

Billboard

The International Music-Record Newsweekly

THE CONVENTION STORY

CES: 8-Track, Cassette Feud

By HANK FOX

NEW YORK—From a vast and divergent array of tape CARtridge equipment unveiled at the Consumer Electronics Show, held here June 25-28, several definite trends evolved. While the number of companies manufacturing and displaying cartridge product has risen sharply since the 1966 Chicago music show, the multiplicity of direction (or lack of direction) is narrowing.

Judging by the new product shown, the two configurations looming in the forefront of the upcoming configurations battle are the 8-track continuous loop cartridge and the reel-to-reel cassette.

• At least 23 companies, many of them marketing cassette product for the first time, are manufacturing or importing one or more cassette units.

• Duplicators and raw cartridge manufacturers are expanding their lines to include the cassette and PlayTape 2-track configurations.

• Major Japanese manufacturers marketing units in the U. S. are settling with the 8-track and cassette systems.

• With the exception of Muntz Stereo-Pak, one was hard pressed to find a 4-track only playback unit. Where 4-track was concerned, the emphasis was on compatible 4 and 8-track equipment.

• Stereo 8 continued to prosper at the show. Refinements in equipment manufacturing and the addition of features such as crosstalk adjusters, fast forward and silent channel switch-

(Continued on page 58)

NAMM: New Musical Sound

By RAY BRACK

CHICAGO—The world of amplified sound has now engulfed wind instruments.

Musical instruments of the ancients and the rustics are experiencing an electrical reincarnation.

The marriage of the pop music and the pop instrument industries is now fully consummated.

The guitar, the goose that laid the golden egg, has been recharged with new sales appeal through a remarkable prolifera-

A new weekly department, **Musical Instruments**, begins with this issue. The new section starts on page 16.

tion of new styles, shapes, features and functions.

The musical instrument industry, which has been bettering its sales mark annually for the past 12 years, is clearly on the way to its first \$1 billion sales year in 1967.

These are some of the most obvious conclusions to be drawn in the wake of the 66th annual National Association of Music Merchants Convention and Music Show.

Though the home electronics portion of the Music Show was cut back drastically because of the split with the Electronics Industries Association people,

(Continued on page 16)

Trade in Drive to Simmer Summer Racial Flare-Ups

By MIKE GROSS

NEW YORK—The record industry will be the focal point of a campaign attempting to ease racial tensions during the so-called "long hot summer days" approaching. Clyde Otis, Negro publisher and record producer, is spearheading the drive to enlist record company support to service disk jockeys with special "public service records" that will get a message of brotherhood and good-will across to the listener.

Otis says that the message has to be inherent in the song itself because the kids don't like to be preached at. He feels that the record companies have lots of songs in their catalogs in which the futility of riots and violence can be taught by implication and with special impact because it's coming from an entertainer and not a political leader. "If enough of these records get played," Otis said, "it should help avert many of the disturbances we are supposed to have this summer."

Columbia Records' vice-president Bill Gallagher has already okayed participation in Otis' campaign with a special "public service disk" release of Aretha Franklin's recording of "Take a Look." Miss Franklin, who is on the Atlantic label now, recorded the song, which was written by Otis, for Columbia about three years ago. Otis was the a&r producer on the date, too. Columbia will ship the disk to about 3,500 disk jockeys around the country.

Mercury With Drive

Charlie Fach, Mercury Records executive, is also committed to the campaign with a special double-faced disk of Dinah Washington's "This Bitter Earth." The Mercury record, too, will go out on the full disk jockey list.

Neither Columbia nor Mercury plan to release these records for commercial sale.

Otis is now holding talks with James Brown

(Continued on page 10)

Liberty Switches to Factory Sales in N. J.

NEW YORK—Liberty Records has dropped its Newark, N. J. distributor, Jerry Winston's Wendy Distributors, in favor of direct factory service for the State.

Vito Samela, former Tower Records sales and promotion head, is Liberty's new sales manager. He will have several sales representatives working for him.

The move is part of the label's effort to set up a New York facility with a regional designation to operate as a division. The new office, to

be located in the Columbus Circle section of Manhattan, will house Blue Note, the Liberty jazz label, and Metric Music, its publishing subsidiary. The formal announcement is expected to take place at the Liberty sales convention in Los Angeles, Thursday (6).

In another expansion move, Liberty is setting up offices in several European cities.

It was also learned that Ruth Meyer, programming vice-president for the Strauss radio chain (which includes WMCA, New York), will be a guest speaker for the Liberty sales convention.

RCA SETS UP BRITISH PUB

By NIGEL HUNTER

LONDON—RCA here has formed a music publishing company here, Sunbury Music, and, at present, will be run by RCA executive Jack Heath. Sunbury is seeking new British songwriting talent, and will also sub-publish material from overseas.

Its first talent is Judith Durham of the Sunders and her songwriting partner David Reilly, son of harmonica virtuoso Tommy Reilly. The pair penned the flip of Miss Durham's first solo single for Columbia, "The Non-Performing Lion Quickstep." Another current Sunbury copyright is "El Tigre," by Stu Phillips on RCA.



The Sam the Sham Review has won another spot on the Hot 100 Chart with a wooly, new MGM single, "Black Sheep" (K-13747). Also on the charts is the group's best selling MGM album, "The Best of Sam the Sham and the Pharaohs" (E/SE-4422). The review is playing to capacity audiences in summer concerts throughout the East and Midwest.

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Tape Success Story at Music Show; Cassette Making Gains

CHICAGO — "Tape is now," declared Ampex Stereo Tapes general manager Don Hall at the Music Show's first phonograph records, tapes and accessories clinic. And the exhibitors of product here agreed with him.

"The cassette will make the big scene at this show," Hall added. But only part of the exhibitors agreed with him fully. It depended on whether the particular exhibitor had cassettes ready for delivery. All exhibitors said they would have cassettes before long.

Ampex, which exhibited here and at the EIA show in New York, used the Music Show to add cassettes to its large lines of 4- and 8-track cartridges. Asked by a dealer if cassettes will replace 8-track, Hall said, "Yes, but it will take a long time. Eight-track will be in autos at least through 1968, and maybe in 1969 major automobile manufacturer will in-

troduce a cassette player. In the meantime, the cassette will make major inroads in the home."

Hall estimated that at present there are in use half a million 8-track players, "a million plus" 4-track players, six to eight million reel-to-reel players and 100,000 stereo cassette players in the U. S.

He recommended that the dealer stock as minimum inventory in any one format 200 music selections plus appropriate playback equipment.

At the show, Ampex introduced 100 titles in its initial cassette release, announced a second 100-title release and promise 500 titles in cassette by the end of the year. "Most of our distributors are placing their bets on cassettes," an Ampex spokesman said.

One of those distributors, All-Tapes of Chicago, a Music Show exhibitor, reported that "most of the interest was in cassettes." All-Tapes also

showed the Mercury cassette line.

General Recorded Tape, which announced its first 40 cassette titles at the Music Show—but will not deliver until September—was less enthusiastic about the cassette. Sales manager H. B. Bershfield said, "Dealers are certainly interested in talking cassette, but it will take more time to create great sales interest. And it will take more than just one automobile manufacturer going cassette to build the market."

Bershfield predicted that for calendar year 1968 cassette sales will not exceed 10 per cent of the tape cartridge market at the consumer level. At the manufacturer level, he said, it could reach 20 per cent.

He said the 4- and 8-track cartridge mix at retail in 1968 would be about 55 to 45 per cent in favor of 8-track. "We're currently running parallel," he said.

Morton A. Ohren, sales manager for Tape Distributors of America, Inc., observed that "everybody wants to know about the cassette but they're buying endless loop configurations in quantity." TDA has no cassette product now, Ohren said, but will add them soon. Tape Distributor of America, Inc. is now filling four times as many orders for 8-track tapes than for 4-track.

Col. Sales Parley in Florida July 26 to 30

NEW YORK — Columbia Records will hold its 1967 sales convention at the Diplomat Hotel in Hollywood, Fla., from July 26 to 30.

More than 500 persons are expected to attend the meeting. Among those who will participate are Goddard Lieberman, president of CBS/Columbia Group; Clive J. Davis, vice-president of CBS Records; William P. Gallagher, Columbia Records vice-president of artists and repertoire and special products; Albert Earl, CBS Records vice-president of operations; Bill Farr, CBS Records vice-president of marketing, who will act as convention chairman; and Dick Asher, vice-president of business affairs.

Others active in the convention will be Jack Loetz, vice-president of marketing administration; Stan Karan, vice-president of planning and diversification; Don England, director

of Columbia label sales; J. J. Harris, director of audio products and accessories; Bruce Lundvall, director of merchandising; Dom Cerulli, director of advertising; and Bob Cato, director of creative services.

The CBS International Division will be represented at the convention by Harvey Schein, vice-president and general manager, and by delegates from its numerous overseas subsidiaries.

Among the convention activities will be product presentations in all categories and the introduction of new equipment in the Masterwork Audio Products line. In addition, the winners of the Sales Aces incentive contest will be announced during the convention. Among the prizes to be awarded in this contest are all-expense-paid trips to the Caribbean and prize points which winners may use in selecting a wide variety of merchandise.

Col. to Release Two R&B, Country LP's From King

NEW YORK — Columbia Records will issue two albums of all time best sellers from the catalog of King Records. One package will contain country material and the other rhythm and blues. The deal, considered unusual, was okayed by Bill Gallagher, Columbia Records vice-president, after discussions with Seymour Stein of Sire Productions. Stein, who regards the deal as a tribute to the achievement of Syd Nathan, president of King, produced the packages from masters in the King archives.

Each of the albums contain 18 performances. The country package, titled "18 King Size

Kahl to Wax Dove

LOS ANGELES—Phil Kahl, Diamond Records a&r director, arrived here last week to record Ronnie Dove. Bill Justis is arranging the material for these recording sessions. Diamond plans summer releases of a new Dove single and an album.

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Country Hits," includes "Signed Sealed and Delivered" by Cowboy Copas, "Blues Stay Away From Me" by the Delmore Brothers, "Mountain Dew" by Grandpa Jones, "Money, Marbles and Chalk" by the writer Pop Eckler, and sides by the Carlisle Brothers, Jimmy Osborne, Wayne Raney, Moon Mullican, Hawkshaw Hawkins and Reno and Smiley.

The second package, titled "18 King Size Rhythm and Blues Hits," contains such classics as "Fever" by Little Willie John; "Work With Me Annie," Hank Ballard and the Midnighters; "Hearts of Stone," Otis Williams and the Charms; "Honky Tonk," Bill Doggett; "Sixty Minute Man," Billy Ward and the Dominoes, and additional sides by James Brown and the Flames, Otis Redding, the Five Royales, Ivory Joe Hunter, Freddy King, Bullmoose Jackson, Wynonie Harris and Earl Bostic.

The packages will also be distributed by the Columbia Record Club.

Sir Edward Gets Medal

LONDON — Sir Edward Lewis, chairman of Decca Ltd., has been awarded the gold Albert Medal of the Royal Society of Arts for 1967 for his contribution to the electronics industry.

The Royal Society of Arts noted, "It may fairly be claimed that the Decca group of companies owes its survival and growth into a national asset to his vision, tenacity and enthusiasm." On receiving the award, Sir Edward said, "I feel greatly honored to join the distinguished company of men who have received the Albert Medal over the past 103 years. Decca's achievement is thanks to the loyalty, ability and hard work of all those whom I have been privileged to lead."

The Albert Medal is awarded annually for distinguished merit in promoting Arts, Manufacture or Commerce.

BILLBO'D GOLF TOURNEY SET FOR JULY 14

NEW YORK — Billboard is sponsoring a music business golf tournament at the Knollwood Country Club, White Plains, N. Y., on July 14. The Billboard tourney is being held in lieu of Columbia Records' annual golf classic which was called off this year.

Members of the music-record business interested in participating in the tournament should contact one of the committee members, who are: Dan Collins, Tom Morgan, Gene Weiss, Dick Williams, Bob Thompson, Kai Winding, Ted Brown, Fred Pollack, Lew Anderson, Pat Williams, Dick Ahlert, Sal Forlenza and Mickey Addy.

EDITORIAL

Coverage Expanded

The burgeoning music business requires total editorial coverage. Therefore, with this issue, Billboard increases the scope of its editorial operation by adding a department on Musical Instruments.

This field is vital to music's total growth, for it is tied in closely with "today's sound."

The merchandising and marketing of guitars and other stringed instruments, amplifiers and accessories will be part and parcel of this department's coverage.

Many record dealers already carry instruments, and many more will do so in the near future. The profit potential of instruments is very considerable and can aid in maintaining a healthy dealer structure.

TelePro Cartridge Patent Plea Fails

WICHITA, Kan. — The decision of a district court judge will permit all cartridge manufacturers to continue production without having to pay a royalty fee. U. S. District Judge, Wesley E. Brown, has ruled invalid the George Eash patent for the continuous loop tape cartridge configuration. The verdict concluded the more than 26-month-old trial in which TelePro Industries, as one of the plaintiffs sought an injunction enjoining Lear Jet from manufacturing its 8-track cartridge.

Brown, in his memorandum (27), said that Eash patent was an obvious modification of the "Mohawk Message Repeater" which was marketed in 1953. Eash claims he had invented the continuous loop cartridge in 1954. The Eash patent was granted in 1957. In the Mohawk unit the tape revolves around a fixed hub.

TelePro had charged that the cartridge tape was mounted on a free rotating wheel, for which Eash had a valid patent. TelePro had secured the patent from Eash.

According to the judge's memorandum, "The introduction of a free wheel was an obvious modification of the Mo-

hawk cartridge by the use of a principle old in time and in the art — a freely rotating reel or wheel to carry the tape. The fact and circumstances in the case lead us to the opinion that the Eash patent does not rise to the dignity of invention. It was not novel and it was obvious to anyone having skills." One of three prerequisites of patent validity — novelty, uniqueness or modification of a prior art, the modification not being obvious to anyone versed in the skill of that art.

In his decision, the judge also said "Had the Eash patent been valid, it would be difficult for anyone making a tape recorded cartridge using a freely rotating wheel, not to infringe its (the patent's) claim."

Bill Lear, chairman of the Board for Lear Jet Industries said, "This is wonderful. It erases all doubts as far as our customers are concerned. We have a very clear patent situation now."

At TelePro, Aaron Wall, the company's general manager said, "We're not worried over the decision; we will continue to manufacture 4 and 8-track cartridges. But we are disappointed by the decision. We will appeal the case to a higher court."

Atl.-Atco Parley Set —To Preview 32 LP's

NEW YORK—The Atlantic-Atco sales convention kicks off at the Diplomat Hotel in Miami on Thursday (6). The convention will run through Saturday (8), with new LP product previewed for distributors on Friday (7). The firm will introduce 32 albums at the convention, including seven new jazz LP's on Atlantic, eight Atlantic pop releases, a new spiritual LP on Atlantic, and five Stax LP's. On the Atco label there will be nine pop releases and two releases on Volt. Several key singles will also be previewed at the meeting.

Attending the convention will

Lindsey & Marcus Organize Devil

DALLAS — Devil Records has just been launched here by Lin-Marc Enterprises, a new firm headed by Bill Lindsey and Chuck Marcus. Marcus is a mid-night-to-dawn personality on WFAA. First release features "Blow Out the Sun" b/w "The Good Side of You."

be Atlantic executives Ahmet Ertegun, Jerry Wexler, Nesuhi Ertegun, Bob Kornheiser, Len Sachs, Henry Allen, Juggy Gayles, Tom Dowd and Atlantic's field staffers Doug Cox, Ralph Cox, Joe Galkin, Gunter Hauer, Herb Kole, Dick Kline, Leroy Little and Arnold Theis. Frank Fenter, Atlantic label manager at Polydor Records in London, will also be at the convention.

