helga Storck. Joerg Faether conducts the Chamber Orchestra of Heidelberg. The other major work on the pressing has Helmut Rilling in a masterful performance of the "Fantasia for Mechanical Organ" in F Minor, K. 603. Bruno Hoffmann is the capable artist in the brief "Adagio in C, K. 617a for Glass Harmonics," which completes the disk.

Faether also conducts some of the unusual repertoire on an album of "German Baroque Trumpet Concertos" by Heinrich Zieckler is featured in Becker's "Concerto in C," and is one of six soloists in Stoeckel's "Concerto in D for Six Trumpets." In both, the orchestra is the Munich Chamber Orchestra under Heinz Siegel. Gunter Kehr leads the Mainz Chamber Orchestra in a concerto by John Adams, the disk, Rilling's "Concerto in D for Trumpet, Oboe and Bassoon" and Faether's "Concerto in D." Rilling's concerto features as soloist in several works, including a Haydn concerto in "Symphony No. 31 (Munich)" and "The Symphony No. 49 in C" and "The Sinfonia No. 5" by Beethoven. Other current Haydn albums are "Symphonies Nos. 89 and 93" with the same orchestra and "Symphonies Nos. 11 and 13" with Antonio Pedrotti conducting the Heidelberg Orchestra.

Among other excellent Rilling pressings are albums of two Carlstens' concertos, "Hepha" and a first listing of the "Concerto in A minor" for flute and harp, K. 299, which includes the Kateri Flute Quartet and harpist Harriet Sorensen. Joerg Faether conducts the Chamber Orchestra of Heidelberg. The other major work on the pressing has Helmut Rilling in a masterful performance of the "Fantasia for Mechanical Organ" in F Minor, K. 603. Bruno Hoffmann is the capable artist in the brief "Adagio in C, K. 617a for Glass Harmonics," which completes the disk.

Gallass also is featured in another first-class album with Rilling and the Bach Collegium. In this he is soloist in Bach's "Harpsichord Concertos Nos. 4 and 5," while Susanne Lauenbacher is soloist in Bach's "Violin Concerto in G Minor." Kehr conducts the Menu in Bach's "Concerto Nos. 1 and 2 for Three Cembali and String Orchestra." "Concerto for Four Cembali and String Orchestra." Another Bach title has soprano Elisabeth Speiser as the soloist in "Cantata No. 209" and a first listing of "Cantata No. 204."

Monteverdi also is represented by tenor "The Return of Ulysses" with a fine cast headed by Margherita Galletti, Mirella Freni and Bernard Michaels, Rudolf Eberhart conducts the Santa Fe Opera Orchestra. Eberhart also conducts the Waldburger Chamber Orchestra in a first fine listing of Caldara's "Christmas Cantata." An interesting album with several firsts is one by Jean-Pierre Daoust and the Caen Chamber Orchestra. Among the new listings are Rameau's "Marsee" and "D'Anvers' "Le Ch�tard," Chausson's "Chaconne pour Orchester," Charpentier's overture "Le Malade Imaginaire" and Couperin's "La Solitude." The production of "Music at Versailles at the Time of Louis XIV."

(Continued on page 42)

John CULSHAW, right, London Records after producer, listens to a playback during a recording session of the Los Angeles Philharmonic with conductor Zubin Mehta, center, and Gordon Parry, engineer. Five records were recorded by the orchestra at UCLA, the first pressings cut by the unit for London.

(Continued on page 43)
Milgrim Makes U.S. Disk Debut On Crossroads

NEW YORK—Several works are being introduced to the catalog in a new Crossroads album of Latin American piano music.

The disc also will be the American recording debut of pianist Charles Milgrim, using the new pieces are Pinto's "Signos," Telemann's "La Campanella," and Villa-Lobos's "Cuban Rhythm." The recording was made in June under the direction of Harold Wincott, conductor of the New York Philharmonic, and released on the Decca label.

Catalog Firsts Are Featured

Also being issued on Crossroads are Reich's Wind Quintet, Jewel; and the Czech Chamber Orchestra in Britten and Strauss.

"Trio in A Minor" and Beethoven's "Trio in B Flat." An exceptional modern pressing has been released under the direction of the Southwest German Radio Symphony at Baden-Baden in Bartok's "The Miraculous Mandarin," and "The Wooden Prince." The Copenhagen String Quartet is excellent in Nielsen's "String Quartet No. 3," which is coupled with the "Serenade in Vano." Both are first pressings. Another top performance with Kehr and the Mainz ensemble is the Lieder of "Dances From Op. 3," Clarinetist David Glazer.

Stokowski to Conduct 7 Pairs

NEW YORK — Music Director Leopold Stokowski will conduct half of the 14 pairs listed for the 1967-68 American Symphony season. Seven guest conductors will handle the other pairs, including Amos Khausschwan, who will lead a program of his own compositions.

Other conductors appearing with the orchestra for the first time will be Erich Kleiber, Willem van Oortoover, Paul Paray and Andre Previn. Also slated for one pair each are: Ozawa, Perlman and Joseph Green.

Stokowski was born in Poland and received his early training in Vienna, where he studied with the famous Conservatory and the Vienna Symphony Orchestra. He has been associated with the orchestra for over 30 years, and has conducted it in over 1,000 performances. He has also conducted in Europe, the United States, and in other countries around the world.

The repertoire will include the American premiere of Prokofiev's "Divertimento" and the New York premiere of Peter Ilyich Tchaikovsky's "In Memory of Mozart's".
Gospel Quartet Singing Making Wide Gains in Church Services

NASHVILLE—Gospel quartet singing, which reached most of its popularity through the traditional “all-night sing,” is now being more widely accepted in church services than ever before, according to Brock Speer.

Speer, manager of the Singing Speer Family, cited a number of instances in which church pastors and evangelists stated that gospel music should be an integral part of worship services. He said many pastors today include gospel music in church programs because they feel this type of music is “soul-stirring.” Additionally, many of them have observed a large increase in attendance when gospel music is scheduled to accompany the minister’s message.

According to Speer, his group recently played a Sunday school rally and church service in Oklahoma and all attendance records for Sunday School were broken that day. Attendance for the preaching service doubled its normal amount.

One-Night Rallies

The Speer Family, in addition to its other work, is participating in a number of one-night rallies in various churches. “These rallies often turn into one-night revivals,” Speer said. The group also takes part in week-long, city-wide evangelistic crusades. In February they participated in a campaign of this type in Fort Worth, Tex., working with evangelist Dr. Edward Lawler. Later this year they will begin similar crusades in Huntington, W. Va.; Trenton, Ohio; Des Moines, Ia., and Kalamazoo, Ind. Bookings already are set for 1968 in Oklahoma, Ia., and St. Louis, Mo.

Speer himself is a licensed minister.

Sharp Notes

Mrs. G. T. (Mont) Speer is back home after having been rushed to St. Thomas Hospital in Nashville for some internal disorders. She was set to take-off on a Canadian tour... Pat Jones, one of the Singing Rambos, has married Richard Green, of Trumon, Ark. He is associated pastor of a church there. They’ll make their home in Trumon. Buck Rambo gave the bride away. Dottie Rambo sang at the wedding... Jake Hess & the Imperials have just released their first single, “I’ve Got It,” written by country music guitar player Jerry Reed. He traveled with the group for some time to get the feeling of their music. Hess and his group recently drove from Grand Rapids, Mich., to Baltimore, only to have an outdoor appearance rained out. They are currently doing a great deal of colporteur work, with 60 college concerts slated this year.

Jimmy Davis, president of the Gospel Music Association, has just concluded a new Decca album... The Speer Family is planning with the LeFevres in a

GMA Board Moves Ahead on 3 Plans

NASHVILLE — Plans for an extensive membership drive, appointment of a finance committee, and the status of an LP album to be released on the GMA label were the main topics of the second quarterly meeting of the Gospel Music Association Board of Directors.

The plans are being completed and possible production of an LP album featuring some 14 of the top groups in gospel music. Each group, under the agreement, will forfeit all royalties and other rights, so that all proceeds will go to the Gospel Music Association.

The album ultimately will be released on the Association’s own label. Larry Westbrook, attorney for GMA, is drawing up a clearance agreement for performers, composers, publishers and recording companies. The committee overseeing this phase of activity consists of Bob Benson, Heartwarming Records; Marvin Norcross, Word Records; and Maurice Le-Febre, Programming.

Finance Committee

Brock Speer, chairman of the Association Board of Directors, appointed a finance committee composed of Uria LeFebre, chairman; Jim Myers, SESAC representative; Jake Hess, Imperials Quartet; Marvin Norcross, Word Records; and J. G. Whitfield, promoter.

An extensive membership drive spearheaded by Miss La-Wayne Satterfield, executive director, has already begun. The main drive is concentrated toward gospel disk jockeys. Don Light, chairman of the membership committee, presented 21 names to be approved for membership.

Benefit singings were discussed, with promoters checking into the possibility of holding such shows in various cities across the nation, with all proceeds going to the GMA treasury.

The next board of directors meeting will be held in July.
RCA, Columbia Continue With Rivalry on Nielsen and Ives

Paul Jacobs and Gilbert Kalish, and Donovan's "Five Elizabethan Lyres" with soprano Adele Addison and the Gallimir String Quartet. Robert Craft conducts a program of Montreal vespers with the Gregg Smith Singers, Texas Boys Choir and Columbia Baroque Ensemble. A two-record package of the complete Brahms trios with violinst Isaac Stern, pianist Eugene Istomin, and Leonard Rose. E. Power Biggs continues his Historic Organs of Europe on Swiss instruments. Composers represented are Leonin, Perotinus, Dantèlè, Purcelli, Tissell, Couperin, and Bach. Completing the Columbia release are the two albums of the "Hin" series, one by Bernstein and the New York Philharmonic and a second title by Ormandy and the Philadelphia.

Martinson to Quit at Season's End

the orchestra's exclusive contract with RCA Victor. On May 16, they will be joined at Orchestral Hall by Benny Goodman for a recording of Weiber's "Concerto No. 2 for Clarinet." A recording session for music from Mendelssohn's "A Midsummer Night's Dream" is listed for May 18 at Orchestra Hall. Also on tap for Martinson and the Chicago are recordings of Piazzolla's "Rigeni," and a Hindemith work. Martinson assumed the Chicago post from Fritz Reiner in 1957. He also has composed several orchestral works.