Jim Stewart, head of Stax-Volt, will attend, as well as Stax-Volt promotion head, Al Bell. Producers of many of the labels associated with Atlantic will also be there, including Rick Hall (Fame Records), Quin Ivy (South Camp and producer of Percy Sledge), Shadow Morton (producer of Vanilla Fudge), Dick Simpson (producer of Atlantic's spiritual albums), and Ollie McLaughlin (Karen and Carla Records).

All of Atlantic-Atco distributors from coast to coast will also be present, as will executives from Atlantic-Atco's Canadian distributor, Quality Records.

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Epic Sees Summer as Sales Festival In 'Unconventional' Pitch to Distribs

NEW YORK — Two teams of Epic Records executives wound up a "Summer Is Where the Sales Are" pitch on Thursday (29) after hitting 25 markets in 10 days. It was a departure from the label's usual mid-summer national sales convention.

In explaining the new move Leonard S. Levy, Epic's sales and distribution vice-president, said, "Although our conventions in the past have been tremendously successful, the set-up as such allowed for distributor owners solely to witness our product presentation. By going directly into individual markets, the entire distributorship sales force, as well as key buyers on the retail level and rack operators, will be able to see first hand the strong line of product Epic is introducing for what we now know to be a big selling season, the summer months."

On the Move

Levy added, "Forms of entertainment have always changed to fit the mood of the times. This has been particularly noticeable during the summer months. People today are on the move. The traditional concert-in-the park has given way to transistorized portable phonographs and automobile cartridge units. More leisure time has created an increased need for entertainment and recorded music, whether at home, at the pool, at the beach or on the



IN DETROIT, Len Levy, left, Epic's vice-president, and Fred Frank, right, Epic's national promotion director, introduce new product to Marvin Jacobs, president and general manager of Music Merchants, Epic distributor in Michigan.

highway, in the most desirable and most available form of entertainment.

And this means more business. No longer can July and August be considered slump periods. Today summertime means sales. If customers aren't waiting until fall to buy records, we see no reason to wait till then to announce strong new product. To keep pace with the changing tempo of the times, we're breaking old habits and releasing a powerful line of releases conceived and designed specifically for hot summer sales."

Monument's Singles Drive Pays in Hot Chart Action

NASHVILLE — A recent concentration on the singles market is paying dividends for Monument Records.

Following Roy Orbison's departure to MGM, Monument president Fred Foster began relying heavily on the album catalog. The LP build-up included albums by the Knightsbridge Strings, Charles Aznavour, Fran Jeffries, Jeannie Sealey, Billy Walker, Boots Randolph, Robert Mitchem and numerous Latin-American artists.

However, in the past 60 days, Foster has again focused on singles and many have either hit the charts, or headed in that direction. This includes Boots

Randolph's "Temptation," Robert Mitchum's "Little Ole Wine Drinker Me," Rusty Draper's "My Elusive Dreams," Fran Jeffries' "My Lonely Corner" and Don Cherry's "I Run to the Door." Additionally, in the pop vein, the subsidiary labels of Rising Sons and Sound Stage 7 show hits with Robert Knight's "Everlasting Love," and Joe Simon with "Put Your Trust in Me."

Country also is getting a strong singles push with Jeannie Sealey's "These Memories," Billy Walker's "In Del Rio," Dale Ward's "Operator," Dolly Parton's "Something Fishy," and Mitchum's "Little Ole Wine Drinker Me."

Acts Go Better With Coke as More Names Gain Exposure

ATLANTA — The Coca-Cola Co., with an eye on the teen market, is cutting more "youth radio commercials" starring recognized pop artists. The latest of these was released June 29.

Richard Harvey, vice-president and brand manager of Coca-Cola, said the commercials inject product action "where the action is . . . in this growing under-25 soft drink market."

Sandy Posey and the Young Rascals are the latest names added to the list of stars singing the praises of Coke. Others already utilized include the Supremes, Drifters, Nancy Sinatra, Roy Orbison, the Fortunes, Los Bravos, Petula Clark, Ray Charles, Lesley Gore, Lee Dorsey, the Vogues, Troggs, Joe

Tex and the New Vaudeville Band.

The use of teen talent has paid off with awards. Clio statuettes honored the series of youth radio commercials with two first prizes. Several other regional and national awards were presented.

The original jingle of "Things Go Better With Coke" was recorded by the Limelites. Still utilizing the same theme, it has given talent some of the broadest radio exposure it has ever enjoyed. DJ's report a deluge of requests to play the commercials and requests for copies of transcriptions.

The teen-appeal campaign was created by William Backer, vice-president of McCann-Erickson, Inc.

In addition to introducing new product at the city-by-city sales meetings, Epic announced its entry into the tape cartridge market. (See Tape Cartridge section.)

Among the pop releases are albums by the Dave Clark Five, the Yardbirds, the Hollies, Don and the Goodtimes, the Doodletown Pipers, new singer Robert Cameron, and a special package titled "Those Wonderful Guys of Stage, Screen and Radio." Epic's classical releases are covered in the Classical Section.

2 LP's by Okeh

For the summer pitch, the Okeh label will be represented with two LP's; one by Little Richard, and the other a team-up of Johnny Watson and Larry Williams.

The summer program will be backed by ads in the trade press and major national consumer publications, a co-ordinated newspaper and radio spot campaign geared to the teen-age market. Epic has also designed a variety of ad mats for local use, as well as a variety of in-store displays.

Poly to Handle Elektra in U. K. — Trend Bucked

LONDON — In a surprise deal, Jac Holzman's Elektra Records Co. switched from its independent operation in the U. K. to release through Polydor. The deal, signed Thursday (29), becomes effective Saturday (1) and is in contrast with the trend of U. S. labels going on their own here.

Elektra and its other labels, Nonesuch and Bounty, will retain their own identification here but will be pressed, distributed and have their releases scheduled by Polydor.

In 1965 Elektra set up its own London headquarters, thus setting a trend later followed by several leading U. S. labels.

First release of Elektra group product through Polydor will become redundant but marketing chief Don Johnston will continue to supervise Elektra's European affairs.

Musicor Raises Monaural Price

NEW YORK—Musicor Records has joined the long list of labels raising the price of mono records to the stereo price level. Musicor's mono price will now be \$4.79.

Chris Spinoza, vice-president in charge of sales for Musicor, pointed out that the price advance covers all Musicor product divisions, including pop, country, r&b, Latin and international. The price change also applies to product on the Dynamo label, nationally distributed by Musicor. The changes are effective immediately.

White Whale Looks To Foreign Deals

LOS ANGELES — Attorney Jay Cooper will meet with European record distributors to set up international distribution for White Whale Records. Cooper, will also arrange for that company's American distribution set-up.



Night people...
Sun worshippers...
Now have something
in Conniff.

**"MOONLIGHT
BRINGS MEMORIES"**

**"c/w WONDERFUL
SEASON
OF SUMMER"**

4-44192

by Ray Conniff

Where the single action rises and shines. On COLUMBIA RECORDS 

Dave Jones Bowing Label With High Hopes and 25G Promotion

By HANK FOX

NEW YORK — Independent record labels are born and die constantly, but the executives of one new label believes that they've got a winning combination.

The budding label, Dave Jones Presents, couples the name of one of the Monkees in the record company logo, with the talent and reputation of veteran producer Jack Angel.

Formed just three months ago, Davy Jones Presents has concluded distribution agreements throughout 90 per cent of the nation and is currently in negotiations for worldwide distribution. All of this is done without the label yet releasing one record. The label, an autonomously run division, is well financed by Davy Jones Enterprises, the parent company. Jack Angel is executive vice-president.

"Most new labels seek distribution by one of the larger labels," Angel said. "They can't get independent distribution because distributors won't take their lines unless they have a hit. However, through our existing contacts, we're pretty well set with distribution." A spokesman for Davy Jones Presents credits Angel with establishing the network of the label's distributorship. Angel, in

the business since 1948, was one of the co-founders of Herald Records and had independently produced such hit songs as "Shake a Hand," "I'll Be True," "I Had a Notion," "Story Untold," "Get a Job" and "I Love You Madly."

Aim for New Talent

One of the aims of the new company, according to Angel, is to discover and exploit new talent, while at the same time, preserving the image of Davy Jones. "We're sticking to r&b-oriented music," he said, "but we won't go into the real gutsy r&b." Angel, who has always been concerned with r&b "even in the days when an ASCAP publisher wouldn't talk to an r&b company," he said, will concentrate on a pop-r&b sound. "We must weigh the image Davy Jones conveys through his records and TV show (with the Monkees) as primary. It isn't worth distorting that image for the sake of a record."

Production Set

Davy Jones Presents is set to begin a production release schedule of one or two records per month. "We want all our records to receive an even break," he continued. "This way, distributors are given a chance to work on them." The

company is currently negotiating several production deals. First record to be released is "Too Proud to Let You Know" b-w "Back to the Beach." The record, recorded by the Relations, was produced by Fred Kaplan.

To kick off the label, Davy Jones Presents conducted a "Weekend With Davy Jones" contest. The promotion, which cost more than \$25,000, was run by some 50 radio stations across the country. Fifty teenagers, with one of their parents, attended a dinner and recording sessions with Jones in California. Jones produced the recording session. The 50 teenagers wrote the winning entries to "Why Davy Jones Is Your Favorite Monkee."

UA to Handle Immediate in U.S. & Can.

NEW YORK — United Artists Records has acquired the distribution rights in the U. S. and Canada for Immediate Records, a British label currently scoring on the charts there.

Scheduled for prompt release nationally and in Canada are two Immediate disks which are now clicking in England. They are "The First Cut Is the Deepest" by P. P. Arnold, and "Here Come the Nice" by Small Faces. The Immediate product is being issued under its own banner and handled through UA's network of distributors and through the company's sales, promotion, advertising and publicity staffs.

UA anticipates a steady stream of recordings from Immediate in the weeks to come, encompassing both albums and singles.

Country LP's Accent Kapp 14 Releases

NEW YORK — Kapp Records' July-August release schedule features 14 albums, with heavy emphasis on country. Featured pop artists include Roger Williams, St. George and Tana, Gunter Kallman, the Do Re Mi Children's Chorus, Wes Dakus and the Rebels, Lenny Welch, the Latin Souls, Billy Edd Wheeler and the Kyriakos Orchestra.

Included in the release is country product by Hugh X. Lewis, Bob Wills, Mel Tillis and Cal Smith.

The product was unveiled at a meeting of Kapp executives at the Friar's Club here Friday (23), with Sid Schaffer, sales vice-president, conducting the session. Participating were Dave Kapp, president, and Joe Berger, national sales director. Schaffer said district sales managers will spend a full week, rather than a day, in each town they hit on their tours.

Paul Cohen, the label's c&w director, outlined the country plans and showed the new CMA film.

Schaffer said that despite mono-stereo price equalization, many consumers will continue to buy monaural records out of habit.

Executive Turntable

John Fearing has been promoted to administrator of field promotion for RCA Victor Records. He will report to Vito Blando, new manager of single sales and promotion for the Victor Record Division. Fearing will be responsible for administration of the single record sales and promotion department, contacting the field force of radio and TV representatives, and co-ordinating artists' promotion tours. He joined Victor in 1956 as a public relations representative at RCA Exhibition Hall, New York. He was named international marketing analyst for the RCA International Division in 1961. Fearing, who joined the Record Division as a sales trainee in 1963, later moved into Pre-recorded Tape Merchandising Department and then the Reel Tape Planning and Merchandising Department.



FEARING

Danny Crystal has joined United Artists as national co-ordinator of promotion and sales. He is former road show and music co-ordinator for Liberace, Pat Boone and Jackie Vernon. Crystal will work out of New York. . . . James L. LeVitus, vice-president and national marketing director of Muntz Stereo-Pak, resigned last week to become president of Car Tapes, Inc., Chicago. LeVitus has been credited with the development of chain store sales of Muntz car and home stereo systems through many of the major chains. "My plans are immediate expansion of Car Tapes," LeVitus said. "We're looking for larger quarters in Chicago and will also expand our warehouse and sales office in Van Nuys, Calif." One of the first improvements will be installation of an IBM ticketing system to establish "complete store-level inventory control."



CRYSTAL

Augie Donatelli, National League umpire for 17 years, has joined the promotion staff of Warner Bros./Reprise Records. He will work with the company's field promotion men as he visits various cities while traveling with the National League. Warner Bros./Reprise signed Ed Runge, American League umpire, to a similar post two years ago.

Stu Phillips joins Screen Gems to begin his second year as composer/conductor of background music for "The Monkees" TV series. Phillips was formerly the West Coast executive director for Epic Records. . . . Cliff Gorov has joined Dot Records as promotion director for Michigan. Gorov comes to Dot from the promotion department of MGM. Bob Applegate has been named promotion director for Dot in Southern California. Both men will co-ordinate radio, TV and in-store promotion as well as artist exploitation.

Jeanne Wheaton has been added to the staff of Invincible Records as assistant manager for all artists on the label. She also will be personal adviser to Leon B. Jones, Invincible president. . . . Arnold Rosen, director of engineering operations of the Gotham Recording Corp., has been named a vice-president. . . . Everett Ascher, head of Regent Recorded Music, the West Coast branch of Emil Ascher, Inc., has been elected secretary-treasurer of the parent company. He is son of the president, Adolph Ascher and succeeds his uncle, who died recently.

Jimmy Cheek has joined Musicor Records as promotion man to cover the Southeast territory. He will be based in Greensboro, N. C. Prior to joining Musicor, Cheek had been handling promotion for several distributors in the Southeast area. . . . Alex Araco has joined the promotional staff of Chippis Distributing Corp., Philadelphia. He had been with the Raymond Rosen Co., Sam Goody and E. J. Korvette, all in the Philadelphia area.

Dick Cook has been named talent scout for Epic Records' West Coast a&r. Cook, who will be based in San Francisco, will be responsible to David Kapralik, Epic vice-president for a&r, for bringing new talent to the label. Cook, a songwriter, made his professional debut at 19, three years ago, when he played drums for the Disaffiliates.

Buddy Blake has been named general administrative assistant at Shelby Singleton Productions and the SSS International label. He had been a disk jockey at KEEL, Shreveport, La.; a merchandising and promotion man with WNOX, Knoxville, and program director with WCAW, Charleston, W. Va. He will headquarter in New York.

Braun to Cut Album for UA

CINCINNATI — Bob Braun, star of Avco Broadcasting's "50-50 Club," is headed for an August recording date under a new contract he has just signed with Henry Jerome, United Artists Records vice-president and a&r chief.

Braun's first release with UA

will be an album slated for fall release. With some standards and some new material, the album will contain many songs most often requested on the "50-50 Club" program.

Braun has previously recorded for Decca Records and Audio Fidelity.



STANLEY ADAMS, president of ASCAP, honored Richard Rodgers at his 65th birthday luncheon, Wednesday (28), at New York's Alvin Theater. Surrounding the birthday cake are, left to right, Joey Heatherton, Richard Rodgers, Dorothy Rodgers, and Stanley Adams.

Rabinowitz Makes Deals For CBS Intl. Publishing

NEW YORK — Sol Rabinowitz, director of records acquisition and publishing opera-

tions for CBS International, has completed negotiations with a number of major publishers which will further expand the subpublishing operations of CBS International's overseas publishing companies.