Among the names most prominently mentioned as possibilities for the New York Philharmonic post are William Steinberg, Lorin Maazel, Thomas Schippers, Pierre Boulez, Colin Davis, Istvan Kertész, and Lukas Foss. The Philharmonic records for Columbia Records.

Martinson will conduct half of the 30 weeks of subscription concerts in the Chicago's 1967-68 season. Guest conductors will be Alfred Wallenstein, Georges Pretre, Sixten Ehrling, Antal Dorati, Eugene Ormandy, Irwin Hoffman, Ernest Ansermet, Leopold Stokowski, Aram Khachaturian, George Szell, and Harold Schwar.

Solosists will include pianists Rivkin and Gaby Casadesus, Rollino and Shefet, Rudolf Firkusny, Wilhelm Kempff, Gyorgy Sandor, Grazi Amodei, Alexis Weissenberg and Monique Haas; violinists Yehudi Menuhin, Henryk Szeryng, Nathan Milstein, James Oliver, Binney Powell IV, and Pierre Desmarches, cellists Janos Starker, Leonard Rose, Frank Miller and Karin Gjeorgi; mezzo - soprano Christa Ludwig; sopranos Agnes Giebel and Lorna Hasslof; tenors Peter Pears and Ernst Haefliger; baritone Walter Berry; bassists Thomas Paul, harpist Edward Drauzinsky; contraltos Maureen Forrester and Florence Koppell; and bassist Gary Kerr.

Bradley, Buddy Harmon, and the Nashville Strings. The Samuelson Brothers are graduate students at Sweden's Uppsala University, and have been pioneers in introducing the Nashville sound to young people throughout Sweden. They have appeared in concert with the Imperial, the Blackwood Brothers, and the Statesmen. The album includes English songs sung in Swedish, and Swedish songs sung in English, all with the Nashville sound. During a driving rainstorm his small car was struck by a train and knocked about 30 feet. He was treated for eight injuries and released from the hospital.

The CBS label is issuing the first complete set of Carles Chovet's six symphonies in a three-LP package with the composer conducting the Orquesta Sinfonica Nacional de Mexico. A two-record CBS package presents the only catalog listing for Janacek's "From the House of the Dead" with soloists, chorus and orchestra of the Prague National Theater conducted by Bohuslav Martinu. The final CBS title includes the first pressing of Robert Casadei's "Concerto for Three Pianos and String Orchestra," the composer and Gaby and Jean Casadesus. The three pianists also play Bach's "Concerto No. 2 for Three Pianos and String Orchestra" on the disk. Pierre Dervaux conducts the Orchestre de Concerto Colonne for the two concertos.

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Nashville Col., Cuts Artist Roster To 30; Pop Waxing Invasion Due

When "THERE'LL Be No Tear-Drops Tonight" was released to the Nashville record community last year by Swan Records, the industry was shocked. It was expected to be the biggest hit of the year, and it was. But it was also the beginning of a new trend in the industry.

Toward Pop

Johnson wants to gear most of the remaining 30 Columbia artists in Nashville toward the pop field. He listed Marty Robbins and the Stellas as a clas-
sic example. "I don't want to destroy any country image," he said, "but we get back to that thin line again, and these people will just sell more records this way."

Harold Hitt, manager of the Columbia studios here, looks on the move as a stimulus to the recording industry in Nash-
ville. "When we get the top pop artists here by coming to record, it can't help but be a great thing for the city."

Johnson said the move in cutting the roster in half was to seek diversification on the part of the established stars, and to give new talent a chance to work. He said the old roster was a hit. "It's too com-
bonsere to deal with. "We could not do justice to that many." Among the pop artists John-
son has brought to Nashville are: Billie Jo Spears, Bob & Carol, Pat Boone, and many more.

The new policy has taken its toll on the town's population, but it appears to be working out for the better.

Hands Full

Hitt pointed out that Colum-
bia really has its hands full in the next couple of weeks re-
cording artists of nine different labels. He is the first psychodelic LP to be cut in Nashville, orchestrated by Styl-
by Singleton. Others range from cutting commercial jingles for William Eastly to some over-
dubs of old Hank Williams sin-
gles.

Columbia also plans to move in the R&B field. The Joe Tex Discs also seem a cut above. But Johnson said the studio would be able to handle every sort of artist.

"This has been four years in the planning," according to Hitt. "We worked for this moment when we could make things happen. Now, I don't think Nashville is ready, and things will really start to swing."

HUBERT LONG, left, president of Hubert Long Talent and Mose Rose Publications, is presented one of Commerce Union Bank's awards for his broadcasters' coast-to-coast achievement in 1966, by William E. Ehrman, right, Commerce Union president. Awards were presented to Nashville artists and others in the Nashville-based publishers and labels whose product attained No. 1 in Billboard charts.

Dusty Miller Re-Elected
By North East Country

WHEELING, W. Va.--Dusty
Miller has been re-elected
president of the North East Country Musicians' Association, an organiza-
tion of country music deejays, artists, and fans that held its annual convention here April
21-22. Miller is an artist and also has a country music show on WAPS, Amsterdam, N. Y., Arnie Phillips, a promoter of Scotia, N. Y., was named chairman. The convention was held in Raleigh, N. C., were 400 were at the convention this year, a WVWA official said.

Members of the board elected include: Chuck Chair-
man of Kapp Records; Red Wilcox of WMBD, Baltimore; George Arnold, artist; Quintin Welty, president of B-W Music, Wooster, Ohio; Hugh Clinton, Eleanor Burdo (in charge of membership); Jimmy Sevcs, Jack Turner, and Pat Lile. Halt. Highlights of the conven-
tion included a rock show Friday night at Mrs. Emily Snell's Ponderosa Club. Several members performed on the WVWA "Jamboree" Satur-
day night.

U. S., Canada C&W Outlets Plug Hall

NASHVILLE -- Publisher
Charlie Lamb has announced the demise of his Sound Form-
at, and will devote all his time in the future to "manage-
ment, development, talent development."

Lamb, who has been in the publishing business for some 15 years, has signed RCA Victor Records and Jimmie Smith as his first client.

Jimmie Klein, who had man-
aged Miss Smith for the past few years, said he already had the singer booked through next February, and may continue her booking.

Klein said her action caught him by surprise. "She never gave me any indication she was unhappy," he said. "I never told her any thing."

Klein had come up with a plan to do the project and had not talked to me about it. He sent me a copy of the itin-
erary and said he didn't know what he plans to do about booking.

Chas. Lamb
In Mgt. Field

Ida Presti, Guitarist,
Is Dead At Age 42
ROCHESTER, N. Y. - Ida
Presti of the guitar team of Presti and Petrella was last Monday (24) at an emergency lung operation. She was 42. Miss Petrella and her hus-
band, Alexandre Lapagno, were on a North American tour. Their most recent record release was Mercury's "Baroque Mu-
 sic for Two Guitars" earlier this year. They also are featured in a new Nonesuch recital pro-
ing. The duo also is repre-
teived on RCA Victor and Elek-
tra.

MAY 6, 1967, BILLBOARD 44
McAuliffe Does 'Serious' Date

TULSA — Leon McAuliffe, one of Texas' leading country musicians, was the featured performer at a recent Musicfest, the Tulsa Philharmonic's annual venture away from classical music. The appearance was so successful he was asked by the Philharmonic to appear with it on its next set of summer concerts throughout the state of Oklahoma.

McAuliffe did his best known song, "Steel Guitar Rag," while the orchestra picked away on a special arrangement by Moe Bollington.

McAuliffe called the appearance with the Philharmonic a "highlight" in his life. "It's great to hear a whole symphony orchestra laying into great big chords with me," he said. "I think it's going to swing."

Yesteryear's Country Hits

COUNTRY SINGLES—
5 Years Ago May 5, 1962
1. She's Got You, Patsy Cline, Decca
2. Charlie's Shoes, Billy Walker, Columbia
3. I'm a Specimen Answer, Lenny Von Dyle, Mercury
4. A Mould That Time Can't Erase, Don Messia, Jackson, Columbia
5. Missy Louv Company, Patricio Wagner, RCA Victor
6. She Thinks I Still Care, Geneva Jones, United Artists
7. Three Days, Ferne Young, Capitol
8. Windy, Odetta, Roulette, Kitty Wells, Decca
9. P. T. 100, Jimmy Dean, Columbia
10. All My Love, Webb Pierce, Decca

COUNTRY SINGLES—
10 Years Ago May 6, 1952
1. Gene, Faron Young, Capitol
2. White Sport Coat, Marty Robbins, Columbia
3. Husky Tank Song/Some Day, Webb Pierce, Decca
4. All Shook Up, Elvis Presley, RCA Victor
5. Walkin' After Midnight/Your Man's Blues, Patsy Cline, Decca
6. Four Walls, Jim Reeves, RCA Victor
7. Young Love, Sonny James, Capitol
8. There You Go/Turn of Love, Johnny Cash, Sun
9. First Time, First Love, Sonny James, Capitol
10. I'm Tired, Webb Pierce, Decca

JAMES' CHART SURGE IS BOOST FOR ASCAP DRIVE

NASHVILLE—The surge of Sonny James to the top of the charts with his recording of "Need You" points up ASCAP's revitalization in the country music field, according to Juanita Jones, manager of the Nashville office. Mrs. Jones said the number of ASCAP writers and publishers had increased "tremendously," and that the licensing firm was maintaining an "open door" policy. ASCAP had been relatively quiet in country music for a number of years, but recently has made new strides. Barry Sadler's "Ballad of the Green Berets" was one of the efforts (it hit the top of all charts), but the clearly country "Need You" is the first real Nashville product in some time.

Nearly 100 percent of all stations currently programming country music now have ASCAP licenses, Mrs. Jones said.

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**Country Music**

**HOT COUNTRY SINGLES**

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<th>Label</th>
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<td>RCA Victor 1969 (SAC)</td>
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<tr>
<td><strong>No. 2 TELL ME</strong></td>
<td>Waylon Jennings, Johnny Cash</td>
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**HOT COUNTRY ALBUMS**

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3. **Country Music Association**
4. **Record Research**
5. **Music Industry Data**
ANOTHER GREAT SNOW JOB

HANK SNOW

'DOWN AT THE PAWN SHOP'
RCA VICTOR 9188

LATEST ALBUM
SNOW IN HAWAII
RCA — LPM 3737

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E.M.I. Take Top Honors In U.K. Quarterly Disk Survey

LONDON — E.M.I. took the lion's share of disk business during the first 1967 quarter. The group netted 33.1 per cent of album sales and 34.7 per cent of single trade in the quarterly survey published by Record Retailer. The group netted 33.1 per cent of album sales and 34.7 per cent of single trade in the quarterly survey published by Record Retailer.