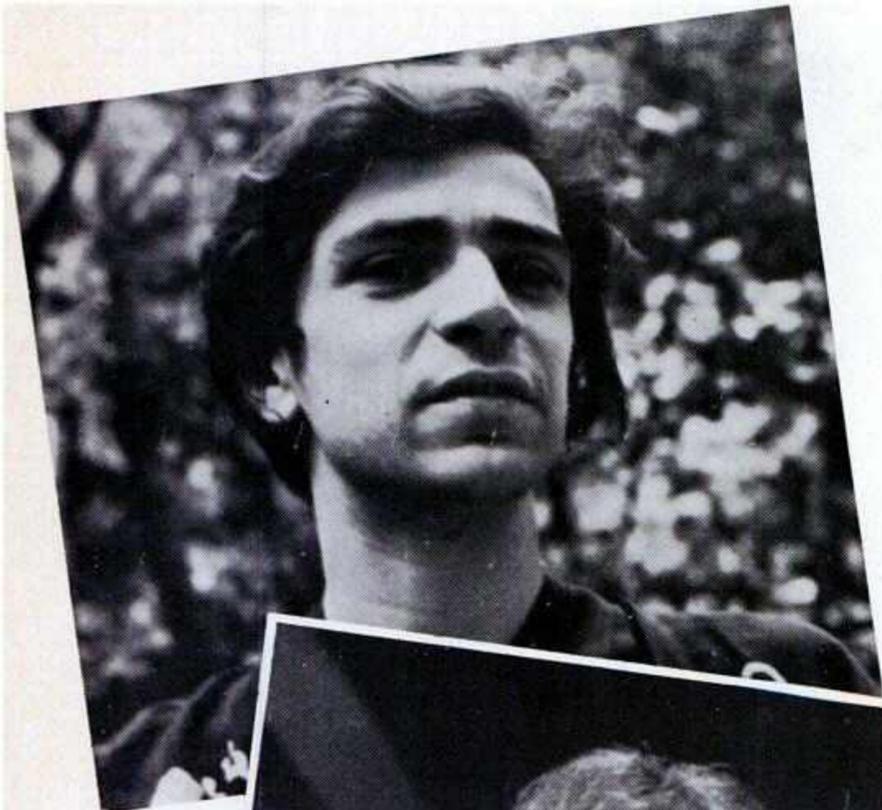
Heading the list is the deal Rabinowitz negotiated with Jay Morgenstern of Baland Music. It gives CBS International subpublishing rights to the scores of such Broadway musicals as "Fiddler on the Roof," "Cabaret," "Mr. Wonderful," and the soon-to-be released "Hellzapoppin' '68."

CBS International has also worked out an informal arrangement with Shapiro-Bernstein for future exploitation of that company's extensive catalog throughout Latin America. And still another deal will give CBS International the subpublishing rights for the catalogs of three British publishing compa-

(Continued on page 10)

'RIVER' FLOWS ON 3D TRY

NEW YORK — If at first you don't succeed—that's the story of "The River Is Wide," with the Forum on Mira. The record was initially released a year ago, and it failed. It was remastered, re-edited and re-released three months ago; still nothing happened. Then British Decca acquired the master, and it began to move in the United Kingdom. A Seattle disk jockey heard it, played it, and got action in his area. It's back in the U. S. now, at No. 88 in this week's Billboard charts—and it's climbing.



THE YOUNG RASCALS

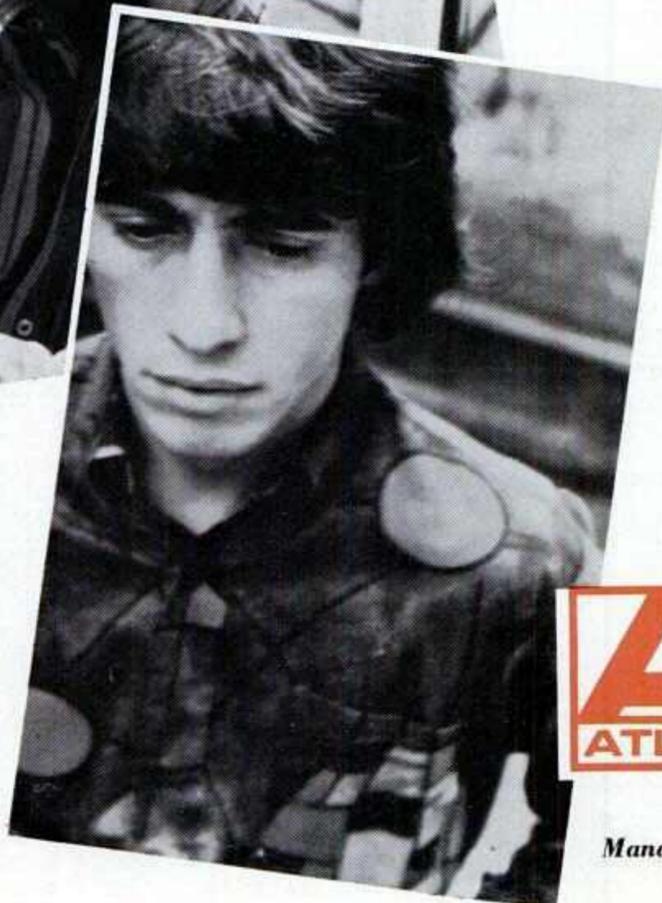
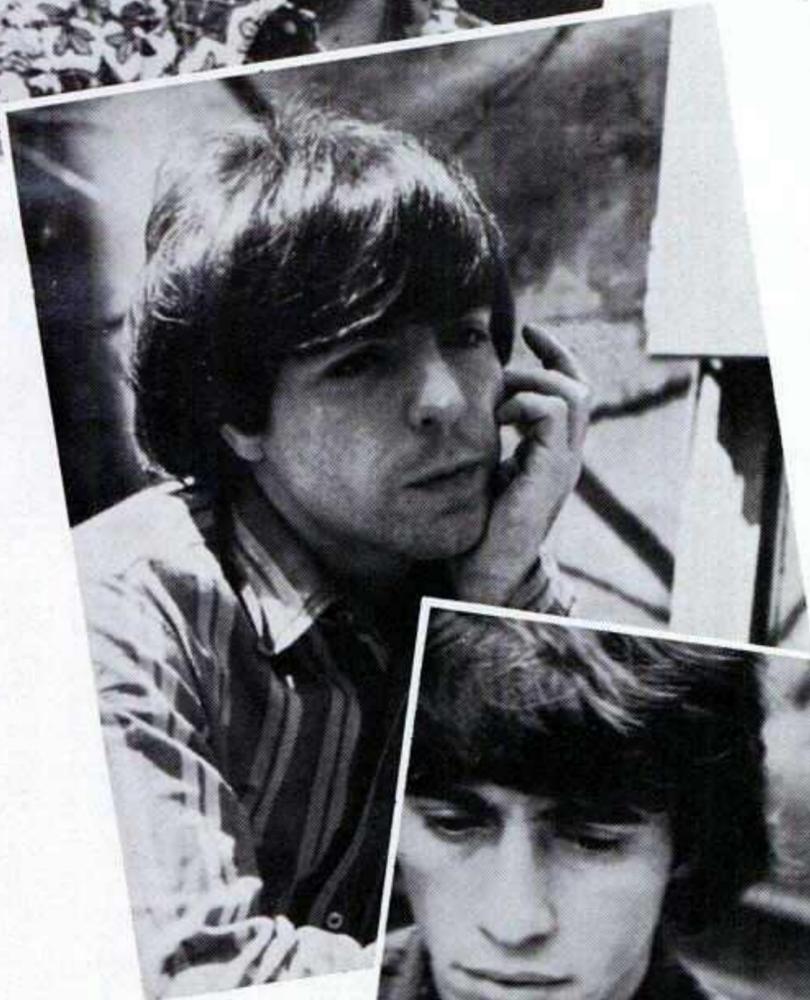


A GIRL LIKE YOU

Written by: Felix Cavaliere and Eddie Brigati

Published by: Slacсар, BMI

Atlantic # 2424



Management: Sid Bernstein

This One



TR33-ARX-0B6Q

Copyrighted material

Atlanta Popping Out All Over as New Music Center of Southeast

By BILL WILLIAMS

ATLANTA — Music is making it big in Atlanta, with the growth of recording studios, booking agencies, and artists management concerns, most of them rolled into compact units. The Lowery Music Corp. is a case in point. It is the parent organization for a talent agency (Bill Lowery), 12 affiliated publishing companies, and Master Sound Studios, all housed under the same roof.

Lowery and his top aide, Cotton Carrier, develop artists for ABC Records, with which the Atlanta music man has a direct tie, and arrange bookings. Many of the artists cut their sessions in the Master Sound Studios. Among them are Billy Joe Royal, who records for Columbia, and the Tams, ABC artists. Lowery also handles their bookings, along with those of Tommy Roe (ABC); Mike Sharpe (Liberty); James Gang (BBC); the Roemans (ABC); Sandy Posey (MGM); the Sensational Epics (Cameo); The Classics IV (Capitol); and scores of rock groups such as the Candy Men, the Rites of Spring, Dr. Feelgood, the Martiniques, Sir Michael & The Sound, the Swinging Sensations, Billy Scott, the Hallmarks, December's Children, etc. Carrier has just concluded a package arrangement, utilizing Sandy Posey with a Bir-

mingham-based band to play dates in a self-contained unit.

Recording Studios

A few miles away is the Atlanta Sound Recording Studios, replete with the Gaye label, Margie Music Publishing, and a management and booking set-up for some 150 artists, predominantly gospel groups.

Johnny Brooks, his wife and 18-year-old son personally built the "Floating" studio, constructed on a cork base. He utilizes a stage in his studio to give "different levels of sound," particularly for background voices.

Ninety per cent of the music in the Gaye label is published by Brooks' firm. Brooks has his own distributorship, Criteria, and is a rack-jobber as well. He books all his talent, and manages them as well, as Gaye Talent Promotions. Now Brooks is forming a new corporation, Gaye Talent Productions, in which is trying to sell 1 million shares of common stock at one-dollar a share. The man heading up the sales drive is State Senator Leroy Johnson, who is vice-president of the corporation, and the only Negro legislator in Georgia.

Pacted With Brooks

Brooks has under contract 100 gospel groups, six pop acts, and about a dozen country per-

formers. Also, he has one classical artist under contract, German violinist Heinz Trutzschler, a teacher at Emory University.

The latest acquisition of the Gaye label is Ernie Wheelwright, the fullback of the Atlanta Falcons. Brooks admits he didn't know Wheelwright could sing when he signed him to a contract.

"I only knew that a man who was paid \$40,000 for 17 football games had to have a following," Brooks said. As it turned out, Wheelwright is a good singer and had been doing work with combos since his high school days at Columbus, Ohio.

Le Fevre Sound Studios, a few miles from the heart of the city, is a hubbub of activity. And the Le Fevres, who operate a full-time recording facility, are in the process of building a new studio "on the Nashville scale."

Active Producer

The most active producer at Le Fevre's is Little Jimmy Dempsey, who a&r's for his own label, Hillside, has his own publishing firm and records for ABC. He brings Nashville Pete Drake, a one-time Atlanta milkman, down to the studios to back-up sessions. WPLO's Mac Curtis also cuts his Tower recordings at the studios.

Ann Whiten, who formerly was with the Mercury office in Nashville, now has an office at Le Fevre: studios where she runs her own booking and production agencies. She is packaging shows mostly in the Atlanta area.

Atlanta is a "good" record market. A breakout in that area, according to one distributor, can mean the sale of 40,000 to 50,000 singles. Most of the Atlanta studios operate on a seven-day round-the-clock basis. Many masters are cut in the various Atlanta recording studios and shipped to New York or Nashville.

Philips Bowing Spanish Label

CHICAGO — Philips Records is launching a new popularly priced line of Spanish albums with an initial release of six packages. The label will be known as Philips Espanol and will draw on material from the combined catalogs of the company's cross-licensees in international Spanish-speaking nations. Covers and liner notes are done in both English and Spanish.

Of the six sets, five are from the Western Hemisphere, including "Accompaname," featuring Mexican vocalist Alvaro Zermeno. Another album, "Carinosamente," features Los Pajaros and is drawn from Philips' Colombian affiliate. Two packages are from Argentina: "Una Guitarra Po El Mundo," by classical guitarist - composer Eduardo Fala, and "Color En Folklore," with Los Fronterizos. "Songs and Dances of Latin America," the last in the group, comes from France and is done by Los Incos, an internationally recognized group.

Under its regular Philips label, the company is releasing a Franki Valli album built around his solo performance hit "Can't Take My Eyes Off You." The package, by the lead

Market Quotations

(As of Noon Thursday, June 29, 1967)

NAME	65-66		Week's Vol. in 100's	Week's High		Week's Low		Week's Close	Net Change
	High	Low		High	Low				
Admiral	38	20 3/4	339	24 1/8	23	23 1/8	- 3/8		
American Broadcasting	93 3/4	72 3/4	846	92 3/8	86 1/2	86 1/2	-6 3/8		
Ampex	39	22 3/4	1649	39	35 1/4	37 3/4	+2 1/4		
Audio Devices	30 3/8	21 1/8	290	28 3/4	26 1/8	27 3/4	+ 3/8		
Automatic Radio	6 7/8	3 1/4	213	6 3/4	5 1/2	6 3/8	+ 7/8		
Automatic Retailer Assoc.	73 3/8	51 3/4	140	73	70 3/4	70 3/4	- 5/8		
Cameo Parkway	4 1/2	2 1/8	225	4 1/2	3 1/2	4 1/8	+ 1/2		
Canteen Corp.	28 3/8	21 1/2	478	22 3/8	21 3/8	22	+ 3/8		
CBS	76 3/8	59 1/2	1480	65 1/4	61 1/2	64 3/8	+2 1/8		
Columbia Pic.	52 3/8	33 1/2	320	48	45	45	-1 3/8		
Consolidated Elec.	57 3/4	36 3/8	553	55 1/2	51 1/2	52 1/4	-3		
Disney, Walt	106	75	153	105 1/4	101 3/8	101 3/8	-2 7/8		
EMI	5	3 1/2	343	4 1/2	4 3/8	4 3/8	+ 1/4		
General Electric	95	82 1/2	1294	90 1/2	86 1/4	86 3/8	Unchg.		
Handleman	33	17 1/8	37	33	30 1/2	30 1/2	-1 7/8		
MCA	54 7/8	34 3/4	36	52 1/4	51 3/8	51 7/8	+ 5/8		
Metromedia	56 7/8	40 3/8	128	52 3/8	50 3/8	51 5/8	+ 3/8		
MGM	59 1/4	32 3/4	570	59 1/4	53 3/4	55 1/2	+1 3/8		
3M	93 1/2	75	1014	85	80 3/4	80 3/4	-3 1/2		
Motorola	132 3/4	90	908	113 3/8	109 1/2	111	+1		
RCA	55 1/2	42 3/8	1869	52	48 1/2	48 3/4	-3 3/8		
Seeburg	20 3/8	15	179	17 3/4	16 3/4	16 3/4	- 1/4		
Tel-A-Sign	3 1/8	1 7/8	131	2 3/8	2 1/8	2 1/8	- 1/8		
Trans Amer.	42	28 1/2	1371	42	39 1/2	40 7/8	+1 1/4		
20th Century	57 3/8	32 3/8	1608	57 3/8	52 3/8	55 3/8	+3 3/8		
WB	25 3/8	16 3/4	47	22 3/8	22	22 1/2	- 1/8		
Wurlitzer	36	18 1/8	72	24 1/8	22 3/4	22 3/4	- 3/8		
Zenith	66 3/8	47 3/4	759	62 3/8	61	61 1/8	- 3/8		

OVER THE COUNTER*

(As of Noon Thursday, June 29, 1967)

NAME	Week's High		Week's Low		Week's Close	
	High	Low	High	Low	High	Low
GAC	7	6 3/8	7			
Jubilee Ind.	5	4 1/4	4 1/4			
Lear Jet	20 3/4	18	20 1/4			
Merco Ent.	9 3/4	9 1/2	9 1/2			
Mills Music	24 1/2	24 1/4	24 1/4			
Pickwick Int.	16 1/2	14 1/8	14 1/8			
Telepro Ind.	4 7/8	3 1/4	3 1/4			
Tenna Corp.	10 3/4	10 1/4	10 1/2			
Orrtronics	9 3/4	9 1/2	9 3/4			
ITCC	13 1/4	12	12 1/2			

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

CLUB REVIEW

Palmer Has Audience in His Hands in N. Y. Bow

NEW YORK—Nick Palmer, a newcomer to the RCA Victor label as well as to the night-club circuit, was given a headline spot at the Copacabana for his first New York showcase, and he performed in accordance with the billing. It was an

exciting debut and bodes well for his future.