Decca was second with 29.3 per cent of LP sales and 29.6 per cent of the single market. Pye came third on albums with 16.2 per cent, and Philips made third place on singles, ahead of Pye with 11.4 per cent. Decca took top honors in the singles market with 17.3 per cent, followed by E.M.I.'s Columbia with 13.5 per cent, and RCA Victor with 9 per cent. Architects of Decca's success mainly were Tom Jones with "Green Green Grass of Home" and "Detroit City," and Engelbert Humperdinck with "Release Me."

Top singles seller was, "I'm A Believer" by the Monkees (RCA); second was "Green Green Grass," and "Release Me." Third was RCA Victor, distributed by Decca, was first label in LP sales due to the phenomenal "Sound of Music" soundtrack. "The Seekers" (CBS) were a distant second place. "I Shot The Sheriff," by the late Jim Reeves. The RCA percentage was 12.7, followed by Decca with 13.4 and Tamla Motown with 13.4.

Jim Reeves topped the male album sellers, with Geno Washington (Pye) second and Van Dyke Parks (Pye) third. Tom Jones was first in the male single stakes, followed by Dono-

van (Pye) and Engelbert Humperdinck. Petula Clark (Pye) triumphed in the female singles with "You Could've Been a Lady," second and Nancy Sinatra (Reprise) third. Bestselling group was the Beach Boys (Capitol), Decca's Rolling Stone's second "The Four Tops (Tamla Motown) third.

An innovation in this Record Retailer quarterly round-up was an EP survey. The EP has been pressed indeterminately between singles and albums for years, but is seeing sufficient sales to warrant its inclusion in the analysis. Top label for E.P. was Columbia, with two titles, "I Shot The Sheriff," by the Seekers, "Hits From The Seekers" and "Morningtide." Second was Capital with "Beach Boy Hits," and third Tamla Motown with "Four Tops" and "Four Tops Hits."

Best EP sellers were the Beach Boys, followed by the Seekers and the Rolling Stones. Independent operator Mickie Most headed the list of singles producers by dist of his work with Herman's Hermits, Donovan and Jeff Beck. Tom Jones producer Peter Sullivan came second, and Tamla Motown's Holland and Dozier won third place. The Carlin Music Group scored third, with a string of hits on Tamla Motown, plus successes by the Small Pacts, Elvis Presley, Sonny and Cher, and Tom Jones.

Screen Gems was next with the rich harvest of Monkees hits, and Decca publishing house, Burlington Music, managing artists such as Tom Jones and Engelbert Humperdinck.

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**Zech 'Frack' On Bonn Disk**

HAMBURG—Polydor claims a coup with the release of a German record of Liza's Theme from the film "Dr. Zhivago" by Karel Gott, the idol of Czechoslovak youth. It is the first time a singer from an Eastern European country has recorded for a German label, and Polydor is putting heavy sales man power behind the release. Karel Gott is known to his fans in Czechoslovakia as the "Eastern Frankie Laine," but the singer has a big following all throughout his country, especially in the Soviet Union.

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**Irish Record Breaks in UK**

DUBLIN — The Dubliners' debut disk for Phil Solomon's Kastanet label, "Seven Drunken Nights," is racing for the No. 1 spot here and doing spectacular business in Britain. In fact, it's the biggest Irish break-out album to date.

Strange enough, the Dubliners' smash is their first major release in Ireland, like the Chancy Brothers and Tommy Makem, two Irish groups who used to sell their singles.

The success of "Seven Drunken Nights" has created a sales action for their LP, on Transatlantic, their previous label, and Little Richard's new EP, "More of the Dubliners," is next in line.

Major Minor will issue two albums by the Dubliners in the near future. "Seven Drunken Nights" entered the charts a week after release, thanks to valuable TV exposure on "The Eamonn Andrews Show," and sold 40,000 copies in a week.

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**Hank Snow and His Rainbow Ranchboys are accompanied on the studio by the Harmonicats and the Rainbow Ranch Boys, a children's group, which was the second visit to the studio. They were accompanied by a guitar in 1964. During the two years, the children learned to play Snow's "I'm Movin' On," and "Vaya Con Dios," and are learning to play songs from his new album "The Hank Snow Story."**

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**From The Music Capitals of the World**

CHICAGO

Cal Tjader, whose current album "El Sonido Nueva" is out on Verve, was at a night spot called Old Town. Frank Sinatra, Jr., made his stage debut at "Madame" June 20, in the Peabody Conv.

The Sinatra appearance of the evening will be changed to Early To Bed." Returning to the Opera House May 27 is the Metropolitan Opera National Company, bringing four productions new to the repertory.

WBBM Radio's "Music Hall Dance," under auspices of American Airlines, has been on the air 14 years, offering one of the night's classical-semi classi cal musical numbers of the year, with the beginning of "A" season has been announced. James Brown is booked for the Regal Theater on the South Side for a week beginning Friday (5).

They Hill, in semi-retirement for some time, is back in town, appearing at the stuffed his bag with some people to people who had stayed in the music business and is back in the business.

Chicago's Leo Ravi has cut 10 albums for Capitol and has grossed $11,000,000 for the label.

The Memphis Belle will be in Milwaukee May 5 at Marquette University for a concert tour hop over to East Lansing, Mich., for another Michigan State on May 6. The Sensations Singers will fill a polo dance date at Elk Grove High School in suburban Chicago May 8. The Robert Shaw Chorale and Orchestra made its annual appearance at Orchestra Hall April 10, and six nights a week, with female disk jockey Nee "Nancy" handling the show. April 20, "RCF Radio Night at the Chees-E-tah," where appeared personalities Jerry G. Harrison, Joel Sebastian, Dick Williamson, Jim Stephenson, Lanny Larick, "The Joey Buckhams," and "The Chicago Trio, will come to the newly opened Mr. Kelly's May 23, in Tropicana at the DON DIGLIO

LONDON

The launching of the "Tessar" series on commercial TV here has brought a space of singles featuring the theme tune. The Markelette (Warner Bros) and Atl Hilt (RCA) are competing against version by Monty Mann (CBS) and the Magdalen (E.M.I.), due in at month's end for talks with Pye and EMI brass is full House management of Warner Bros-EMI international department. The vocal group Mandred Maa is experimenting with an instrumental single release in May featuring Tommy Roe's former U.S. vocal group. Maa has dropped his Capitol label series and is working on its "Supply" series, which will cover all EMI labels. The series, with its listeners label identity, is used to boost selected singles among the "main stream" field.

The releases in the expanded series next month will be the "Tessar" series, with an "other" on "HMV acquired from Tangier's ABC's post."
Polydor Bows 84-LP Release

HAMBURG — Polydor has unveiled a spring sales program for 1967, which is a pair of American Old West offerings. One is "German Saloon" featuring "German folk songs in Western sound," and "With Temptation," an album of a Teutonic "High Noon" fantasy blending American and German folk melodies.

The 84-LP includes Rachael Ray's "Mississippi Blues Songs" and a series of jazz and blues discs, some of them issued from a Swiss label.

Sample titles are "The Driving Blues of Smokey Smother," "Spoon Calls Hootie" by Earl Newman and "Ira Hambury," "Django Reinhardt & Dicky Wells in Paris."
GEMANO RUSCITO

NEW YORK

Baron Strinzend has joined the American Guild of Musical Composers... Eden Sommer is new head, chairman of the board of the Guilds of Gotham Recording Corp.

WASHINGTON, D.C.

Judy Collins learned she was the top-selling artist for three concert tours; An Ge was the top-selling artist with her four-week tour... The first major engagement at the Apollo Theater was a four-week engagement at the Apollo Theater in Puerto Rico on Friday (5). Irving Square has created a series of TV specials to work in the Concert Department specializing in personal appearances, one-on-one and college dates...

Stockholm, a young British group, signed with Premier Talent Associates... The Hillbilly Gospel Band, group signed on an art of the Mind Ryder Show... Harpers Bazaar has been released on May 16... Specialty Records, a new record label, has been formed in New York and Albany by Trini Lopez, singer; Aubrey Schreder and Abby Steinberg, publicists; and Billie Wagen, a new catalog... The Communications Division of the United Jewish Appeal presented an LP to Shainman Productions, was honored.

The Young Survivors, recently signed to Shelby Singleton for record production, return to the Kentucky... Troy, N. Y., on May 9... Peter Steinman Productions, which has recorded the forward form recorded production and music publishing company, has established Metroland Music, with Bobby Goldsboro, United Artists Records, producer, and the Catholic Entertainer of the Year.

The Chico Lowrie Quartet, Anni-Verse Records group, makes its first LP recording, released on the Chico Lowrie label...

Today, Americans hold over $49 Billion in U. S. Savings Bonds... enough to buy 140 million color TV sets... Get the picture? Two color TV's for every household... and then some. That's reserve buying power. For information on how to acquire these savings and equipment, this buying power translates ambitions into dollars... and you're ready for the firgest continuous stimulus to the American economy.

Each week, millions of workers put aside a small amount from each paycheck toward the future. The Federal Savings & Loan Insurance Corporation and the U. S. Savings Bonds Commission have made plans for U. S. Savings Bonds. To turn the World's largest savings organization, these savings... When you bring your Payroll Savings Bonds Plan into your plan—when you encourage your employees to enroll—you're taking part in an inflation-fighting movement that has been paying dividends to employers and employees alike... and a stronger and stronger... for the past twenty-five years.

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TODAY, AMERICANS HOLD OVER $49 BILLION IN U.S. SAVINGS BONDS... ENOUGH TO BUY 140 MILLION COLOR TV SETS.

Get the picture? Two color TV's for every household... and then some. That's reserve buying power. For information on how to acquire these savings and equipment, this buying power translates ambitions into dollars... and you're ready for the firgest continuous stimulus to the American economy.

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Year-Long

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INTERNATIONAL BUYER'S GUIDE
Coming August 5
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MAY 6, 1967, BILLBOARD
Channel Mkt. Will Produce 4 & 8-Tracks

NEW YORK — Channel Marketing here plans to produce both 4 and 8-track test cartridges. Also, the firm will be adding cassette duplicating and distribution facilities to their line.

Test cartridges equipped with the various frequencies, are used to test the working ability of a tape in a test machine. Channel is also a duplicator for several major labels. Channel has moved to larger quarters, at 310 Madison Avenue, but has also retained a Angeles branch office at 7550 Melrose Avenue. The outfit, formed in June 1966, is headed by Ron Obergant, Marv Rabin is vice-president in charge of distribution.

Arvin Industries Adds 3 Models

COLUMBUS, Ind. — Arvin Industries, Inc. is adding two 4- and 8-track compatible systems and a cassette model to its 1968 line. All three models will play stereo or monaural cartridges.

The 4- and 8-track table model (97C38) will retail complete with speakers for $49.95 and the other compatible (97-C00) is a component unit which can be pluged in according to existing home music center. It retails for $29.95.

Primarily designed for home recording and dictating, the solid state Arvin cassette model (24L09) will list for $69.95. The unit is compact, lightweight, and will operate on batteries or AC current.

$50 Mil in Sales Seen for 1967

NEW YORK — A prediction that cartridge sales would reach $50 million this year has been made by 10 per cent of record album dollar volume was made by Audio Devices president at the company's annual meeting.

This figure, almost equally divided between 4- and 8-track cartridge sales, is a doubling of the present sales rate, he said. “In addition, the market for cassette cartridge, both prerecorded and blank, is accelerating and is expected to become increasingly significant.”

He bases his prediction on the rapidly increasing availability of cartridge player equipment.

Tape CARtridge

Tape City Product Way of Life For Teen-Agers in New Orleans

NEW ORLEANS — Tape City, USA, is doing a booming business with teen-agers. Located in the suburb of Metairie, the operation is one of 11 Tape City stores in the south — the other two are in Houston and Miami. All stores are franchised by Munz dealers.

The teen market provides the majority of sales for all tape stores. Ross W. Ballard, manager of the operation here, explained that some Munz units are sold as cheaply as $34.95 installed. “Most teen-agers can afford this, and once the unit is in, they buy enough in tapes to make for the rest of the year,” he said. “An adult may buy four or five tapes a year, and never show again.”

Tape City advertises as suppliers of both 4-track and 8-track cartridges, but Ballard said the stock of all three stores runs about 6,000 4-track to 1,000 8-track. The New Orleans store sells mostly Munz 4-track auto players which range in price from the $49.95 model to around the $60 bracket. A compatible 8-track and 4-track home stereo system is displayed with a $79.95 retail price. Advertising stresses the most economical application for the product, he said, is in the teen-age price range.

Other Brand

Tape City operates the home brand name 8-track player in the past but found that out of every four people who bought one it would come back with mechanical difficulties.

The store chain claims to have the world’s largest cartridge library with more than 40,000 selections offered. Ballard said the recent addition of Capitol recording stars has proved to be some of the most popular tapes offered. They are selling as fast as they come in, he said. Because of the ten factor, 10 per cent of the product would be about 50 per cent of the sales. Soul rock, in the James Brown variety, sells the best.

Tim Holbrook, manager of the Miami store, noted that Latin music is the best-seller in his area. Miami also does quite a big export business.

Although the Houston store does not do any installations outside of its own customers, the two Munz operations provide installation services for every type of dealer in their areas from auto accessory outlets to department stores.

Muntz’s Radiotap Displayed at Fair

MILAN—Excofta displayed the Muntz Mass Model 30 and the 4 and 8-track compatible Muntz 12, plus the Radiotap, a plastic box shaped as a cartridge which amplifies the small transducer into a loudspeaker through the player loudspeakers, at the recent Milan Trade Fair.

Excofta imported a first lot of two Muntz decks by air freight, to have them available at the opening. Models 30 and 12 will retail for $100 and $500 respectively.

Radiotap is shaped like a cartridge, and fits into the tape slot. Attached to the Radiotap is a wire with male jacks to be inserted into the headphone output of the transistor radio, which converts the tape deck loudspeaker system into a car radio. Radiotap will retail for $75, 50 cents more than the average cost of a cartridge with music back at its price will be decreased to $4 after patent amortization is made. Only 11 per cent of the Italian cars have radios, which are subject to a $7 annual tax, but most car owners have a transistor.

Goldstar Recording Forms Disk Firm

LOUISIANA — Goldstar Products of New Orleans, markets its own line of record labels, has formed its own disk company, Goldstar, with Herb Newerman’s ECL label handling national distribution. Debut disk is the Ravin Mead with “I Said Oh No.” Owners of the studio label are Dave Gold and Stan Ross.

STORE FRONT OF THE NEW ORLEANS operation pulls no punches about what their business is. Located on a main highway, the store has a lot in front and a garage attached to the side for easy installation.

Telephone Will Supply Col. With 4-Tracks

NEW YORK — Telephone Industries will supply Columbia Records with 4- and 8-track CARtridges. According to reliable sources, Columbia has sent Tele- Pro a purchase order for the full color cartridges only. The deal is reported to be in excess of $1 million. Telephone, enclosing the contract, noted several large duplications Ship- ment of the cartridges is said to be starting immediately.

No information is available as to the extent of Columbia’s first release, but information is reported to be substantial. Following the initial release, the company will issue a complete series.

The price of Columbia’s 4- and 8-track releases is not yet known. Sources indicate that no official price has been set. Capitol Records, which has gone 4-track a week before Columbia, gave its distribution and distribution rights to Muntz Stereo-Pak. Cost of Capitol’s most popular priced cartridge series is $5.98. Although Columbia will control its distribution, the deal may include some of Muntz’s distributors — particularly in the automotive market.

As with Columbia’s 8-track cartridge product, the 4-tracks will not be made simultaneously with the album release schedule.

Van Clefe Catalog

LOS ANGELES — Bert Van Cleef’s weekly tape product reports is one of the three tapes which are now being sent subscribers in three-loaf form. The catalog lists record and CARtridge product. Firm is located at 2729 Beverly Blvd.
We take 'em apart so you don't have to.

Audiopak

AR's Cartridge
- Continued from page 1

4-track cartridges to reach the next music selection. The Gidget has been registered with the U. S. Patent Office, and Automatic Radio is presently negotiating with several major labels regarding distribution. A massive advertising and promotion campaign is underway on the unit, which will be available on the market in the next few weeks. The Gidget will be licensed to player machine manufacturers.

UK Industry Surges

---GRA Parley Told

LONDON — Major uplifts in the turnover of musicassettes and budget albums, and local activity with tape cartridges and players, were the key industry trends pointed out at the Gramophone Record Retailers' Association conference, London, Sunday (23).

Attended by top sales and marketing executives from every British major and several independent record manufacturers, the conference saw the unveiling of three new Philips' cassette players together with the first public presentation of Philips' new four title EP cassettes.

Philips' cassette recorder production chief Ted Raben flew in from Eindhoven, Holland, to present the players at the meeting. They will be marketed in the UK before year end.

Highlights of Cassette

Highlight of the new range is a new portable playback only cassette machine aimed at the teen-age market. It will retail for less than £21. Philips feels the new product will enable cassette to rival transistor radios as the means of providing teen-age music.

Also unveiled at Raben was Philips first cassette player for car installation. It will retail for £60, 100. It is a car radio, and a stereo home model, again playback-only, to retail for £35.

He told dealers, "Now we are producing the right range, you can sell them and the buyers." He explained that there has been a switch of emphasis by Philips in cassette player marketing. Our aim when we began this project in 1963 was to produce a simple cheap tape recorder. The fact that the machine was also a music playback was an advantage. Now, the playback facility has become primary and the recording facilities secondary.

A major potential rival of the musicassettes in the UK, RCA's Stereo-8 tape cartridge, would be the subject of major developments in Britain later this year, forecast P. J. Kunis, sales executive of RCA Overseas, Geneva.

Major News

The meeting was told, "Expect some major news, certainly by the end of 1967, concerning negotiations are going on now, not only with Motorola, but also with other equipment manufacturers.

In his speech, Kunis traced the development of Stereo-8 on the U. S. market, and told dealers, RCA rejected offers from companies who wanted us to license our product for duplication on four-track system. We realized that it was not in the interest of the industry to invest in a product it did not control in itself, and over which it had no quality control."

The third major item on the agenda was the patent suit, track-jogging and budget records by Tony Morris, marketing and sales manager of Britain's biggest budget label, Music For Pleasure. Morris said, "My opinion is that 1967 will see an average of at least a million budget records sold every month and 1968 will see double this quantity." Morris, whose label has sold 5,300,000 units since its start in October 1, 1965, pointed out that his pre-Christmas order of 2,000,000 annual budget album turnover would still only represent half a record sold per head of UK population.
Audio Retailing

Borgens Uses "Soft Sell" In 3 West Coast Stores
By BRUCE WEBER

LOS ANGELES—By using merchandising gimmicks and giveaways, David Worth and Bill Thompson, who have parleyed business

DILLMAN-WORTH, INC., WORTH, CALIF., has a third store planned for the San Diego north county area, according to Ray Borger, office

A resurgence in the organ market, confirmed by Ken Chilton, president of Hammond Organ

Worth, president of Reseda Music Co., with branches in San Diego and Chula Vista. A

services, and more are included in the "converted" Daytona FM/AM radio


talks into the future of specialty music, record, and radio

and guitars. Worth feels the organ

professional expertise. It looks as if the problem of the organ market is

"Because of the tight money

and are a "luxury item," we didn't expect to see a healthy market this year," Chilton said. "We have been pleasantly surprised." He now believes the sales figures for 1966 will surpass the 1965 market.

Worth, in partnership with Thomson, a concert organist and a teacher, firmly believes the home organ market will continue its growth for the next few years. Borgens Music is unique because it offers consumers more than the usual "business-buyers" relationship.

The location houses complete electronic repair shops, a furniture refinishing shop, studios,

a 30-seat auditorium and a sales area. "We were looking for a tight $27 per-cent business gain in piano and organ sales," Worth explained, "but were running slightly over 18 per cent in our central store. The San Diego center store only sells Baldwin pianos and organs and a sophisticated line of classical guitars.