Palmer wasted no time in taking hold of the opening night audience on Thursday (29) and he held on through a varied and vigorous set that ran close to 50 minutes. He was in complete command all the way and even though he admittedly was overwhelmed by the Copa booking, he still managed to overwhelm the Copa crowd.

He moved in fast with an energetic treatment of "It's Not Unusual" and established an immediate rapport. It was easy sailing thereafter, but he didn't coast through his turn. He was especially ebullient on the rhythm numbers and plowed in with a big belting sound on the dramatic ballads. He's a long-note hitter who knows just when to sock it across for its fullest impact.

Granted, Palmer had his own vocal technique going for him, but a lot of credit for his powerful performance should go to the solid arrangements that supported him and his excellently-paced repertoire.

MIKE GROSS

King and Johnson To Speak at NARA

ATLANTA—Featured speakers at the 12th annual convention here of the National Association of Radio Announcers will include Dr. Martin Luther King and Sen. Leroy R. Johnson of Atlanta. Among those attending the awards dinner at the Regency Hyatt House will be Harry Belafonte, Sidney Poitier, Bill Cosby and Jim Brown, ex-Cleveland football ace featured in the film "Dirty Dozen."

Mark II Bows Budget Line

LOS ANGELES — Mark II Records will bow a classical budget line within the next month—Golden Line Records. Mark II, headed by the Magnificent Montague (a former air personality with r&b-formatted KGFJ here with Rennie Roker, vice-president) just recently scored a hit with their first pop release — "Precious Memories"—to launch their label.

The Golden Line label's first release will be 12 LP's. In all, Montague purchased 200 different works from Gabe Bartold, who collected them overseas. Roker said the line would feature all nine Beethoven symphonies. The LP's will be available in mono and stereo. Jackets will be "lively" to appeal to teens as well as adults, Roker said.

J. Hamilton in N. Y.

NEW YORK — James Hamilton, head of Soulsational Sounds Ltd. in London, arrives in New York Thursday (6) to buy r&b songs and masters, while in the U. S., he will spend most of his time in the South. He may be reached at the Alvin Hotel here.

Father O'Connor to Head N. Y.'s NARAS

NEW YORK—Father Norman J. O'Connor, author and musicologist, was elected president of the New York Chapter of the National Academy of Recording Arts & Science. The election was held at the Board of New York Governors' meeting on Tuesday (27).

Selected to serve as officers with Father O'Connor were David Hall, first vice-president; Milt Okum, second vice-president; Brad McCuen, secretary, and Billy Taylor was re-elected treasurer.

Indicating that he, like so many others in the field, "looked to the recording industry with both pride and respect," Father O'Connor emphasized that he hopes to help the New York chapter in particular, and the Academy in general, in their continuous aim to bring recognition to the industry's artistic achievements. "We are still growing," he noted in his acceptance speech, "and that means we may still expect to experience growing pains as well as numerous ups and downs. But I feel that with the cooperation of our new board here—and I happen to think

it's a great one that covers the entire field of recording—we should have some truly exciting activity."

Stressing the need for greater awareness of what the Academy can offer prospective members, Father O'Connor immediately appointed a new membership committee with Phil Ramone and John Simon as co-chairmen, and Marian McPartland and Joe Newman as members. Reflecting the feelings of the majority members of the Board, Father O'Connor suggested to the new committee that it make a special effort to enroll "those who are making today's sounds. Up till now we have reached too few of these very productive people; they represent a vital part of our industry and as such they should have a vital voice in our affairs."

The initial meeting of the new New York Board also saw the formation of a new activities committee, headed by Milt Gabler, with Ernie Altschuler, Will Holt and Norman Luboff selected to serve. In addition, Brad McCuen was selected to form and head a new publicity committee, and David Hall was encouraged to proceed with his categories committee that has been studying revisions of the new Grammy Awards set-up, and which, later during the summer, will make its final recommendation to the full board.

JULY 8, 1967, BILLBOARD

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**Sensational follow-up to
NEW YORK MINING DISASTER, 1941**

The Bee Gees

TO LOVE SOMEBODY

Atco #6503



Sole Direction:
ROBERT STIGWOOD
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Exclusive U.S. Representation:
NEMPEROR ARTISTS LTD.
New York

Trade in Drive to Simmer Summer Racial Flare-Ups

• Continued from page 1

and Ray Charles to enlist their disk participation in the effort. Otis hopes that recordings by white artists will also be offered to this public service campaign.

Otis held a meeting late last week with such show business names as Harry Belafonte, Sidney Poitier and Clarence Avante on the possibilities of broadening the campaign to other areas.

In the meantime, he's stressing the recording angle and is sending out a letter to all the disk jockeys asking for their help in this campaign.

The letter, in part, reads, "I'm sure you have noticed, with concern, the increasing amount of rioting and major disturbances in many cities across the country. It appears that this certainly will be 'a long hot summer' unless something can be done to alleviate the situation.

"I have tried in vain to be objective (apart from minor support) and to leave it to the pro-

fessionals, but it is my honest opinion that the efforts of our civil rights leaders will not be sufficient to stop further uprising and rioting; in fact, it appears their efforts are having the opposite effect, and we are all aware that there are many people and interests waiting to take advantage of the situations.

"In my life, I've had many problems and I'm sure I shall have many more, but I've found many of these problems pale in significance when compared to those of others around me. I've also found that music is sometimes a stimulus to introspect, in other words, it's good sometimes to take a look at one's self.

"No matter how serious and valid our grievances are, rioting is not the means by which we will accomplish that long desired and elusive goal, human respect and dignity for all. In fact, it is evident that 'due process' is the only solution, and this 'due process' must be forthcoming posthaste."

Vote Set July 14 on Bid By 7-Arts to Buy WB

LOS ANGELES — Stockholders of Warner Bros. and Seven Arts will decide July 14 whether WB should be sold to the latter firm for approximately \$178,122,000. If the proposal is accepted, a new corporation, Warner Bros.-Seven Arts Ltd. would be formed.

Of particular interest, as revealed in proxy statements mailed to stockholders last week, was the item that WB was negotiating with Frank Sinatra for the purchase of his one-third interest in the record company. The purchase would be extended over four years. Sinatra sold his Reprise label to WB almost four years ago. Subsequently, he was given major status with the parent firm under Jack L. Warner's aegis. But

with Warner selling his stock to Seven Arts last November, Sinatra has been reported as being unhappy about future associations with new management.

A major plum for Seven Arts would be acquisition of Music Publishers Holding Corp., the WB-owned ASCAP firm, which owns some 50,000 copyrights. For the six months ending Feb. 25, 1967, music recordings and other income produced gross revenue for the parent firm of \$16,527,000, an almost 8 per cent rise for a comparable period in '66.

Seven Arts has mainly specialized in film productions, hence the executives at Warners and Reprise would presumably be kept intact because of their sizzling sales success story.

ESP Into Singles With Nationwide Distribution

NEW YORK — ESP Records is issuing its first nationwide single release, "Drop Out" and "Morning Song" by Pearls Before Swine. The selections are cuts from the group's first album. The Pearls Before Swine will wax their second ESP album in August after one of their members, Lane Lederer, completes his July assignment at Daytona Beach, Fla., as oboist with the London Symphony.

The label also has finished recording albums with Ivor Gerry Moore and the Holy Modal Rounders, that group's first disk in two years. ESP has purchased Sean Gagnier masters from Folkways and plans to record additional material with the artist to complete an album. Being completed is an LP with Bruce Mackay, who is

appearing at the Canadian Pavilion at Expo 67 this week, and the Syrian Bee Hive, and a Thelma Carpenter album with Ellis Larkins. A David Perrett album will be cut.

ESP has opened West Coast offices in Sausalito, Calif., with Dealon Bon Seuran in charge of artist relations and Gert Chiarito in charge of promotion. The first album being cut for the label on the West Coast features Robert Baker. Also in ESP's plans is an album by satirist Hugh Romney.

Licensing agreements have been signed for French manufacture of the New Music catalog by Musimart. Victor of Japan has acquired two ESP masters of Sun Ra, two of Paul Bley and one each of Albert Ayler and Sonny Murray.

Rabinowitz Deals

• Continued from page 6

nies: Filmusic, Medallion Music and Pall Mall Music.

Other U. S. publishers whose entire catalogs will now be sub-published by CBS International in various overseas countries include Dief, Wartrain, Jowat, Nelchell, Bildo and Publin, as well as three folk catalogs, Cherry Lane, Cherry River and Deep Fork.

Rabinowitz has also negotiated for the subpublishing of a number of songs from the catalogs of MacFay, Anangara and Kangaroo Music.

Atlanta Dot's New Outlet

NASHVILLE — Dot Records is expanding its sales outlet in the southeast by opening an office in Atlanta.

Jim Wardlaw, southeastern sales manager, said David Swenson will handle sales for all of Dot's distribution product from the new Atlanta office, and Bob Wardlaw will handle promotion out of the same office.

Previously, all product had been shipped from the Nashville office, but Atlanta has become a major singles market for records, and requires individual attention, the label said.

Jim Wardlaw will continue to oversee operation of the entire southeast, both in sales and promotion, including the new Atlanta outlet.

The new office will handle Dot, all of its subsidiaries, and L'il Darlin' records.

'Blues Theme' Refuses to Die

NEW YORK — "Blues Theme" by Davie Allen and the Arrows is the "nuttiest record I ever had," said Hugh Dalla, national sales manager of Tower Records. The chart history of the record would be enough to frustrate any record man . . . it keeps happening in market after market, but never at the same time.

The record first hit Billboard's Hot 100 Chart on April 22 at No. 97. It climbed to 92 in a couple of weeks, then dropped off and was in the Bubbling Under a couple of more weeks before disappearing. But the record refuses to die. It began showing sales action in another market and was "Bubbling Under" again. This week, "Blues Theme" is back at No. 99 on the chart. "It's been No. 1 on many major station playlists, including stations in San Francisco, Seattle, and Los Angeles," said Dallas.

Dulcet Tone Sold To Audio Matrix

NEW YORK — Dulcet Tone Corp. of Long Island City has been acquired by Audio Matrix, Inc. of the Bronx. Harry Lindenberg, founder of Dulcet Tone, has joined Audio Matrix as vice-president in charge of production and sales.

Dulcet Tone has been integrated with Audio Matrix's Bronx facility.

Laurie Is Broadening Horizons in 4 Fields

NEW YORK — Laurie Records is broadening its activities in commercial jingles, publishing recording and distribution. Laurie has moved to larger headquarters which has a 15-office facility complete with a closed-circuit television reception eye. The new offices are at 165 West 46th Street. Laurie also includes Rust Records and Providence Records and distributes LeGrand Records.

John Mack and Dave Mullaney will head the jingle operation, Laurie Productions, which will develop and produce commercial jingles used for advertising. This division was established several months ago, but plans now call for increased effort in developing this area. John Abbot will assist Mack and Mullaney.

Overseeing the publishing arm of the firm is Joey Day, who joined Laurie in 1966. He will head the publishing division's Writer's Workshop for young composers. These composers are not students, they

will be paid for their services. Day will be assisted by Ethie Maresca.

Bruce Staple will continue to manage Laurie's recording operation, Allegro Sound Studios, Bob Schwartz, Laurie president, said, "We have improved our studio by eliminating nearly every recording bug there is, and labels like Roulette, Warner Bros. and Kama Sutra are using our facilities." Distribution will also be increased, Schwartz said. Presently, Laurie distributes only for LeGrand Records, but plans to take on other distributing in months to come. Laurie was founded in 1958, growing out of Schwartz Music, established in 1950. Associated with Schwartz are his brother Gene and Elliot Greenberg, a full partner.

The a&r staff is made up of Gene Schwartz, Greenberg, Doug Morris, John Abbot, and Ernie Maresca. Handling sales are Oscar Faura and Murray Singer.

Acuff-Rose Acquires 50% Of Windward Side Music

NASHVILLE — Acuff-Rose Publications has bought half interest in John D. Loudermilk's Windward Side Music, and will take over administration of the firm. This marks Loudermilk's return to the Acuff-Rose organization.

In a 10-year contractual arrangement, Acuff-Rose also will receive Loudermilk's exclusive services as a songwriter on a long-term basis. The deal was negotiated by Bob McCluskey, general manager of Acuff-Rose, and Loudermilk.

Loudermilk left Acuff-Rose and formed Windward Side Music, which had been administered by George Hamilton IV. Under the arrangement worked out, the firm is dissolved and replaced with a new company called Windward Side, which actually is a partnership between Loudermilk and Acuff-Rose Publications. Loudermilk

will write exclusively for the new firm, and Windward Side will be managed by the Acuff-Rose staff from its new corporate headquarters.

In the year away from Acuff-Rose, Loudermilk wrote 120 songs which are cataloged with Windward Side. He also bought the old Bentley catalog, which contained such songs as "A Rose and a Baby Ruth," Loudermilk's first hit. The songwriter also got back 75 of his songs which had been held by Cedarwood Publishing Co. This matter had been in litigation.

Among the songs transferred to the new company in the deal are "What a Woman in Love Won't Do," which has been recorded by Sandy Posey, and two tunes just released, "Break My Mind," recorded by George Hamilton IV for RCA Victor, and "It's My Time," recorded by Loudermilk, and currently in the charts.

ATCA Aiming for New Life After an 'Aimless' Meeting

NEW YORK — Founding members of the American Tape Cartridge Association (ATCA), are trying to salvage the pieces of the group's first organizational and membership drive meeting held at the Waldorf-Astoria hotel here (27).

The gathering, set to coincide with the Consumer Electronics Show, drew some 150 guests, many of whom were leaders of the home entertainment industries. But poor presentation coupled with unclear demarcations of purpose threw the session into chaos and posed a clouded future for the association's continuation.

ATCA's leaders tried to focus on the needs of the industry from the viewpoint of the tape cartridge. The presentation was handled in courtroom style, with the cartridge as the plaintiff and the industry as the accused. However, the pallid attempt skirted the basic aims of the ATCA and audience members became restless. When the call for stating the immediate purposes of the association was sounded, the ATCA's leaders

were unable to pick up the ball and satisfactorily answer the prospective members. The meeting ended without any progress as to the actual setting up of the association.

ATCA members are reorganizing the association and restating the group's purposes.

Anderson to Handle A & B Pub Build-Up

NEW YORK—Neil Anderson, the newly appointed general manager of Columbia's April / Blackwood publishing firms, will eventually develop the publishing firm's Coast activities by appointing a Hollywood representative, who in turn will staff the office with a professional manager and sign writers. In last week's interview with Clive Davis, CBS Records vice-president and general manager, garbled type indicated that the chores would be handled by Jerry Fuller. Fuller, who was recently appointed to the a&r staff, will concentrate on recording activities.