Although Worth feels the organ market is enjoying a fine year, he believes the organ market spurt also is due to the promotional programs at the company. "We don't pursue heavy newspaper or magazine advertising, but use about eight home mailings a month to our customers to keep them informed of sales, gimmicks and promotions," Worth declared.

Free Lessons Offered

"Our goal is to provide 'image advertising' for our customers," he said. "The company gives free organ and piano concerts in our auditorium to lure potential
customers. We also provide demonstrations in both organ and piano.

Another "gimmick" to stimulate trade is an organ club, started a membership of 25, the organization quickly added 70 members in its formative months and now totals more than 200.

"All these people are potential customers," according to Worth, "and all must walk through our sales area to get to our second floor auditorium and shops. We also conduct tours of our faculty to better familiarize our customers with the company.

Still another incentive to the purchase of an organ, worth the $800-$900 range, is a schedule of organ and piano classes geared to involve both the beginner and the knowledgeable player. "We were expecting not more than 10 or 12 students at our first class meeting," he said, "but more than 40 turned out. One thing about organs," he explained, "even the beginner sound recreation is possible in a few lessons." Worth also feels a reason for the organ sales spurt is the new models are becoming more interested in the instrument.

RESEDA HOUSE OF MUSIC opened a new store in Reseda, Calif., with Folk-Aire, Columnist John Wolle (center) and the Electric Prunes (left back

ground). The Counts (right background) won a combo contest, judged by the Prunes. Also making the musical scene were Harold Milton of the Reseda Chamber of Commerce and Retail Merchants Association president, the Rev. Ivan Timmons, and Mr. and Mrs. Eugene Komor (right), store owners.

MAY 6, 1967, BILLBOARD

Espana Line Features Electric Folk, Classic

NEW YORK CITY—Fifteen new Espana guitars and a completely new line of electric guitars are now being distributed by Buegeleisen & Company. In the Espana line, the new models have gone electric with both solid body and flat body electric guitars.

Included among models of the Espana line are three-quarter and sub-concert size guitars, folk models, mandolins, and for the first time—semi-acoustic guitars with arched top and back. Gramps S-356 sells for $279 and three-quarter size S-41 and $110 in the classic models.

Folk guitars have the grand concert size at $152.50 and the FL-55 at $149. Three-quarter Espana EL-49 has a tag of $110 and sub-concert size FL-43 sells for $99.

In addition, electric guitars with arched top and back, the new Espana HM-44 is priced at $75, while EL-39 and FL-43 are priced at $125 and EL-38 bass are both $285 retail.

The mandolin addition is model M-911 to sell at $109.50. It is a five-string model, while the M-90 mandolin which retails at $79.50.

The new line of Kent guitars consist of hollow body semi-acoustic and solid bodies. New shapes, bigger tailpiece, high output Kent pick-ups, genuine mother-of-pearl on

headpieces and fingerboard, and an all-around 3-string binding are some of the features offered.

List price on the hollow body models start at $110, with theEL-2 string and bass list at $130. In the Kent violin shape series, list prices run from $125 for the regular to $135 for 12-string and bass. Violin-shaped mandolin carried a $107 tag.

Double, triple and four pick-up guitars are available in the solid body model, with prices starting at $110 and mounting to $165. The 12-string sells for $130, bass at $120 and the mandolin carries a list of $85.

A full-scale national advertising program will promote the new instruments and selling tools for dealers, including folders, mailings and color catalog, is now available to dealers. (Buegeleisen & Co., Inc., Union Square, New York.)

Soneton announced that their theme for the 1967 NEW Show, June 17-21, is the "Year Replanned—You Get a Good Deal With Sonoton." Dealers will be meeting the first day of the show which will feature talks by Sonoton personnel in promotion of their new products... Coyle Music Company will have a 12-fader mixing board, one in Delaware and one in Chichester—will be boosting sales this spring with free entertainment for customers. Organist Don Baker kicked off the series with a concert. As part of their 75th anniversary, Philco-Ford is releasing for theater and television a movie called "A Chair Made in History," and in addition to the above, Caroff Communications Division of Lear Siegler, Inc., will introduce several new products at the three electronic trade shows scheduled for June in Chicago and New York. These include the Chicago Parts Show, June 19; Chicago Music Show and Chicago Electronic Show, June 25. The 3M Company reported an 8.8 per cent increase in first quarter sales with earnings up slightly over the same period a year ago... First quarter sales for H. & A. Cochran, Inc., were

for Estey instruments and amplifiers.

The kit will include newspaper ad mats, shop signs, business card, sheet, and glossy photographs.

Pfanstiehl's FIRST ST WITH THE LATEST NEEDLE DESIGNS! Cartridge designers set a merry pace for needle makers... it's a never-ending job to keep up with the contemporary flow of new American and foreign cartridge designs... but Pfanstiehl does it to serve your profit-made customers. When you need the latest, order it from Pfanstiehl. Write for a free catalog and self-mailer order form.

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Oriments of the 19-20 Watchman.

Scanning The News

Pfanstiehl's FIRST ST WITH THE LATEST NEEDLE DESIGNS! Cartridge designers set a merry pace for needle makers... it's a never-ending job to keep up with the contemporary flow of new American and foreign cartridge designs... but Pfanstiehl does it to serve your profit-made customers. When you need the latest, order it from Pfanstiehl. Write for a free catalog and self-mailer order form.

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- Powerful speaker
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- Private earphone
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M-104 FM-Micro-Miniature Personal Portable
- 10 transistors, 2 diodes
- Full range speaker
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M-2880 "Double Power" AM Portable Transistor
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- RF stage
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- Operates on any kind of batteries
- AC or DC power current (No Adaptor Needed)
- Full range speaker
- Slide rule tuning
- Automatic Frequency Control
- Battery and Speaker Included
- Black Skai stitched leatherette case
- black spun grille, only 22.50

M-2886 "Double Power" AM/FM Portable
- 12 transistors
- Complete AM/FM bands
- Full range speaker
- RF stage for extra signal strength
- Built-in speaker
- Automatic Frequency Control
- Battery and Speaker Included
- Black Skai stitched leatherette case—black spun grille, only 29.95

M-2890 "Double Power" AM/FM Portable
- 12 transistors
- Complete AM/FM bands
- Full range speaker
- RF stage for extra signal strength
- Built-in speaker
- Automatic Frequency Control
- Battery and Speaker Included
- Black Skai stitched leatherette case—AC house current (No Adaptor Needed)
- Slide rule tuning
- Built-in AM & Telescopic FM/SW antenna
- Dial light
- Automatic Frequency Control
- Battery and Speaker Included
- Black Skai stitched leatherette case
- black spun grille, only 49.95

M-2893 Deluxe "Double Power" AM/FM Portable
- Six bands include AM-FM/LW and 3 Short Wave bands
- Functions include AM-FM International, Marine, Ship to Shore, Aviation, Weather, TV full range speaker
- Slide rule tuning
- Short Wave Fine tuning control
- Dial light
- Operates on 6 standard "C" batteries or AC house current (No Adaptor Needed)
- Built-in AM & Telescopic FM/SW antenna
- Automatic Frequency Control
- Battery and Speaker Included
- Slide rule tuning
- Built-in AM & Telescopic FM/SW antenna
- Dial light
- Battery and Speaker Included
- Black Skai stitched leatherette case—black spun grille, only 79.95

M-3004 "Double Power" Six Band Portable Transistor Radio
- 13 transistors
- 5 diodes
- Complete AM/FM/SW
- Built-in speaker
- Automatic Frequency Control
- Battery and Speaker Included
- Black Skai stitched leatherette case—black spun grille, only 99.95

*MRP's suggested list price*

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GRANGER: "We fought very hard."

GEORGI: "Nothing like personal contact."

CASOLA: "It must be done right."

**Artist Fees, If Any, From $8—Fred Granger**

SPRINGFIELD, Ill. — Music Operators of America's executive vice-president Fred Granger said here last week (23) that should the U.S. Senate decide record companies and/or artists deserve performance fees, their share from the jukebox operators should come out of the $8 voted in the House version of the Copyright Law.

Addressing a convention of the Illinois Coin Machine Operators Assn., Granger reported in full on the background and content of the House bill, passed April 11, which established an $8 per box year royalty fee payable in a remarkably simple manner through the national Copyright Office. The Senate is now working on its own version of the bill and will have to decide if artists and record companies are to receive royalty fees in addition to those paid to songwriters.

The final hearing on this subject was held May 24 (25) by the MOA council Nicholas Allen was to be present at the hearing to argue against any new royalty that would enlarge the $8 fee.

**Better Job**

"Eight dollars was absolutely the lowest we could get," Granger said here. He praised the MOA legislative committee, board and membership for mounting a protest effort to successfully reduce the fee from about $20 in the bill proposed originally by the House. "If necessary, we will do an even better job with the Senate."

But Granger observed: "We see no reason why the Senate won't accept the House version."

Granger explained to MOA members that, though the House was partial to eliminating the burdensome bookkeeping and $20 fee in its bill, it was ap-

**Insalata Tips On Ties With Legislators**

SPRINGFIELD, Ill. — Billboard contributing editor S. John Insalata, addressing the Illinois Coin Machine Operators Assn. here, listed 12 ways in which a trade association may improve its relations with elected officials.

The speech was well-received by the MOA members, and we print the text in full.

Yearly, more and more legislation is being introduced, taxing, regulating, defining, licensing and prohibiting gambling generally and coin-operated music and games particularly.

There are reasons for this growth.

(Continued on page 63)

**ICMOA Convention Report**

**Casola Stays at Helm; ICMOA Hires Attorney**

SPRINGFIELD, Ill. — Lou Casola was persuaded to stay on another three months as president of the Illinois Coin Machine Operators Association which met here April 22-23 and will continue to spearhead the fight against State legislation that would ban pinball games.

The association backed him up by unanimously voting to hire an attorney with funds ICMOA operators will raise through a special assessment.

Casola, long-time industry leader who has exhaustingly led the fight against anti-pinball legislation, returned last week with a committee to begin interviewing an attorney. The special legal committee headed by Casola includes ICMOA vice-president Harry Schaffner, Alton; director Bud Haseman, Springfield, and Dennis Jacobs, Moline.

Operators who are not members of ICMOA, but who wish to contribute to the defense (Continued on page 62)

**ICMOA Speakers Tell Need for Organizing**

SPRINGFIELD, Ill. — Zeke Georgi, Midwest Dist. Co., Rockford, and a member of the Illinois Legislature, told members of the Illinois Coin Machine Operators Association here April 23 that the current General Assembly is very aggressive. "I'm afraid that a lot of people in the capital this year are eager beavers."

Speaking from a legislative member's standpoint, Georgi told his fellow members of the coin-operated machine industry what he looks for from constituents. "In my mail I'm looking for a different approach and I think the personal approach is best. There's nothing like personal contact."

Relating an experience with Sunday closing laws, he said, "When we were considering this in Rockford some businessmen organized and showed up at a hearing. They said that if they couldn't be open on Sunday they couldn't pay off the mortgage on Monday. We listened to this kind of an approach."

(Continued on page 66)

**BULLETIN**

SPRINGFIELD, Ill. — The Illinois Coin Machine Operators Assn. has hired the well-known law firm of Griffin, Winning, Lindner and Newkirk to represent its interests in the current battle against anti-pinball legislation. ICMOA president Lou Casola, heading a special committee, urges operators and their location owners to appear Wednesday (10) at room 212 of the State Capitol Building where the House Judiciary Committee will hear witnesses at 3:30 a.m. Casola and ICMOA officials have set up headquarters at the nearby State House Inn and can be reached Tuesday (9) at (217) 523-5661.

**Over 160 at Ill. Vendors Event; Year-Old Assn. Shows Fast Gain**

BY BENN OLMAN

DELAVAN, Wis.—Matthew L. Cockrell, Cockrell Vending of Arlington Heights, was re-elected president of the Illinois Automatic Merchandising Council at the trade group's first annual meeting, April 21-23.

Also returned to office for second terms were: Ben Montee, Cater-Vend, Jacksonville, vice-president; L. Leverich, Canton, Champaign, treasurer, and William Grant, J & G Vending Steator, secretary.

Over 160 members, associate members, wives and guests attended the session, attending to the soaring first year's growth of the Illinois council. The three-day event, mixing business and pleasure, was held at Lake Lawn Lodge, in Wisconsin, just north of the Illinois border.

Forced to leave when word of his father's serious illness, Matthew L. Cockrell turned the chairmanship of the annual meeting over to vice-president, Ben Montee.

Membership Drive — Membership chairman, John Aul, Barrington Vending, Lake Zurich, reported that the council's initial year of activity has resulted in enrollment of 40 per cent of the State's vending firms.

"Our members now control 70 per cent of the vending equipment on location in Illinois," Auld said. "And I have no doubt that we will add at least 50 more names to our membership roster this year."

(Continued on page 61)

**IAMC Convention Report**

**COUNCIL PLANNERS check agenda for meeting just north of Illinois border. (From left) IAMC secretary William Grant, general meeting chairman Bernard Kiley, vice-president Montee and Elmer Kuebes, NAMA's director of state councils.**
NVA Elects Directors; Irons Out Bylaw

CHICAGO — Any regular member of the National Vendors Association, regardless of whether the individual is a manufacturer, distributor or operator, is now eligible for office as a result of the new constitution and bylaws approved by the board and membership at the recent New Orleans NVA convention.

For a period of nearly two years the association had grappled with a method to separate manufacturers from distributors and operators in an effort to exclude the makers of products and machines from holding office.

As this year's convention opened, the board of directors again argued over two amendment paragraphs that attempted to settle the eligibility-for-office issue. One paragraph read: "Any individual, firm or corporation who is primarily an operator or distributor shall be so classified. Primarily shall constitute two-thirds of one's volume of business."

The other paragraph stated: "All regular members shall be eligible to hold office in the association unless they are classified Manufacturers." "Primarily," became a key word in the controversy. It was noted that an operator or distributor might still be a formidable manufacturer of an item or machine. One member put it more eloquently when he said, "Under this two-thirds arrangement you could be in the position of being an active participant."

Taking another approach, the board then decided that all regular members could be eligible to hold office. The new approach took into consideration the fact that, any individual who is primarily in the new constitution and bylaws, the 41-member board of directors must consist of no less than 21 members elected from the membership class entitled "Operators."

The board is still composed of a majority of operators," said one member. "So this is still an operator's association. We don't think it [NVA] can be controlled by a manufacturer."

Operators, distributors and manufacturers are still separately defined in the amended constitution.

The three classes are:

- Manufacturers: Any individual, firm or corporation who primarily offers for sale to the bulk vending trade any item for which he is the prime source, or who imports, manufactures or causes to be manufactured such an item.

- Distributors: Any individual, firm or corporation who primarily offers for sale to the bulk vending trade any item for which he is the prime source, or who imports, manufacturers or causes to be manufactured such an item.

- Operators: Any individual, firm or corporation who primarily offers for sale to the bulk vending trade any item for which he is the prime source, or who imports, manufacturers or causes to be manufactured such an item.

The board of directors elected at the annual meeting each year, their terms of office shall be for the fiscal year for which they are elected.

Section 1. The board of directors shall consist of forty-one (41) members, thirty-six (36) of whom shall be elected by the membership and the remainder to consist of the elected officers of the Association. In addition, all members of the board of directors and affiliated State association presidents, shall be members of the board of directors. Twenty-one (21) members shall constitute a quorum. No less than twenty-one (21) members of the board of directors shall be elected from the membership class entitled "Operators."

The following line-up of directors, including those elected this year, are joined by NVA president Erwin Noble, vice-president H. B. Hutchinson, secretary Nicholas Schriro, treasurer R. E. Raynor and president's assistant.

CRACKER GUMS' giant receptacle forms backdrop as Billboard's Jerriann O'Grady questions Carmen DiGangiello about the company's many new products arrayed during the National Vendors Association trade show and convention.

NVA Exhibit Scenes

CRACKER GUMS' giant receptacle forms backdrop as Billboard's Jerriann O'Grady questions Carmen DiGangiello about the company's many new products arrayed during the National Vendors Association trade show and convention.

SEATTLE'S JOHN C. MCDANIEL, who has led courageous fight with banks who went to change him a fee for handling pennies, visits with Margaret Kelly at Penny King Co. booth.

Folz Brothers Win at NVA

NEW YORK — Harold and Roger Folz of Folz Vending, Oceanside, N.Y., were the recipients of the Operator of the Year Award at the recent National Vending Association Convention in New Orleans.

Attorney Ted Raynor, counsel for the NVA, made the presentation of the winning cup at the organization's annual banquet. The award is given to the vendor who does the most to boost the industry for the year.

The Folz brothers, Raynor pointed out, have led successful battles which resulted in an exemption for bulk vendors from the gross sales tax in New York and the city of Massachusetts. They have been active during the past year in efforts to solve the plug problem, resulting from the manufacturing and use of bingo chips and have worked on other legislative problems in New York State.

GUM & CAPSULES VENDORS

By P. R.

The Arizona State legislature>

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V.1 and V.2 capsules. Available with 14, 16, 24, 32 or 72 cent mechanisms. Standard base includes easy access for cleaning, shot) or display.

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MAY 6, 1967, BILLBOARD
Week promotion, received hefty applause for the report of his committee’s outstanding performance. A partial listing by Regan of responses garnered throughout the State included these activities:

* At least 25 public service announcements over a Streeter, Ill., radio station.
* Eight Career Guidance talks given by council members in Lake Zurich, III., area high schools.


* Several dozen displays in banks throughout the State of NAMA-provided vending industry background materials.

Named to head the Illinois Automatic Merchandising Week drive for another year, Lew Regan said, “We’ve already begun to plan for our plans for 1968.”

Public relations chairman, P. (Chief) of Interstate Vending, Chicago, outlining his committee’s objectives, said, “There are people problems. This is why our committee’s main effort in the coming year will center around (1) developing more and better career guidance Merchanising Work activities; (2) creation of an effective speaker’s bureau, and (3) cooperation with Illinois schools in fostering Career Guidance programs among recruiting young people to work in the vending industry.”

Contacts with high school guidance counselors in the upcoming year, added Captain, attempt to learn answers to these questions:

* What do the counselors actually know about the vending industry?
* What attitudes do these counselors hold toward the vending industry?
* What background information and visual aids can the schools use in advising students about seeking careers in the vending field?

Will the schools permit vending firms and vendors to appear on Career Day programs?

How closely can the vending industry work with guidance counselors in Illinois schools?

Legislation chairman, Richard W. Funk, highlighted the need for vendors to co-operate with NAMA’s “Operation Alert!” Check locations to make certain that the “No Minors” decals are on each cigarette machine, he continued.

“The vending industry, along with other groups, is under threat of being declared a public nuisance by smoking—health controversy,” Funk said. “We have been active before our members and to the health issues involved. There will be much activity by the federal and State, affecting us as a result. But once our legislation realized in the schools, we have an organized program to govern our sales of cigarettes, they will change in the State and Federal, and State, affecting us as a result. But once our legislation realized in the schools, we have an organized program to govern our sales of cigarettes, they will change in the State and Federal, and State.” Problems. We must show them that as an industry we are concerned, and fully aware of our obligation. This is the correct, and only way to avoid trouble in the future.”

Thomas B. Hungerford, NAMA council chairman, presented the State Council Chairman of the annual meeting. In the absence of Matthew L. Cockrell, the chairman, the meeting was called to order by vice-president, Ben Montem." The board of governors were:


Two-year terms—F. Newman, Cantor; Chicago; C. L. Levin, Casino Cafe, Champaign; John Auld, Barrington Vending, Lake Zurich; Bernard Kiley, Midway Vending, Cicero, and William Grant, J & G Vending, Streator.

Three-year terms—Vernon Wiltich, Vax Vending, Belleville; Matthew L. Cockrell, Vending, Arlington Heights; Ben Montem, Carter; Vending, Jacksonville; George L. Lohse, Lohse; Lakehurst, Lakehurst, Vending, Peoria, and Darrill C. McCombs, McCombs, McComly Vending, Bloomington.

Mayorality for S. C. Operator

ANDREWS, S. C. — Royce A. Green, Sr., of Rosemont Amusements Co., is the new mayor of this town of 4,000. He, as incumbent mayor by a 2-1 majority, the incumbent had been in office for 10 years.

Being mayor is not a new experience for Green. He has served twice before, once 1949-1951 and once 1953-1955. Both times he was defeated by two voters, but the second time he lost by only two votes.