Maxin in London to Talk on Film Score

NEW YORK—Arnold Maxin, vice-president and general manager of the Big 3 (Robbins-Feist-Miller) is in London this week to discuss music in the upcoming MGM film production "Far From the Madding Crowd." Maxin will meet with producer Joseph Janni, director John Schlesinger and Richard Rodney Bennett, who scored the picture. He will also confer with Big 3 publishing affiliates in London to set exploitation patterns for future global music drives.



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Breakout**

Apples, Peaches, Pumpkin Pie **Jay And The Techniques**

S-2086

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ACT THREE MUSIC (BMI)

THANKS TO DAVE CHACKLER, SMASH PROMOTION MAN IN PHILADELPHIA

If It's a Hit...It's on
SMASH
RECORDS

BMI Raises Give & Take in 2 Areas

NEW YORK — BMI is increasing United States TV network background music rates and doubling normal payment for feature performances of songs which have had more than million logged performances.

In a letter to all affiliated writers and publishers, Robert B. Sour, BMI president, explained, "The rate for United States television network background music is increased from 10½ cents to 12 cents a minute during Group A time. United States local television background rates and all Canadian rates are unaffected by this change.

"BMI will pay double the normal payment rates for feature performances of each work, which, as of Oct. 1, 1966, has had in excess of 1 million logged United States and Canadian fea-

ture performances during the time it has been in the BMI repertoire. This double payment, however, is not applicable to songs which are already receiving multiple credit as concert works, show music or movie works."

The letter referred to performances during the fourth quarter of 1966, for which statements and checks will be mailed shortly. Sour pointed out, "While we hope that the increased payments described above can be continued for subsequent quarters, we reserve the right to cease making these additional payments at any time. Group A time refers to TV programs broadcast between 6 p.m. and 11 p.m., and musical or variety programs produced especially for TV and broadcast between 11 p.m. and 1 a.m.

R. Snepvangers, Engineer, Dies

TARRYTOWN, N. Y.—Rene Snepvangers, a pioneer in the development of the LP, died of cancer at Phelps Hospital here on Monday (26). He was 67. Snepvangers, who held several patents in his native Belgium, joined the research and development staff of RCA Victor at Camden in 1939.

In 1944 he joined CBS Laboratories, where he was in charge of the project that led to the development of the LP under Dr. Peter Goldmark. Snepvangers was director of engineering of Fairchild Recording Equipment Corp. in 1959 and 1960 and later was vice-president and director of engineering for Electro-Sonic Laboratories, Inc. of New York. He received the Emile Berliner Award of the Audio-Engineering Society in 1960.

Summit Running Like Fine Watch

By RAY BRACK

CHICAGO—"The main purpose of an independent distributor is to promote and merchandise—and procedurize the rest of the operation so that nothing gets in the way of that purpose"—Seymour Greenspan.

Greenspan and partner, Jack White, Summit Distributors, Inc., sat in on an Epic distributor meeting at Las Vegas a couple years ago, heard expert Leonard Hirsch preach modern management, and came back to Chicago determined to stream-

line the business aspects of their seven-year-old operation, to free time and talent for better record merchandising.

Here are some of the steps they took to inject "business" into the music business:

- Establishment of thorough controls—particularly over such things as returns.
- Set-up of complete departmental systems of procedure. Efficiency in every area was not left to chance. A 40-foot trailer, for example, can now be

unloaded by the shipping department in 20 minutes.

- Institution of the latest in personnel evaluation programs. Immediate results: appointment of veteran employes Harold Davis as sales manager and George Morton as merchandise control manager. "I had been acting as sales manager and buyer," said White. "Now I function in these areas only in an advisory capacity."

- Adoption of a top-management communication policy. Regular management meetings are held, complete minutes are kept, and responsibility is carefully assigned for follow-through on decisions.

- Establishment of a program of profit maintenance through expansion—without increasing overhead. Summit's expansion has been in territory rather than rack diversification. Focal point of the expansion has been Southern Ohio, at the suggestion of Epic general manager Leonard Levy, with concentration in Columbus, Dayton and Springfield.

A two-man staff is maintained in Cincinnati, promotion man Lee Fogel and salesman Larry Blackwell. Next-day delivery is achieved using Greyhound and United Parcel Service.

- Relocation for improvement of warehouse and office efficiency. Just a year ago this week Summit moved from Chicago to the burgeoning new suburban "record row." Columbia, Capitol and RCA Victor distributors are located a few blocks from Summit. "Basis of the move was to give us the greatest business efficiency," said White. "Our shipping volume, for one thing, has improved immensely over the past year.

"We aren't as big as General Motors, but we run a tighter ship."

Quinnipiac School Starts

HAMDEN, Conn. — Quinnipiac College has begun its third annual jazz workshop, running through Aug. 4. The 12 two-hour sessions are conducted by jazz trumpeter Dominick Costanzo and Samuel Costanzo, Jr., an assistant music professor at the school.

The program, designed to ex-

(Continued on page 60)

Jazz Beat

By ELIOT TIEGEL

Canned Heat. This title is Liberty Records' bridge between commercial youth music and the blues, a major inspirational stimulus of jazz.

Canned Heat is a Los Angeles-based long-haired group but that is the extent of the Heat's assimilation with other long-haired pop/hippies. Heat, which is Liberty's newest discovery, is a most authentic rural, driving blues band, whose sounds, according to Cal Carter, the veteran blues producer, ring truthful.

The quintet has been following Negro blues through recordings and has duplicated the sound and wail of Southern blues shouters with expertise. Carter, who recorded rhythm and blues artists with VeeJay from 1953-'66, said, "It's strange at first hearing white musicians imitating inflections in the voices of Negro blues singers. "But when you start talking to them, you learn they were raised on rhythm and blues music and it's their music now."

The band is the label's first young authentic rural blues aggregation as opposed to such slick young popsters as Gary Lewis' Playboys and the Nitty

Gritty Dirt Band. An initial single has drawn some rather interesting radio reactions. "Rollin' and Tumblin'" is being aired on top 40 stations; "Bullfrog Blues" is gaining favor with r&b disk jockeys.

Carter chuckles when he realizes that during his career as a producer, he's cut some of the original recordings which Canned Heat favors. While a&r chief at VeeJay, he recorded Jimmy Reed and John Lee Hooker, two of Chicago's most famed blues performers.

Canned Heat's rush release LP, out last week, includes several tunes associated with Muddy Waters and Howlin' Wolf. This raw, emotional kind of basic blues song, as exemplified by Waters and his colleagues, has become the inspiration for young Caucasian musicians now including the Heat. "You don't find too many Negroes playing this kind of music," Carter interjected. "Evolution" was his reason why Negro vocalists try for a niche in the Otis Redding-James Brown mold, which Carter categorizes as city blues.

One of the niceties about the Heat's new LP, whose title proclaims their name, is that there are strong jazz-associated drum patterns. Unlike the rest of the pop-rock groups, which lean on blues material but still are stuck in their own band of rhythmic conformity built around tom toms and crashing cymbals, Canned Heat bubbles with the sensitivity of brushes on snares and subtle stick work on a vibrating skin.

Bob Hite is the featured vocalist-harmonica man, whose playing is vibrantly melodic yet soulfully determined. The other instruments are lead and rhythm guitars, bass and drums, with a piano added on four of the LP tracks.

There is, of course, a driving beat which propels the blues selections, but the fusion of harmonica with guitars and a raspy vocal sound, ties the present to the blues heritage of the South. Heat's repertoire for clubs numbers some 70 tunes. Material in their debut LP is straight from the backwoods of America and has no relationship to current sociological wanderings lyricists. The tracks include "Bullfrog Blues," "Rollin' and Tumblin'," "Dust My Broom," "Story of My Life," "Evil," "Big Road," "Goin' Down Slow," "Help Me," "Rich Woman" and "I Ain't Goin' Down That Road By Myself."

"As close as we can get, these are public domain numbers," Carter noted. "There have been lyric changes but basically these are old tunes. Who knows the origin?"

In addition to handling r&b groups like the Spaniels, Eldorados, Magnificents and other groups ending in "s," Carter's background includes recording Eddie Harris' "Exodus to Jazz" chart winner and LP's by Gene Ammons, Jay McShann and Benny Green. "There is no difference in recording a jazz group and Canned Heat. Jazz has its flatted fifths and augmented ninths, but both musics come off the musician's heads."

Carter believes groups like Heat have the best potential for developing their scope to encompass jazz improvisation. "In jazz you have to know more about your instrumentation. Here (meaning the current state of contemporary sounds) you are basically dealing with a beat."

Brief Solos

Charles Shomake is the new vibist with George Shearing's quintet which bowed for three weeks June 14 at the Los Angeles Century Plaza's Hong Kong Bar.

A memorial tribute to Dave Lambert was held in New York's Tompkins Square Park on the lower East Side, Wednesday (14). Composer David Amram presents the musical tribute to the late member of the Lambert-Hendricks-Ross trio.

Trumpeter-orchestra leader Don Ellis has recorded four sides with European vocalist Karin Krog on his own Brave label in Los Angeles. The songs were all written by Brita Colburn.

The Newport Jazz Festival has lined up pianists from many development periods: Willie (the Lion) Smith, Earl (Fatha) Hines, Donnell, Count Basie, Thelonious Monk, John Lewis, Bill Evans, Nina Simone, Herbie Hancock and Dave Brubeck.

Eddie Cano and his Latin band opened June 23 at Marty's On The Hill, Los Angeles, with Ruth Ola. . . . Stan Kenton activates his 19-piece band for a July 11 opening at Shelly's Manne Hole in Hollywood.

KBCA-FM, the main Los Angeles all-jazz radio station is constructing stereo equipment.

Woody Herman was a guest at the White House luncheon June 8 for the president of the Republic of Malawi. Herman met the head of State on a State Department tour to his African country.

The Royal Tahitian in Ontario, Calif. opened its summer concerts June 16 with Ella Fitzgerald and Oscar Peterson.

A July 1 booking at the Hollywood Bowl wraps up the current edition of Jazz at the Philharmonic, which Norman Granz packaged for the first time in over 10 years. The expensive artist show will be recorded, with Granz looking for a releasing company. Verve will probably get first refusal.

Members of the Terry Gibbs band playing on the "Steve Allen Comedy Hour" on CBS-TV (Wednesday nights) are trumpeter Conte Candoli, trombonist Frank Rosolino, saxman Gus Bivona, Bill Perkins, and Carrington Visor, pianist Mike Melvoin, bassist Ray Brown, guitarist Herb Ellis and drummer Hal Blaine.

Billboard SPECIAL SURVEY for Week Ending 7/8/67

BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
2	1	DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	8
2	1	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	18
3	3	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	7
4	5	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	18
5	4	BOOTS WITH STRINGS Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	11
6	6	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	18
7	7	EQUINOX Sergio Mendes & Brasil '66; A&M LP 122 (M); SP 4122 (S)	9
8	10	SERGIO MENDES & BRASIL '66 A&M LP 116 (M); ST 4116 (S)	4
9	14	JODY GRIND Horace Silver, Blue Note BLP 4250 (M); BST 84250 (S)	11
10	8	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	18
11	9	SWEET HONEY BEE Duke Pearson, Blue Note BLP 4252 (M); BST 84252 (S)	8
12	12	WHY! (Am I Treated So Bad) Cannonball Adderley Quintet, Capitol T 2617 (M); ST 2617 (S)	5
13	13	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	18
14	16	BACKLASH Freddie Hubbard, Atlantic 1477 (M); SD 1477 (S)	2
15	—	JOHNNY SMITH Verve V 8692 (M); V6-8692 (S)	1
16	—	BIG SWING FACE Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	1
17	17	FOREST FLOWER Charles Lloyd, Atlantic 1473 (M); SD 1473 (S)	13
18	18	JUICY Willie Bobo, Verve V 8685 (M); V6-8685 (S)	2
19	15	BLUE NOTES Johnny Hodges, Verve V 8680 (M); V6-8680 (S)	3
20	20	THE DEALER Chico Hamilton, Impulse A 9130 (M); AS 9130 (S)	10



SUMMER COLORS
WAYNE NEWTON

b/w Dream Street 5954



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From The Music Capitals of the World

BOSTON

The Dave Clark Five sold out the 13,999-seater Boston Garden as it stopped here on its way in the latest national tour. . . . Sum-

mer must really have come to the Hub. Arthur Fiedler and his Pops Orchestra moved in for the series of Espandade Concerts on the Charles River after the group's most successful Pops stand at Symphony Hall in 89 years. It'll be Tanglewood next for many of the musicians. . . . The local summer theater season is already off to a start at North Shore Theater in Beverly. Carousel in Framingham, Mass., has scheduled Ray Charles, John Raitt, The Supremes, Peter, Paul & Mary and Carol Lawrence.

In town at the War Memorial Auditorium the Russians are coming with their Festival of Music and Dance. . . . The Metropolitan Opera at Newport for 10 days is already drawing huge reservations because of its magnificent schedule. Slogan is "Something Happening From 9 Til Midnight." . . . Another musical for Boston this fall is "Stop the World I Want to Get Off" with Tommy Sands. Rudy Vallee was forced to bow out on a gratis engagement for his alma mater, U. of Maine; he left on a tour of the troops in Vietnam. . . . The Pandoras, all-girl singing college group, has a new record on Liberty, "About My Baby," b/w "New Day," experiencing a good local breakout. Word from WAAB, in Worcester, says it has also taken hold in that area. They'll have another one coming.

CAMERON DEWAR

CINCINNATI

New faces will highlight the summertime version of Avco Broadcasting's noontime "50-50 Club." Vocalists Margaret Whiting and Phyllis McGuire have been signed for the weeks of July 17 and 24 respectively to fill in for regular host Bob Braun, who takes a two-week vacation. The "50-50 Club" is simulcast, Monday through Friday, over WLW and WLW-T and Avco's four-city network—Cincinnati, Dayton and Columbus, Ohio, and Indianapolis.

Songwriter William (Prez) Tyus, whose "I'm So Young" has been a hit for the Beach Boys, the Ronettes, the Students and others, has signed as staff writer and producer for the Cincinnati-based N. H. Supreme Record Co. He will also serve as personal adviser to President Nick C. Hudarow. . . . Country singer Connie Hall, who conducts her own platter show on WKKY, Erlanger, Ky., each Sunday night from 7 to 11 o'clock, was saluted on WCLU, Covington, Ky., from sign-on to sign-off, Saturday (24), on the occasion of her (?) birthday. Birthday greetings from country artists were aired over WCLU throughout the broadcast day.

BILL SACHS

DETROIT

Columbia Records, Tom and Jerry Schoenith's Upper Deck of the Roostertail and CKLW combined Monday (26) in an all-out promotion for Columbia's new

Moby Grape. Columbia's Detroit promotion man Russ Yerge brought the Grape into town that day and arranged with the Schoenith's to have a special Moby Grape night at their club, which is normally closed Mondays. The public was admitted free. Paul Drew, program director of CKLW, co-operated in promoting the evening with a barrage of spot announcements about the free show. Drew also put the group's single "Omaha" on his play list. All of the CKLW disk jockeys and CKLW-TV personality Robin Seymour, were on hand at the Upper Deck to introduce the Grape. The new group also appeared earlier in the day on Seymour's TV show. . . . Terry Knight is booked into the Chess Mate for two weeks beginning Monday 3. . . . The Bee Gees are coming into Detroit on a promotion trip Thursday (13). . . . Gordon Lightfoot is playing at the Living End the week of July 17. . . . Nanette was in Detroit Tuesday (27) to promote her Canusa record "The Look of Love."

LORAIN ALTERMAN

LOS ANGELES

The Teddy Neeley Five's first Capitol LP will be produced by the outside production firm of Kiooelman-Rubin, which marks a departure from Capitol's regular policy of having staff a&r men cut signed acts. . . . David Merrick's "The Happy Time" will be world premiered here at the Ahmanson Theater of the Music Center Nov. 7. John Kander and Fred Edd, whose current collaboration on Broadway is "Cabaret," are writing the music and lyrics. N. Richard Nash is writing the book from Robert Fonnatine novels. Gower Champion stages the production.

Irving Townsend has been elected president of the local chapter of NARAS, succeeding Neely Plumb. Other officers include Lou Busch, re-elected first vice-president; Sid Feller, second vice-president; Dave Axelrod, secretary, and Jimmy Bowen, treasurer.

NEW LABELS IN TOWN: Dare, formed by Darven Schlepitz in Bell Gardens. Debut disk is "Walkin' in the Water" by Darinella Dare. The company has also opened Schelpitz Music, an ASCAP firm; Jay Ward Records, an offspring of the production firm which merchandises "Bullwinkle." Officials are Howard Brandy, general manager-publicist, and Leah Cohen, talent co-ordinator; Intercontinental Record Corp. headed by Franz Steininger. First project is the production of a symphonic poem "Angelita" featuring music and narratives. Don Blocker named co-producer of the LP as well as sales-promotion man through his own independent firm.

Lennie Weinrib and Rege Cordie's just completed comedy LP is titled "Don't Kiss My Water Buffalo." LP will be produced by their jointly owned firm, Ribdic Productions, for placement with an interested label. On another matter, Weinrib is cutting "How to Have a Jewish Christmas" for release on Tower. . . . Billy James, who recently resigned as Elektra's West Coast general manager to go into personal management-independent production, has cut his first free-lance assignment. He produced an Erskine Caldwell reading of a selection from his "God's Little Acre" for a CBS LP "Voices of the 30's."

Disneyland opened its summer entertainment season Sunday (25) with the Back Porch Majority, David Troy and the Slippery Rock String Band. Big beat sounds are spotlighted on Monday (26) with the Young Rascals, Aubrey Twins and Mustangs; comic Herb Shriner bowed Wednesday (28) and country sounds were featured Friday (30) with Roy Clark, Jody Miller and Jerry Naylor.

During a recent Ed Ames recording date of a Henry Mancini tune, the vocalist felt something was amiss. Mancini dropped in to hear Ames and concurred the song sounded off. A cursory examination of the music revealed it had been copied wrong. Mancini corrected the charts on the spot.

The DJ Club in Van Nuys has begun playing "East India Autumn," a rock 'n' roll review with its regular presentation of "The Drunkard." The Hollywood Bowl presents "The Country



BEATLES DROP: Capitol Records' San Francisco area sales representative Mike Mathewson and promotion manager Bud O'Shea filled Pic-A-Tune/Western's recorder of 5,000 Beatles "Sgt. Pepper's Lonely Hearts Club Band" LP by hiring a helicopter and dropping the albums on the roofs of the one-stops.

Sound" July 7 produced by Bill Wagner and featuring a number of top Capitol acts, including Buck Owens and the Buckaroos, Glen Campbell, Merle Haggard, Bonnie Owens, Ferlin Husky, Tex Ritter, Wynn Stewart and the Geezinslaw Brothers.

Sid Jones has opened a new distributorship, Air Play, specializing in gospel and religious music. Brenda Lee and Pete Fountain teamed on their first LP project here, with arrangements by Ernie Freeman, Oliver Nelson, Perry Botkin Jr. and Charles Albertine. Two a&r men working the session were Owen Bradley and Bud Dant.

FILM FLICKS: Quincy Jones signed to write the music for all episodes of Universal TV's "Ironside" detective series which debuts this fall on NBC. He will make his acting debut in one episode portraying a jazz band leader. . . . Carl Sigman is writing the lyrics to "There Was a Time" composed by Percy Faith for "New Face in Hell" a UI full-length feature. Billy May writing the score for "Tony Rome" for 20th-Fox which stars Frank Sinatra. . . . Harry Sukman will write all music for the new NBC-TV series "High Chaparral."

CONCERT CAPERS: Ed Ames works six dates beginning July 26, including a first-teaming with Count Basie in Salt Lake City, July 28-29. . . . Trini Lopez aims for a Far Eastern concert tour in November; Buffy Sainte-Marie works the Santa Monica Civic July 9, preceded in the hall by the Four Seasons making their Coast debuts.

The Standells cut their first sessions in Nashville and Memphis. . . . Ray Charles will do Coca-Cola commercials. . . . Billy May and Nancy Wilson continue working together; he has written three pieces of special material for her July 18 opening at the Sahara-Tahoe Hotel. . . . Eric Burdon and the Animals will appear July 5-8 at the Whisky A Go-Go.

ELIOT TIEGEL

NASHVILLE

Hickory's Newbeats will be doing one of the few sessions in Nashville next week. A&r men are off to meetings, and most musicians are taking their vacations at the same time. . . . The Monkees are scheduled for a July recording session in Nashville. . . . The Lovin' Spoonful and the Turtles headlined two stageshows in Nashville and filled the house twice. . . . Jerry Crutchfield, seeking to expand the "Nashville Sound" in r&b, has recorded Percy Wiggins with a tune called "Can't Find Nobody," b/w "Book of Memories," on Atco. On Coral, he has recorded Howard Peters, and a group from Tennessee State University, the Spiders. In the near future he plans to cut Jimmy Church on Coral.

Roy Orbison is slated for a new MGM session. . . . Hickory's Frank Ifield is going somewhere with his "Out of Nowhere." It is being programmed heavily by some of the leading "good music" stations across the nation, and is being played by top-40 and country stations as well. The record could become a standard since it rode the station charts for five weeks before sales began to catch

on. Now it is well over the 50,000 mark and climbing fast. Seventy per cent of the sales up to now have been to one-stops, and operators everywhere are re-ordering for the jukebox trade.

Sandy Posey and Bobby Wood have much in common. Both are Memphis natives, now making their homes in Nashville, and each has a hit tune going. Sandy's is "I Take It Back" and Bobby's is "My Last Date." Both of course, record for MGM.

Joe Tex is in Memphis for another session under the watchful eye of Buddy Killen. . . . Paul Kelley has just returned from a long promotional tour for his Philips recording, "Sweet, Sweet Lovin'." . . . Bobby Marchand has redone, on Cameo, the old standard, "Rockin' Pneumonia." . . . Roger Miller has done a soundtrack to a movie and will recut the session for an album release.

TRX label will have its first release out this month. . . . Nashboro Records has purchased the contract of the Kelly Brothers from Russell Sims, and has released a tune called "You Put Your Touch on Me." The firm, headed by Shannon Williams, also has bought all the old masters of the Wallace Brothers. The new Slim Harpo release "Tip On In" reportedly has sold 60,000 records in three weeks. Nashboro also has signed a contract with producer Floyd Soileau of Ville Platte, La., who oversaw a recording, "The Party," by Butch Davis and the Capris.

Joe Tex is in Memphis for another session to be produced by Buddy Killen. . . . Paul Kelley has just returned from a long promotional tour for his Philips recording, "Sweet, Sweet Lovin'." . . . Bobby Marchand has redone, on Cameo, the old standard, "Rockin' Pneumonia." . . . Roger Miller has done a soundtrack for a movie and will recut the session for an album release. . . . Nashboro Records has bought the contract of the Kelley Brothers from Russell Sims, and has released "You Put Your Touch on me." The firm, headed by Shannon Williams, also has bought all the old masters of the Wallace Brothers. Nashboro also has signed a contract with producer Floyd Soileau of Ville Platte, La., who oversaw a recording, "The Party," by Butch Davis and the Capris. . . . Roy Orbison has a new release just out titled "Cry Softly, Lonely One," somewhat in the old style of "Only the Lonely." BILL WILLIAMS

NEW YORK

Jac Holzman, president of Elektra Records, is on a two-week British trip. . . . Richard P. Bellach, director of finance at CBS Records, married to Dianna Casper of Cunningham & Walsh, on June 23. . . . Marty Wilson has formed a production firm to develop artists for records and films. . . . The Music Machine and Danny's Reasons currently at Trude Heller's Trik. . . . Wand Records' the Kingsmen at the Wedgewood Amusement Park, Oklahoma City, until Thursday (13). . . . Consolidated Edison has renewed its sponsorship of a program of dances in various New York City parks during the summer season. All booking arrange-

(Continued on page 52)

From the Paramount Picture

BAREFOOT IN THE PARK

NEAL HEFTI (Dot)

From the Paramount Picture

ALFIE

DIONNE WARWICK (Scepter)

From the Paramount Picture

"OH DAD, POOR DAD"

ONE LITTLE GIRL AT A TIME

ED AMES (RCA Victor)

(One Afternoon On)

CARNABY STREET

THE TAPESTRY (Compass)

OUT OF NOWHERE

FRANK IFIELD (Hickory)

HOLLYWOOD WHEELS

KEN ROGERS (National)

FAMOUS MUSIC CORPORATION
1619 Broadway, N. Y. C.

From the Paramount Picture

EL DORADO

JACK BARLOW (Epic)
NELSON RIDDLE (Epic)
KEN ROGERS (National)

I'M INDESTRUCTIBLE

JACK JONES (Kapp)

LITTLE BY LITTLE AND BIT BY BIT

The RAY CHARLES SINGERS (Com'd)

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LAURA

(WHAT'S HE GOT
THAT I AIN'T GOT)

Recorded on Ashley Records by

LEON ASHLEY

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Musical Instruments

Music Show an Explosion in Sound

• Continued from page 1

musical instrument exhibits were the largest, most numerous and most bought in history. Some of the tape cartridge library exhibitors at Chicago reported active buying interest.

Lows and Highs

Confronted with an increasingly productwise consumer, buyers of guitars, according to some authorities, David Wexler & Co.'s field sales manager, William J. Given, for example, were going lightly on the \$100 to \$300 lines and stocking up with the lows and their highs.

Smaller dealers, some of them primarily in records, were looking for basic guitar and amp inventories at about \$5,000 total investment. And they weren't overlooking musical instrument accessories. "They move," said one dealer, "even when the guitars aren't moving, and help pay overhead."

Two Ways

Many instrument manufacturers, acknowledging the correlation between what's released by pop record acts and what

sells in instruments, launched their new models with a barrage of record-act tie-in publicity. LaBaye, for example, introducing a new 2 by 4 look in guitars, has a promotional deal with Mercury's the Robbs. Vox, launching its own trim line, has lined up Buddy Rich. With records and instruments, manufacturers say, the influence goes two ways. The a&r men and record acts help create a market through their own selection of sounds and instrumentation. They also create a market by using instruments under promotion agreements. Baldwin, for example, is making its new amplified harpsichord available to a number of record acts on the West Coast.

Ancient instruments like the harpsichord, dulcimer, sitar, lute, and rustics like the zither and autoharp, influenced strongly by recording trends, made the show via a number of manufacturers and importers.

Sitar

Dealer reaction to the amplified version of the sitar varied. John Carbo, general manager

of a guitar specialty store in Chicago, said he thought the new version was just a fad that would pass soon, but a spokesman for Danelectro, which showed the item, reported: "We are very happy with dealer response to the sitar. We have been receiving a lot of orders for it."

The record people at the show were quick to point out the link between records and instruments. Robert C. Mitchell, musical instrument sales manager for the J. L. Marsh Co., Minneapolis, also a large record distributor, observed: "Some instrument companies still don't realize that it is recording groups that sell instruments. Vox is a good example of how groups can be used for effective promotion."

Beginners

Mitchell also offered: "Record retailers have a difficult time getting the big instrument lines because distributors don't want to lose their music store accounts, but the beginner goes to the record store to buy a guitar

(Continued on page 59)

Harpsichord Added to Portable Keyboard Lineup

CHICAGO — Keyboard rock is definitely in as manufacturers portablized and amplified every keyboard sound possible at the annual NAMM show. Newest among the keys is the portable harpsichord, shown by both Baldwin and Rocky Mount, a division of Allen Organ.

Shaped like a miniature concert harpsichord, the Baldwin harpsichord weighs 85 pounds and is 54 inches long. It has 5¾ octaves (57 notes) and two phone output jacks on foot pedals to connect with the amplifier. Two different tone colors are offered: Blue, a clear, deep-throated, resonant string tone with long sustaining power, and Red, a twangy sting sound with pronounced plucking. Suggested retail price is \$995.

Two-in-One

Rocky Mount exhibited their

two models of the Rock-si-Chord—a revolutionary combo keyboard instrument which can achieve both the sound of a combo organ and a harpsichord. Model 100 retails for \$695 and has an eight-foot generator encompassing four octaves with string and lute stops. Model 200 has separate eight-foot and four-foot tone generators with individual string and lute stops—a feature which can produce "stringy" or mellow harpsichord sound. It retails for \$995. Both are housed in metal cabinets with detachable metal legs.

The RMI Lark was also displayed by Rocky Mount, a competitively priced combo organ which weighs only 46 pounds. The Lark is priced at \$289.50, some \$100 lower than most comparable combo organs exhibited at the show. Designed to appeal to the teen-age market, it is fashioned in a black vinyl cabinet with racing stripes across the top.

The Music Show went dizzy with combo organs as some of the biggest names in music entered the field. Gibson introduced their new models, G-101 and G-201, with the latter as the top priced item at \$995. Goya's new "Stinger" electronic organ features seven full note bass keys and five tone white bass keys with a special bass selector which enables the player to drop bass tones one octave when switching from the "off" position to the "soft" position. Suggested retail is \$389.95.

Amplifier Built In

Magnus displayed their C-100 which provides a built-in amplifier at a total weight of only four and one-half pounds. The organ is equipped with 49 keys and five voice tabs for a list price of \$399. Jacks for external amplifiers are also included.

"Musi-Cal," a combo introduced by Sorkin Music Co., has an amplifier built into the bench. It offers four octaves, 49 keys and six tablets for under \$400.

Vox, Baldwin, Fender, Rheem,

'Need to Participate' Means New Market

CHICAGO — "The need to participate," will be the driving force behind ever-increasing interest in the guitar and related accessories, according to Lee Zhito, editor in chief of Billboard Magazine. Zhito told members of the Guitar Accessory Manufacturers Assn. (GAMA), that "Young people no longer are satisfied just listening to records. They must participate and this means they'll be buying your merchandise."

"We've been perhaps more conscious of the natural way records and the stylings of groups like the Monkees, Sam the Sham, the Lovin' Spoonful and dozens of others influence the sale of musical instruments. The lion's share of our readers, the record retailers, are becoming more and more interested in carrying guitars and accessories."

"The record merchandiser wants to expand his inventory. He could add greeting cards or photo supplies, but what is more logical when he is merchandising records than to sell the instruments and accessories promoted by record acts?"

"Through Billboard we have learned why dealers want to tie-in records and instruments, and from our consumer publication, 'Soundmakers,' we can see the reasoning is natural. The young people want to express themselves and there is a natural expression through playing a musical instrument."

Ace Tone, Doric and many other established manufacturers exhibited their full line of combos, celestes and electric pianos at the show. Doric added psychedelic effects to their combos with "psycho lights" which will retail for \$240 a pair. Each set of lights comes in a three-by-four-foot cabinet and contain red, green, blue and yellow bulbs. Red and green lights flicker and flash when lower notes are played and the high notes activate the blue and yellow lights. A prototype of the lights was shown but Doric said they have already gone into production with the item.

Guitars: Shapes Mean More Sales

By JERIANNE ROGINSKI

CHICAGO — New shapes, new sounds and new manufacturers in the world of guitars were big features of the Music Show here. Manufacturers have proved that there is no limit to what can be done with the guitar.

In the area of shapes, two companies new to the show this year have made some different contributions. A Green Bay, Wis., firm, La Baye Guitar Co., introduced its 2 in. by 4 in. guitar shape. The company refers to their design as the "next logical step in the evolution of the modern electric guitar."