Green is a past president of the South Carolina Coin Operated Vending Association and a current director of the association.

S. D. Association Affair May 14-15

SALEM, S. D. — The next meeting of the South Dakota Vending Association of South Dakota, originally scheduled for May 28-29, was canceled and the annual meeting for May 14-15. The site, Warren’s Steak House, remains the same.

Earl Porter, secretary-treasurer of the association, explained that a conflict with vacation schedules caused the change in the site. Warren’s Steak House is four miles south of the city and Highway 81 intersection.

NVA Elects Directors; Irons Out Bylaw

Over 160 at III. Vendors Event; Year-Old Assn. Shows Fast Gain

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OPERATORS: WRITE FOR NAME OF NEAREST LIVE-WIRE DISTRIBUTOR
Casola Stays at Helm; ICMOA Hires Attorney

...Continued from page 59

fund, can contact association secretary-treasurer Orma John-
sen at 101 S. 18th Street, Rock
Island, Ill. The phone number is
(309) 788-6521.
The emergency facing Illinois coin machine businessmen, with
the House Judiciary Committee
scheduled to hear House Bill 688 and proposed amendments
May 10, found over 70 opera-
tors converging here for the
meeting—many traveled over
200 miles.

Telling members that Senate
Bill 376 had been lost in the
brush, where a committee voted it out 12-to-0, Casola said,
"This situation proves that an
association must have a local
man here at the capitol so things
do not slip. We hope it is the
right turning point in the
future legislation.

The association is still hope-
ful that the amendment, incor-
porating language found in the
Federal Gambling Devices Act of
1962 that distinguishes amuse-
machine games from gambling
deVICES, can be added to House
Bill 688.

Les Montooth, prominent Pe-
oria operator and a director of
ICMOA, was named to head a
committee that will work with
distributors in the state who are
also contributing to the fight
that could result in the banning
of some 30,000 amusement
pinballs in Illinois.

In his warning Casola said,
"The language of this bill is so
broad that it could take in any
kind of amusement device. It
could include baseball, shuffle
and almost anything along
these lines."

A number of opera-
tors to attend the meeting
voted to see that ICMOA
meetings should be held in the
future at least one time each
year—"and to make sure those
"men of integrity" are there to
attend."

The Chicago group will
concern itself with "the man
made to take care of the
mechanical and technical as-
pects of the pinball business, but
the ICMOA, which is the
rightful association, will also
be there to make sure we know
what is going on."

Los Angeles Assn. Expects Steady Climb In Business

LOS ANGELES — Johnny
Collins, newly installed presi-
dent of the Harbor Music Op-
erator's Association and owner of
Collins Amusement, Bellflower,
Calif., predicts a substantial in-
crease in business through 1970.

The Association also elected
Jerry Jacobson, owner of Chief
Vending, Bellflower, Calif., as
vice-president, and re-elected
Johnny Miller, owner of
Johnny's Music Service, as
secretary-treasurer at its recent
installation dinner-meeting in
Bellflower. Cliff Jones, owner of
Jones Music, is outgoing presi-
dent.

Collins, who expects a general
business climb for all facets of
the industry, predicts more and
more young people will be buy-
ing, playing and listening to
music—a sign, he feels, that
definitely shows business is not
in a slump.

May Level Off

"The involvement of
Teenagers in the family pool-table
field, and the general interest,
success and adult consumer ac-
ceptance of vending, all are
healthy signs for the overall in-
dustry," he said.

Although he believes business
will have a leveling-off period
after 1970, Collins says the in-
dustry exploring new avenues to
profit potential.

He feels that the Vietnamese
affair, which is draining American
dollars away from the consumer
to spend on luxury items, has no
major effect on the coin-vend
market.

"There is, however, a reason
to believe the end of the conflict
in Vietnam will enable the con-
sumer to spend more money on
luxury items at home. It will also
enable the many servicemen
overseas to return home and
spend their money here," Coll-
ins said. "This will put more
money for luxury items on the
marketplace."

Survey Report

Jones, who feels business is
showing signs of awakening,
found that business improve-
ment developed when the fight
money situation softened.

"After a first quarter check," he
said, "I discover business was
up about 12 to 15 percent. I ex-
pect an increase throughout the
year, especially if the con-
sumer is not faced with Presi-
dent Johnson's proposed 6 per-
cent tax increase to pay for the
Vietnam war."

ICMOA Meeting Scenes


STATE REP. ZEKE GEORGI (right suit) chats with ICMOA delegate, Clint Pierce (alone) (right photo) addresses members.


FRED GRANGER, executive vice-
president, Music Operators of
America, (left) chats with ICMOA
director Mary Gillette.

LAWRENCE TITTLEMAN, East St.
Louis operator (left) considers
point made by ICMOA vice-presi-
dent Harry Schaffner, Atlanta.

OFFICIAL LINE-UP of ICMOA officials with Howard Ellis, representing the Nebraska operators, seated at extreme right.

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American Shuffieboard Co.

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List of Illinois Legislators

The following chart includes the names of all Illinois State Senators and Representatives and shows the districts they represent. The chart is made possible by the cooperation of operators and manufacturers who are members of the Illinois Coin Association (ICA), which would prohibit the operation of all pinball games. The Illinois State Legislature is asking all Illinois operators to prevent the passage of this bill in its present form.

Artist Fees, If Any, From $8—Fred Granger

*Continued from page 59*

parent the House was in no mood to kill the bill altogether, thus preserving the operators' traditional performance fee exemption. For this reason, representatives of the MOA and the jukebox manufacturers compromised on an $8 fee. “Removal of the excessive paperwork and reduction of the fee to $8 are a great victory for the industry,” Granger said, “particularly in view of the fact that at one time ASCAP, BMI and SESAC were asking for a combined fee of $60 per machine per year.”

Should the Senate act promptly on the copyright legislation and a bill along the lines of the House version be adopted, the $8 jukebox fee would go into effect Jan. 1, 1969.

Noting that there seems to be a multitude of agencies seeking performance fees from public play of records, Granger said, “entirely in jest—‘If it goes any further, we may ask for a fee of our own for exhibiting and exposing records on jukeboxes. It’s getting that ridiculous.’”

Granger was introduced to the ICMA by president Louis Cusato, a MOA president and legislative committee and board chairman. “Fred Granger is the best thing that ever happened to this industry,” said Cusato. “Granger and the other MOA officials did a tremendous job for the industry in Washington,” Cusato said.
Public Relations Goals Set; S.C. Assn. to Aid Charities

SUMTER, S. C.—The South Carolina Coin Operators Association adopted a code of ethics at its meeting here this weekend (22-23) and immediately took steps to put the code into operation.

One point in the code of ethics pledges the coin operators to support worthwhile charities. Past President A. L. Witt of Spartanburg proposed that each member of the association pledge one day's receipts from each jukebox location to the March of Dimes. He told the operators that such a project would be good public relations for the association.

His proposal was amended by the group to make the project available to other health drives, and in future years, but it was agreed to devote the first project to the March of Dimes.

President Hal J. Shinn of Gaffney appointed Witt chairman of a committee to set up the mechanics for the project and report to the association at the July meeting in Myrtle Beach, S. C.

The entire code reads:

"As members of the South Carolina Coin Operators Association, we appreciate the privilege of doing business in our State and our community and pledge to operate and maintain our businesses in such a manner that they will be an asset to the community and State in every way and thereby justify this privilege.

"We shall conduct our business according to the "Golden Rule," dealing fairly and honestly with customers, employees and the public.

"We shall give full and fair support to all worthwhile community activities. Whenever possible our facilities and equipment will be available without charge or at cost for worthwhile community activities, for non-profit activities of church or civic organizations or young people.

"In the operation of coin operated phonographs we shall be fully considerate of community standards of taste and decency in the selection of recordings offered to the public.

"Coin operated amusement machines which are designated for use by mature persons and licensed by the State for adult play are operated for the pleasure and recreation of adults. We actively oppose the use of these machines by minors and if necessary we will remove machines from locations to prevent it.

"We shall not maintain our equipment in a location which is obviously a public nuisance in the manner of its operation.

"Shinn told members that the association would prepare copies of the code for members to display "to remind and guide us, and to let others see how we operate."

"He said folders would be prepared giving a more detailed interpretation of the code of ethics and rules and regulations distributed to members and distributors.

"He said they would solicit the help of distributors in informing every person who buys a machine about the responsibilities that go with the placement and operation of the machines. He said printed material would be provided for the distributors to give their customers.

Midway-Shuffle Bowler

The importance of quarter-play in amusement games is pointed up by Midway Manufacturing Company's new Cobra thin-player shuffle alley which is equipped with a credit accumulator nest in the backglass section giving the unit a double coin-chute feature. Other new design characteristics include continued play when the bowler makes a strike during "Big Strike" action and adjustments for increasing bonuses during "Bonus" play action. "Bonus," "Big Strike" and "Bowl-A-Rama" continue as other variations of play appeal. A new, more solid self-standing backbox and foxtails top and side rails are still other improvements.

Insalata Tips On Ties With Legislators

- Continued from page 39

- The trend in many States toward annual legislative sessions, instead of a State legislature meeting only once every two years.

- The increased glare of publicity focusing upon almost every interest or prominent citizen of American life, including specifically amendments and bills in most all their assorted forms.

- Why should this mean something to you? Simply because this over-all increase in proposed legislation means an increased burden of Federal or State tax or prohibition (which could cost you thousands of dollars), or it may be a tie or a key part of your business itself or your business community becoming law much greater.

- The chance of a tax or ban being enacted is increased, because not only does the public have a chance to comment on a proposed bill, but another public hearing, another or otherwise unusual proposal being presented before the legislature. Therefore, industry should be represented more or less directly as legislation more and more becomes, to a large extent, a part of your business.

- It is quite possible that some kind of adverse legislation being enacted at some session of the legislature in your State, even if the proposals now pending don't become law, it creates a definite possibility that a bill or a ban which fails to become law in one State is liable to be "picked up" in another State where its legislative committee has taken note of the legislative activity of its neighbor.

- With industry economics being what they presently are, and the cost of capital investment increasing yearly, any tax or restriction seems to mean a great deal to you in terms of decreased profits.

- To bring the national problem home to Illinois in particular, the 1967 proposal banning all pin-type amusement machines, including skill machines and slot machines, would be a severe blow to the industry.girls and men. The State would be divided into three general areas and the committee would have to work out the problem of adverse legislation in each.