The base of the La Baye guitar has the straight, sleek look of a 2 in. by 4 in. board—"that's all that is necessary for good amplified sound," a company spokesman said. La Baye guitars come in six-string, 12-string and bass and range in retail price from \$319 to \$449.

Mel-O-Bar Guitar, also beginner in the guitar field, displayed another revolutionary model—a 10-string, stand-up, steel guitar. Held like a regular guitar, the Mel-O-Bar has a special Tilt-Neck and is played with a steel bar to give the effect of a pedal steel guitar.

In order to simplify the playing of the instrument, a chord letter guide is given at each fret in design which makes it only apparent to the player. The tuning of the guitar is arranged so that the player can strum major, minor, 6th, 7th, 9th, 11th, Dim. and 13th chords at sight without previous musical experience. Mel-O-Bar guitars range in price from \$67.50 to \$485.

Pedal Steel Models

Big names in the guitar field showed an increased interest in the pedal steel guitar—an item which is gaining popularity in the Nashville area. Fender has the largest selection of pedal steel guitars under their own brand name. Retail prices of the items range from \$70 to \$1,275. Gibson was displaying models of Emmons Steel guitars and Baldwin exhibited the Sho-Bud line, both companies will act as distributors of these models.

Vox put new electronic sounds in their line of amplified guitars. The electronic effects include built-in distortion, Wah-Wah, bass and treble boosters, E or G tuner and repeat percussion. A wide variety of shapes are available in the new electronic line—tear shaped, violin bass, and diamond-shaped are some of the new looks.

Ovation Instruments showed their line of round back acoustic guitars. It was the first time the instruments have been shown at a national show and they drew much attention for their full tone and sound. Ovation's guitar bowls are made of Lyrachord—a silicone fiber which is bonded with resins. The resonance of the Lyrachord material along with the roundish guitar back produce a richer, deeper sound. Designers of the bowl-shaped guitar base the concept on the effective sound projected by orchestra shells, radar reflectors, radio telescopes and even the human ear.

Bat Wing Shapes

Another new look in guitars was exhibited by a California manufacturer, the Hallmark Co. Called the "Swept Wing" guitar,

it is an electric acoustic model which appears somewhat like a bat with its wings spread. Suggested retail prices on the Hallmark line range from \$229 to \$618.

Most guitar manufacturers added new 12-string models to their lines, which is an indication of the growing popularity of more complicated instruments and more expensive instruments. Among the most notable is the 12-string convertibles made by Rickenbacker. Both solid body and hollow body models are offered with top priced item being the hollow body at \$579.50 suggested retail.

A simple metal mechanical piece allows the user to play with 12 strings or press six strings down and play with the remaining six. By moving the device up or down the user can also press down any desired number of strings and play with the remainder—11, 10, 9, 8, etc.

Rickenbacker also introduced the latest sound in banjos, the Bantar. The Bantar is an electric banjo, 5-string, which can be made to sound like a banjo or guitar with the flip of a switch.

Drobro of California showed their new line of resonator guitars. The unique looking models have special large metal resonators in the middle of the guitar base. One of the top models is the D-100 Californian which retails for \$359.

Sitars Draw Interest

Eastern sounds were definitely an attraction at the show as Danelectro received national attention with its new Coral electric sitar. Time Magazine was on hand to view the instrument and watch a demonstration by Vincent Bell. Although the item retails for over \$500, company officials said dealer interest on the sitar was excellent.

Many other guitar manufacturers and importers displayed traditional sitars patterned after the instrument made famous by Indian musician Ravi Shankar. A Brooklyn manufacturer, Rajah Zeetar Corp., demonstrated a fretted instrument which can be switched from a sitar sound to a guitar sound. Fret bars are the same as the guitar.

Groups Rallying To Band Battle

LOS ANGELES — The Vox "Band Battle for Stardom," announced two months ago, has attracted 2,500 groups to sign with participating dealers throughout the U. S.

The group judged hottest in the country will be flown to Hollywood to appear in an American International motion picture. Runner-up groups will receive prizes of Vox guitars and amps.

The contest has spurred the formation of many new groups, according to Joe Benaron, president, Thomas Organ Co., Vox division.



They want FEMALE DONORS. O.K. Meet you there at 4:30 and bring Susie.

LADIES, YOU CAN GIVE BLOOD AS EASILY AND AS OFTEN AS MEN. BOOST THE NUMBER OF FEMALE DONORS! RED CROSS BLOOD PROGRAM.

The Music Show: A New World of Sound



NEW SHAPES IN BASSES, such as this violin-shaped model, got good buyer action according to W. J. (Bill) Given, field sales manager of the David Wexler Co.



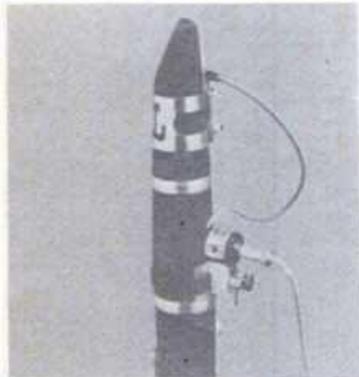
AMPLIFIED WINDS were the talk of the Music Show. Six companies brought wind-amplification equipment of one sort or another to the show. This is the Buescher "400" sax bugged to perform with the Selmer Varitone which was shown for the first time at last year's Music Show.



NEW CONCEPT from Musicraft announced at the Music Show: a cordless amplifier guitar with built-in transmitter. Company sales manager Ron Anderson, second from right, describes unit in Chicago. Receiver will feed sound into amplifier, freeing musician to roam at will. Unit will retail at \$898.



COMBO ORGAN CRAZE continues. Everybody showed one at Chicago. This is Gibson's first model.



THE SHOW WAS BUGGED. Staid old LeBlanc brought pick-ups for all its reed instruments. The firm also showed equipment for special amplified effects. Woody Herman has been using LeBlanc's "Bug."



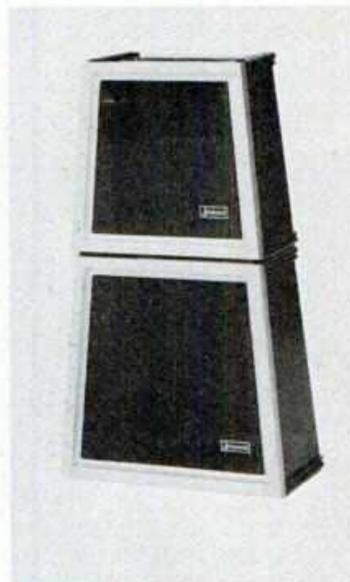
NEW APPLICATIONS of old instruments. This is the Tiger combo 'cordion introduced by Ernest Deffner Affiliates at the Music Show.



NEW ACCESSORIES, such as this echo/reverb unit from Premier (capable of handling four musicians), got excellent buyer attention. Most buyers saw great profit potential in the hundreds of new accessory items.



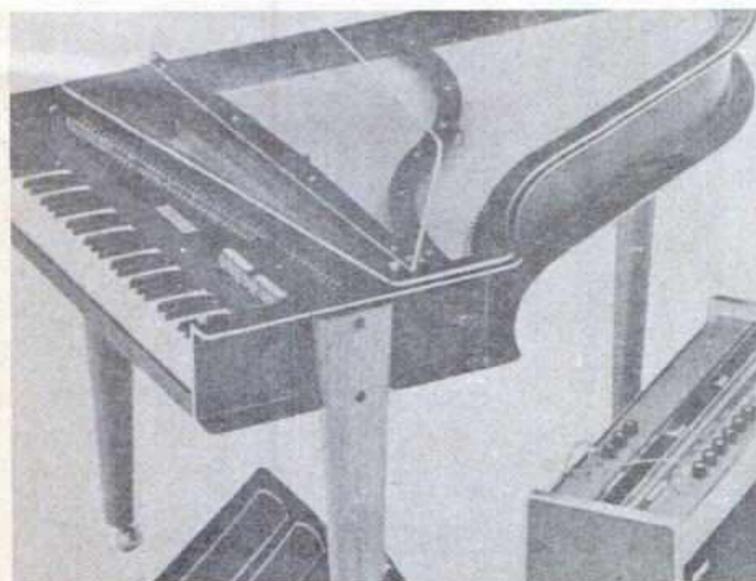
NO VIBRATIONS with these amps from Coral. They have no screws.



NEW SHAPES in speakers for musical instruments. This is one of several shapes of power module shown by the Jensen Mfg. division of the Muter Co. at Chicago.



NEW SHAPES IN GUITARS intrigued buyers at Chicago. This is a Swept Wing model from Hallmark, one of the many small firms with big ideas.



AMPLIFIED ANCIENTS, such as this harpsichord from Baldwin, are already influencing recorded pop music.

Amplified Winds the New Sound at Show

By EARL PAIGE

CHICAGO—"It's like starting all over again with something," said Rene Guibord, Ed. Archanbault, Inc., Montreal, in commenting on the impact of amplifying woodwind and brass instruments through the devices shown at the National Association of Music Merchants show here last week.

"It makes you think back to when we first started amplifying the organ. They've taken instruments with a fundamental frequency and filtered out the harmonics. You're talking about a one man band."

But amplified instruments are viewed in another dimension by Bill Page, whose orchestra featuring "Ampliphonic" sound

presented concerts during the show. "Ampliphonics will be a great help to small bands," Page said, "it gives them greater range, balance and musical power. It has potentialities which we haven't realized yet in our own research."

Vox, division of Thomas Organ Co., introduced a line of 64 instruments, with all but drums being adapted to amplified effects. Said president Joe Benaron, "Ampliphonic sound is the major innovation in the music industry. It is tomorrow's music today. Now bands can sound the same in public performances as on recordings."

Many Approaches
Specific approaches to what

most musicians believe to be a new phenomenon in the burgeoning field of amplified sound, included LeBlanc's "Arbiter Bug," available in three models for \$49.50.

Like others, which do not require drilling a hole in the instrument, LeBlanc's unit is available for clarinet and soprano sax, altoclarinet and saxophone and a third model for tenor and baritone sax and bass clarinet.

With its bug, LeBlanc was showing its "Vitomatic," a special effects unit, priced to retail for \$245. Primarily a reverberation unit, the device can be used with any amplifier. Three controls on the unit give the musician variable controlled tremelo, variable controlled reverberation and literally hundreds of shadings. Two input jacks allow for simultaneous use by two performers.

Also combining tremelo and reverberation capabilities, is Conn's "Multi-Vider, priced at

\$244. Actually billed as a computer, the unit attaches to clarinets, saxophones, cornets, trumpets, trombones, flutes and other traditional instruments. It can be paired with the firm's "500" amplifier priced at \$399.

Chicago Musical Instrument Co. showed its "Maestro" woodwind sound system, pegged at \$299 with special mouthpieces for hooking up to clarinets and saxophones. In addition to a number of instrumental "voices," the Maestro gives the performer a fuzz tone and a jazz tone. Completely transistorized, the unit will perform through any good amplifier.

Varitone

Buescher, with its Model 400 saxophone now available in a Varitone electronic model, allows for over 60 different and unique effects. A microphone mounted on the instrument's neck is connected to the Varitone which breaks up single saxophone notes into component

total colorings. Prices range from \$865 to \$1,245 while attachments to convert conventional Buescher saxes are available at \$530 and \$730.

Taking a slightly different approach, Koss Electronics, Inc., was showing its horn-mounted pick-up for \$35 available in four models for alto sax, cornet and trumpet, tenor sax and fluegelhorn, trombone and baritone sax and clarinet.

The market for amplified instruments? LeBlanc's John Schultz said, "It's like when the electronic guitar boom started. Who knew it would ever grow so fast? Now a musician has to learn more than how to play an instrument. He has to become a sound engineer, too."





SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 168—Last Week, 151

*This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

THE YOUNG RASCALS—A GIRL LIKE YOU (Prod. Young Rascals) (Writers: Brigati-Cavaliere) (Slacсар, BMI)—As "Groovin'" starts its slow chart decline, this well done rocking mover has the sales potential to take the group right back up to the top of the Hot 100. Flip: "It's Love" (Slacсар, BMI). Atlantic 2424

NEIL DIAMOND—THANK THE LORD FOR THE NIGHT TIME (Prod. Jeff Barry and Ellie Greenwich) (Writer: Diamond) (Tallyrand, BMI)—Chalk up another sure fire sales winner to fast follow up his "Girl, You'll Be a Woman Soon." Has every bit and more sales potential than the former hit. Strong dance beat in strong support of Diamond's top vocal work. Flip: "The Long Way Home" (Tallyrand, BMI). Bang 547

TOP 60 Spotlights—Predicted to reach the top 60 of the HOT 100 Chart

THE TOKENS — IT'S A HAPPENING WORLD (Prod. the Tokens) (Writers: Mann-Weil) (Screen Gems-Columbia, BMI)—From "Portrait of My Love" the hot group turns to strong rhythm material penned by Mann and Weil and aimed for the top to fast replace their recent hit. Infectious Jimmy Wisner arrangement. Flip: "How Nice?" (Bright Tunes, BMI). Warner Bros. 7056

JAMES & BOBBY PURIFY—I TAKE WHAT I WANT (Prod. Papa Don Prod.) (Writers: Porter-Hodges-Hayes) (East-Cotillion, BMI)—Loaded with discotheque appeal and all the excitement of "Shake a Tail Feather," this wild rocker has equal hot sales potential of their past rocking hit. Flip: "Sixteen Tons" (American Music, BMI). Bell 680

THE SWEET INSPIRATIONS—LET IT BE ME (Writers: Curtis-Becaude-Delano) (Music Corp. of America, ASCAP)—They hit with impact via "Why (Am I Treated So Bad)" and this moving gospel oriented treatment of the Everly Brothers former hit has all the earmarks of a fast smash that should top their initial seller. Builds in excitement. Flip: "When Something Is Wrong With My Baby" (East-Pronto, BMI). Atlantic 2418

JAMES BROWN & THE FAMOUS FLAMES—COLD SWEAT (Prod. James Brown) (Writers: Brown-Ellis) (Dynatone, BMI)—More solid soul rhythm sounds from Brown to follow up his "Let Yourself Go" chart winner. Hot entry for both pop and r&b charts. Dynamic performance of strong material. Flip: "Cold Sweat Part 2" (Dynatone, BMI). King 6110

BOBBY DARIN—DARLING BE HOME SOON (Prod. Koppleman and Rubin) (Writer: Sebastian) (Faithful Virtue, BMI)—From the film "You're a Big Boy Now," Darin adds his own feel and commercial style to the Lovin' Spoonful's recent hit. Darin has all the potential to make sales history repeat itself with this smooth and well done version. Flip: "Hello Sunshine" (Argent, BMI). Atlantic 2420

JR. WALKER & THE ALL STARS—SHOOT YOUR SHOT (Prod. Gordy Jr.-L. Horn) (Writers: Dewalt-Horn-Graves) (Jobete, BMI)—Culled from the "Shotgun" LP by popular demand, this wild easy rocker should fast put the wailing group back up the Hot 100. Moves from start to finish. Flip: "Ain't That the Truth" (Jobete, BMI). Soul 35036

***ED AMES—TIMELESS LOVE** (Prod. Jim Fogle-song) (Writer: Saint-Marie) (Gypsy Boy-T. M., BMI)—Penned by folkster Buffy Sainte-Marie and sung in the best Ames style, this sensitive ballad builds into a big production that should prove to be Ames' third hit in a row. Flip: "Two for the Road" (Northridge-20th Century, ASCAP). RCA Victor 9255

***BRENDA LEE—WHERE LOVE IS** (Writer: Moeller) (Tree, BMI)—In her best ballad style, this is one of the most powerful entries from Miss Lee in some time. Beautiful material from the pen of Dee Moeller fit for all types of programming, this one should prove a giant seller. Flip: "My Heart Keeps Hanging On" (Metric, BMI). Decca 32161