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Temple U. Ban on Vending Lifted

PHILADELPHIA — A ban on vending machines in classroom buildings has been lifted by Temple University here. Charles E. Metzger, university business manager, said the long-standing ruling prohibiting machines in the school buildings was reversed by the school administration.

"We feel that it is not necessary any more for a student to walk the length of the university for a cup of coffee," said Metzger. "The university is being realistic. The old ruling worked when Temple was much smaller. Physically, the university has changed immensely, therefore, the administration must be open to change."

Metzger said the original ruling was enacted to prevent vending machines from becoming hazards to the buildings and students, citing a recent Colgate University fire which was started by a coffee vending machine with a faulty heating coil.

The vending machines which are now in the school's Mitten Hall, student recreation center, are surrounded by special fire-resistant walls. Metzger said that when new vending machines are installed in the various classroom buildings, suitable and safe places will house them.

Automatic Retailers of America, which handles the university's cafeterias and which has the vendoromat in Mitten Hall and in the dorms, will place the vending machine in the classroom buildings.

LONGER HOURS SOUGHT

Wash. Blue Laws Under Fire

SEATTLE — Washington's antiquated liquor regulations will get a severe test early next month when representatives of the hotel and restaurant industries submit petitions to the State Liquor Board requesting the elimination of Saturday night and Sunday "blue laws."

The State's code, although not actively involved in seeking a change in the regulations (Billboard, January 14, 1967), is generally in favor of the action because it would allow many prime locations to stay open an additional 22 days per year, as well as opening up the very important post-midnight hours of Saturday.

Paving the way for such action was the voters' overwhelming repeal of major portions of the State's 1909 blue law that gave statutory authority to the liquor board's Rule 20 requiring taverns and cocktail lounges to close from midnight Saturday until Monday.

Despite the defeat of the law in November Rule 20 has continued to be in force because the board wanted to see whether the current Legislature would pass any substitute liquor legislation. Since the lawmakers have made no move to pass such legislation, the board is expected to listen to the hotel-restaurant plea as soon as the solons adjourn.

The requested changes, which could go into effect as early as June, would probably be to extend the Saturday night drinking hour until 2 a.m. and establish a limited Sunday drinking period—most likely after 5 o'clock in the evening.

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MAY 6, 1967, BILLBOARD
**ICMOA Speakers Tell Need for Organizing**

*Continued from page 59*

"The Legislature is in session from Monday to Thursday," he said. "This means that your representative is home on the weekend and if you see him, by all means, come and see him and let him know how you feel on an issue."  

Elise, former president of the Music Operators of America and currently head of the Wisconsin Music Merchants Association, told ICMOA members that in Wisconsin his organization maintains a constant watch on legislation. "We have a committee that follows legislation," the longtime industry leader told the gathering here April 22-23, "and the minute we hear of something coming up we have eight or 10 members at the hearing. It is the most important part of legislation," he said.

"It often happens that a bill is not acted on until late in the session and then it goes to the other house and you might be left hanging. An association must get responsible people to represent it at hearings," Pierce warned.

Howard Ellis, treasurer of MOA and secretary-treasurer of Coin-Operated Industries of Nebraska, said he had driven all the way from Omaha "to learn something."  

"This is the most important benefit that comes from association meetings. We go after the big problems and the sometimes we're successful and sometimes we're not. But regardless," Ellis said, "you always come away from an association meeting with the feeling you have learned something new."  

Ellis's association has been involved with a proposed new gross receipts tax that would affect Nebraska operators for the first time in the State's history, said he intended to visit other associations this year. "We have to organize on a State level if we are to overcome our problems," he said.  

Much of the same sentiments was expressed by Lee Brooks, of Casch, who told people, "It looks like the only time the operators organize is when something dire happens like this pinball legislation. After a problem clears up the associations go by the wayside."  

Warning members that their problems may not end with this current anti-pinball problem, he said, "Everything is being put in one package. This could go on to mean that cigarette machines, snack machines and all types of coin-operated equipment will come under attack."  

**A LOOK AHEAD**

Overwhelmed the past two weeks with legislative and trade association news, we have postponed two important scheduled features: "A Tape Cartridge Jukebox?" and "The Evil of Red Money." Watch for both in next week's issue. We also call your attention to a special added attraction to appear in our May 10 issue in honor of "National Tavern Month." The article "In the Tavern—TV vs. the Jukebox."  

**Europe Views Cinejukebox**

PHILADELPHIA—The new Cinejukebox, a coin-operated machine of jukebox and movie in a single unit, was exhibited for the first time at the National Tavern Show held at the American Hotel, 113-123	

This machine was introduced in this country last fall at the Tobacco Operators of America's show of Cinejukebox is being manufactured by an Italian company located in Milan, Italy. Pioneering the new unit has been used in Italy on every type of cinema. This innovative unit is expected to go into full-scale production in the machine early in June.

The Milan exhibit was arranged by Angelo Botti, president of the Italian Photographic Society in Milan, who pioneered the audio-visual coin machine field with a Cinema box and has now developed the 2-in-1 combination.

**Insalata Tips On Ties With Legislators**

*Continued from page 58*

1. List all the legislators, State, local, and national, who represent you at the present time.
2. Make the list out on paper and then transfer the information to appropriate cards for easy finding and retention by you and/or your trade association or group.
3. Note which legislators are known to you personally.
4. Note which are not known to you and note personality and approach situation by introducing yourself.
5. Make sure that your introduction takes place in the appropriate time.
6. Do it when it will bother neither the trade association nor the legislator.  
7. Make note of any definite position or views of the legislator which could have a bearing on your business. This will help you to determine if you should contact him in a crisis or stay away from him.
8. Note the legislator's reputation for honesty. Stay away from the legislators who are known to you and your organization for anything but their honesty.
9. Cross party lines where appropriate.
10. Analyze your legislator's record: What does he do, and what he does? Any friends or others have had with him. Can you be surprised how he acts in the trade position? Can you be interested in what he does, and can you be sure he is in the last resort of matters dealing with your business interest public policy generally.  
11. Be very certain to make sure that the information with the legislator serves, or at least does not disturb the front door of every meeting, a part of your business. If you don't follow up on it—If you let your legislator know that you will operate differently when he happens to have a crisis or a problem that you will help to determine if you should contact him. It is not a crisis or stay away from him.
12. Remember that you have a place as a consumer project. It's a part of your regulation business just as the front door every morning is a part of your business. If you don't follow up on it—If you let your legislator know that you will operate differently when he happens to have a crisis or a problem that you could help your business.
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COMEDY SPOTLIGHT

REVENGE

Bill Cosby, Warner Bros. W 1697 (M), M 1981 (S)

Everything Bill Cosby teaches these days seems to turn to gold and this album will follow the same pattern of his previous LPs. His first LP contained a number of hits, and his reinvention of blackface experiences are fun with laughs as well as a point of view.

BILL COSBY

HAPPINESS IS DEAN MARTIN

Reprise R 2642 (M), R 5242 (S)

Martin continues in his winning stride here in a way that'll go high on this chart. His relaxed, smooth singing was never better, especially in "Let the Good Times Roll," "Take Five" and "Teacher's Pet Again." Arrangements are solid.

POP SPOTLIGHT

EVERYONE'S SON

MOA AG-447 (M), SE-4471 (S)

MOA is putting a lot of promotion effort behind this new group and for good reason. The boy are in the contemporary groove but they've got an exciting individuality that sets them apart. The teen trade should go for them in a big way.

CLASSICAL SPOTLIGHT

MAHLER: SYMPHONY NO. 3 (2 LPs)

Vanguard Wote / London Sym- 
phony (Solo); London COLUMBIA 7937 (M), CASA 7237 (S)

Majestic... "Posthumous sym-
phony on a fine performance by Lon-
dons Arturo Patti's series. Both again
.. demonstrate his skill and understanding
with Mahler, as he conducts Heather Hornby,
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The second volume again brings out a complex
Caliopin city with some extraordinary
performances. The treatment is, at turns, delicate,
fast and crisp. The timing, contrapuntal,
harmonious movements, all
show a profound knowledge of
Mahler's music impressively.

POP SPOTLIGHT

TOO MUCH!

Low Rowles, Capitol T 2713
(M) ST 2713 (S)

The album is Monitoring. The listener does not get "Too Much" of Low Rowles. Rowles sings with soul, his voice meaning a lot to the listener. This is the current hit, "Death and Street." Included and plugged with a stick-on sign on the album jacket.

POP SPOTLIGHT

EAST COAST-WEST COAST

Don Ho, Reprise R 6244 (M), R 5244 (S)

This album is dedicated to the music of New York and Los Angeles. A new LP album set to appeal to all. The closer song "Your Home," and "Goin' Out of My Head" and "This Could Be the Start of Something Big" are included in this disk which make it.

POP SPOTLIGHT

OKAY, UP AND AWAY

The 26th Dimension, Soul City SCM-1000 (M), ECI-P0001 (S)

With this hits to go on - "Where You, Wonna Go" and the current "Another Day, Another World" this LP will be a collector's delight. It'll hit the chart hard and fast. The LP provides tunes for the listeners as well.

COUNTRY SPOTLIGHT

BUCK OWENS AND HIS BUCKAROOS IN JAPAN

Capitol T 2715 (M), ST 2715 (S)

This LP is not only great, but a collector's item as well and a perfect follow-up to his hit "Take It Easy, Buck." Owens is now back on his old label and this LP is a winner. It's got "The Good Times Out" and "Open In Five' and a few other great numbers.

REBUS SPOTLIGHT

A MAN FOR ALL SEASONS

Capitol T 2124 (M), M 2124 (S)

Country artist George Jones, never in finer form, presents a varied program which is sure to follow up the hit "Bill Black." This LP will be a big hit with people who love the old Jones' style, "Give It (One Last Time.)" Cup of Loneliness," and "Fools Like Me."

SPOKEN WORD SPOTLIGHT

VAN TREVOR

Vanguard Band Box 1001 (M)

Van Trevor gives shafts every day. Two excellent tunes will inspire this LP of funny sales. "Born To Be Alive." "Hey Phil Burtin, there's a lot of news out there for a Van Trever fan. Sure, he should play "Our Side." It's a great promotion piece for country music.