THE WONDER WHO?—LONESOME ROAD (Prod. Bob Crewe) (Writers: Shilkret-Austin) (Shilkret-Paramount, ASCAP)—Hilarious rocking version of the standard that has all the earmarks of a fast novelty smash. Powerful dance beat strongly supports the groups top vocal work. Catch the ending! Philips 40471

CHART Spotlights—Predicted to reach the HOT 100 Chart

THE OUTSIDERS—I'll See You in the Summertime (Beechwood, BMI). CAPITOL 5955

CHRIS MONTEZ—Foolin' Around (Northern, ASCAP). A&M 855

THE MOODY BLUES—I Really Haven't Got the Time (Essex, ASCAP). LONDON 20030

WAYNE NEWTON—Summer Colors (April, ASCAP). CAPITOL 5954

THE HAPPENINGS—MY MAMMY (Prod. the Tokens) (Writers: Donaldson-Lewis-Young) (Bourne-Donaldson-Warock, ASCAP)—This raucous revival of the Jolson favorite should prove a smash with today's teen buying market. Loaded with excitement, vitality and dance appeal. Flip: "I Believe In Nothing" (Bright Tunes, BMI). B. T. Puppy 530

THE BEE GEES—TO LOVE SOMEBODY (Prod. Robert Stigwood) (Writers: Gibb-Gibb) (Nemperor, BMI)—Change of pace for the "N. Y. Mining Disaster" hit British group. Following up that smash, this smooth, easy beat ballad should put them right back up there at the top of the Hot 100. Flip: "Close Another Door" (Nemperor, BMI). Atco 6503

BAJA MARIMBA BAND—ALONG COMES MARY (Prod. Jerry Moss) (Writer: Almer) (Irving, BMI)—The Association's former hit is cleverly updated in this rock-swing instrumental version which should put the group way up the Hot 100 in short order. All types of programming and strong dance appeal. Flip: "Wall Street Rag" (Irving, BMI). A&M 862

ROY ORBISON—CRY SOFTLY, LONELY ONE (Prod. Rose & Vienneau) (Writers: Melson-Grant) (Acuff-Rose, BMI)—By far Orbison's strongest commercial effort in a long time, this one should prove a giant. Easy beat, folk flavored rhythm. Orbison is at his best with strong support from lush strings and chorus. Flip: "Pistolero" (Acuff-Rose, BMI). MGM 13764

BOBBY MOORE—CHAINED TO YOUR HEART (Prod. Rick Hall) (Writers: Kaye-Schwartz-Donald) (Kama Sutra, BMI)—A blockbuster blues rocker that will fast put the wailer back in the "Searching for Your Love" selling class. Strong material and powerful performance backed by a solid beat. Flip: "Reaching Out" (Fame, BMI). Checker 1180

THE THIRD RAIL—RUN, RUN, RUN (Prod. Levine-Resnick-Cooper) (Writers: Resnick-Resnick-Levine) (T. M., BMI)—With the feel and excitement of the early Chuck Berry hits, this groovy new rhythm rocker performed by an outstanding new group should have no trouble hitting the Hot 100 hard and fast. Flip: "No Return" (T. M., BMI). Epic 10191

***CONNIE FRANCIS—MY HEART CRIES FOR YOU** (Prod. Bob Morgan) (Writers: Faith-Sigman) (Massey, ASCAP)—With all the summertime sing-a-long flavor included for a big chart item, Miss Francis has a sure fire winner in this revival of the former Guy Mitchell hit. Top Bob Morgan production work and Joe Sherman arrangement. Flip: "Someone Took the Sweetness Out of Sweetheart" (Jewel, ASCAP). MGM 13773

***ETTORE CENCI — KEYSTONE KOP** (Writers: Cenci-Badalamenti-Locke) (Eden, BMI)—This infectious hit import from Italy should hit with solid sales impact here. Tijuana Brass flavored item, it's a definite toe tapper from start to finish. Strong programmer and dance hit sound. Flip: "The Nembo Kid Theme" (Eden, BMI). Diamond 225

VERDELLE SMITH—THERE'S SO MUCH LOVE ALL AROUND ME (Prod. Vance-Holtzman Prod.) (Writers: Vance-illingworth) (Bikini, BMI) — This easy beat blues production ballad with strong lyric content performed beautifully has the ingredients to bring the "Tar and Cement" gal back to the Hot 100 with impact. One of her strongest entries. Flip: "Baby, Baby" (Patricia, BMI). Capitol 5952

***THE ROMEOS—A TEAR AND A SMILE** (Writer: Martin) (Naro, ASCAP)—The "Precious Love" instrumental group strikes back with another off beat rhythm number with the same appeal and sales potential of their initial hit. Again, they offer wide appeal for programming and sales. Flip: "Searching" (Naro, ASCAP). Mark II 103

HELEN SHAPIRO—MAKE ME BELONG TO YOU (Writers: Vera-Taylor) (Blackwood, BMI)—The British blues belter offers a powerhouse rhythm performance for her initial Tower outing and should have no trouble putting her back in the hit class in the U. S. Flip: "The Way of the World." Tower 346

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

COUNTRY SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart

JOHNNY WRIGHT—AMERICAN POWER (Writer: Anglin) (Wells, BMI)—A vital message performed to perfection should fast repeat the success Wright enjoyed with "Hello Viet Nam." Must be heard and with that exposure has the ingredients to prove a No. 1 winner and spill over into the pop market. Decca 32162

RAY PILLOW—I JUST WANT TO BE ALONE (Prod. Kelso Herston) (Writer: Irwin) (Jack, BMI)—On the verge of hitting the top several times, this exceptional performance of a strong plaintive ballad should prove a giant item for Pillow establishing him as a top seller. Flip: "I Like a Whole Lot" (Novachaminjo, BMI). Capitol 5953

JOHNNY DUNCAN—GOTTA GET BACK (Prod. Frank Jones) (Writer: Howard) (Wilderness, BMI)—**HARD LUCK JOE** (Prod. Frank Jones) (Writer: Goldsboro) (Unart, BMI)—Two blockbuster sides with equal potential to establish the fine Duncan style as a top seller. Harlan Howard's rhythm number fits him like hand in glove while Bobby Goldsboro's moving ballad is also a strong entry. Producer Frank Jones has a winner here. Columbia 44196

CHARLIE LOUVIN—I FORGOT TO CRY (Prod. Kelso Herston) (Writer: Owens) (Hill & Range, BMI)—Following up his successful "On the Other Hand," Louvin offers a moving, emotional performance of a fine ballad that should skyrocket him to the top part of the chart. One of his finest efforts to date. Flip: "Drive Me Out of My Mind" (Five L's, BMI). Capitol 5948

LEON ASHLEY—LAURA (What's He Got That I Ain't Got) (Prod. Don Tweedy) (Writers: Ashley-Singleton) (Gallico, BMI)—Margie Singleton and Ashley have penned a poignant ballad that he performs to perfection. This one has all the earmarks of a smash hit with much pop appeal as well. Strong entry. Flip: "With the Help of the Wine" (Ashmar, BMI). Ashley 2003

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

JUNE STEARNS—Habit Not Desire (Acclaim, BMI). COLUMBIA 44206

EARL & AUDIE—Blue, Blue's in Green (Cedarwood, BMI). K-ARK 753

WADE JACKSON—I'll Take You Back (Starday, BMI). STARDAY 809

TED KIRBY—Help Me Get Used to Being Without You (Peach, SESAC). CHART 1465

CRISTY LANE—I'm Saving My Kisses (Brandom, ASCAP). LITTLE COWBOY 3001

BUDDY LONG—Louisiana Stream (Tuneville-Tobi Ann, BMI). LHI 17012

JOHNNY MACK—Big Deal (Guy, BMI). BAI 5002

BILL BLOUGH—Nashville Sounds Come to Town (Destination, BMI). DESTINATION 634

DAL PERKINS—Here's to the Girls (Four Star, BMI). COLUMBIA 44204

DICK BRUCE—One Man Woman (Cigma, BMI). SKY 52

DON CARTER—The Finding Kind (Window, BMI). STOP 121

CHRIS CHEROKEE—Monkey See—Monkey Do (Chu-Fin, BMI). TURRENT 108

SMILEY MONROE—Temptation's Got a Hold on Me (Mixer, BMI). TOPPA 1115

R&B SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

LOWELL FULSOM — I CRIED (Writer: Fulsom) (Modern, BMI)—That "Tramp" man is in rare form in this top wailer headed for the top of the charts. Composed by the performer, material is strong and so is the vocal workout. Flip: "The Thing" (Modern, BMI). Kent 471

THE MAZE—CHAINED TO YOUR HEART (Prod. Bob Schwartz) (Unart, BMI)—Powerhouse blues rocker never quits from start to finish and will hit hard and fast. Wild dance arrangement and exciting wailing vocal work can't miss. Loaded with pop appeal as well. Flip: "I Got Love" (Unart, BMI). Calla 135

MARGIE HENDRIX—RESTLESS (Prod. Boo Frazier and Roy Dea) (Writer: Johnson) (MRC, BMI)—Right in the selling bag of "Respect," this strong blues shouter has all the ingredients for a fast smash and then spill over into the pop charts. Easy rhythm rocker performed in top fashion. Watch this one! Flip: "On the Right Track" (MRC, BMI). Mercury 71701

CHART Spotlights—Predicted to reach the R&B SINGLES Chart

JUNIOR PARKER—I Can't Put My Finger on It (Screen Gems-Columbia, BMI). MERCURY 72699

OSCAR TONEY JR.—I've Found a True Love (Macon, BMI). KING 6108

Z. Z. HILL—Everybody Needs Somebody (Metric, BMI). KENT 469

THE AMBASSADORS—There's Something on My Baby's Mind (Cape Ann, BMI). SOUND STAGE 7 2588

"STICKS" McGHEE—Drinkin' Wine Spo-Dee-O-Dee (Leeds, ASCAP). ATLANTIC 873

MAURICE & MAC — So Much Love (Screen Gems-Columbia, BMI). CHECKER 1179

THE WEBS—Keep Your Love Strong (Pronto-Andros, BMI). ATLANTIC 2415

DANNY & THE VELAIRE—What Am I Livin' For (Tideland-Progressive, BMI). BRENT 7072

TOMMY TUCKER—Sittin' Home Alone (Arc, BMI). CHECKER 1178

LEON HAYWOOD—It's Got to Be Mellow (Jim-Edd, BMI). DECCA 32164

THE MAC TRUQUE—Along Came Love (Four Star Television, BMI). CAPITOL 5951

JIMMY BEE—If It Wasn't for Love (Hasings, BMI). 20th CENTURY FOX 6673

THE NATURAL SOULS—Faults (Beechwood, BMI). SCORPI 100

LEONARD LEE—I'm a Poor Boy (With Millions) (Bartholmew, BMI). BROADMOOR 102

BUTCH DAVIS & THE CAPRIS—The Party (Excelsior-Fita Town, BMI). A-BET 9422

CODY MICHAELS—Open the Door (Richard) (Duchess, BMI). MERBEN 107

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MAURICE & MAC

SO MUCH LOVE

CHECKER 1179

BOBBY MOORE

CHAINED TO YOUR HEART

CHECKER 1180

HOWLIN' WOLF

POP IT TO ME

CHESS 2009

TOMMY TUCKER

I'M SHORTY

CHECKER 1178

CHESS

RECORDS

Billboard TOP 40

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wk. Ago			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3			
1	1	3	6	MARY IN THE MORNING	Al Martino, Capitol 5904 (Pamco, BMI)	7
2	13	19	38	DON'T SLEEP IN THE SUBWAY	Petula Clark, Warner Bros. 7049 (Duchess, BMI)	4
3	2	2	1	TIME, TIME	Ed Ames, RCA Victor 9178 (April, ASCAP)	10
4	4	12	20	I LOVE YOU	Billy Vaughn Singers, Dot 17021 (Morris, ASCAP)	7
5	7	14	17	NOW I KNOW	Jack Jones, Kapp 833 (Helios, BMI)	6
6	5	4	5	ONLY LOVE CAN BREAK A HEART	Margaret Whiting, London 108 (Arch, ASCAP)	10
7	3	1	2	STOP! AND THINK IT OVER	Perry Como, RCA Victor 9165 (Northern, ASCAP)	12
8	9	11	13	NIGHT AND DAY	Sergio Mendes & Brasil '66, A&M 853 (Harms, ASCAP)	7
9	12	17	30	IT'S SUCH A PRETTY WORLD TODAY	Andy Russell, Capitol 5917 (Freeway, BMI)	5
10	37	39	—	YOU ONLY LIVE TWICE	Nancy Sinatra, Reprise 0595 (Unart, BMI)	3
11	10	5	3	LOVE ME FOREVER	Roger Williams, Kapp 821 (Regelle, BMI)	10
12	6	6	4	CASINO ROYALE	Herb Alpert & the Tijuana Brass, A&M 850 (Colgems, ASCAP)	13
13	8	8	9	HELLO, HELLO	Claudine Longet, A&M 846 (Great Honesty, BMI)	10
14	17	22	32	EVERYBODY SAY PEACE	John Gary, RCA Victor 9213 (April, ASCAP)	5
15	27	27	27	UP, UP AND AWAY	Fifth Dimension, Soul City 756 (Rivers, BMI)	4
16	35	—	—	YOU WANTED SOMEONE TO PLAY WITH	Frankie Laine, ABC 10946 (Morris, ASCAP)	2
17	20	24	24	VOLARE	Lettermen, Capitol 5913 (Robbins, ASCAP)	7
18	11	10	10	LITTLE BY LITTLE, BIT BY BIT	Ray Charles Singers, Command 4096 (Ensign, BMI)	13
19	19	23	40	GRADUATION DAY	Arbors, Date 1561 (Travis, BMI)	4
20	22	40	—	LOVE'S GONNA LIVE HERE AGAIN	Buddy Greco, Reprise 0584 (Blue Book, BMI)	3
21	14	9	8	I WAS KAISER BILL'S BATMAN	Whistling Jack Smith, Deram 85005 (Mills, ASCAP)	10
22	18	18	23	PUPPET ON A STRING	Al Hirt, RCA Victor 9198 (Gallico, BMI)	8
23	23	25	25	NOW I KNOW	Eddie Fisher, RCA Victor 9204 (Helios, BMI)	8
24	28	35	35	DAYS OF LOVE (Theme From "Hombre")	Tony Bennett, Columbia 44154 (Feist, ASCAP)	6
25	24	26	34	UP, UP AND AWAY	Johnny Mann Singers, Liberty 557972 (Josylar, ASCAP)	5
26	15	7	7	SOMETHIN' STUPID	Nancy Sinatra & Frank Sinatra, Reprise 0561 (Green Wood, BMI)	17
27	29	36	37	TWO FOR THE ROAD	Henry Mancini, RCA Victor 9200 (Northridge, 20th Century, ASCAP)	5
28	30	32	33	FINCHLEY CENTRAL	New Vaudeville Band, Fontana 1589 (Southern, ASCAP)	6
29	16	31	31	WALKIN'—JUST WALKING	Patti Page, Columbia 44115 (Feist, ASCAP)	5
30	32	33	36	SAME OLD YOU	Patti Page, Columbia 44115 (Red Balloon, ASCAP)	5
31	31	37	—	SORRY	Doris Day, Columbia 44150 (Artists, ASCAP)	3
32	—	—	—	BRAMBLE BUSH	Trini Lopez, Reprise 0596 (Feist, ASCAP)	1
33	—	—	—	THERE MUST BE A WAY	Jimmy Roselli, United Artists 50179 (Laurel, ASCAP)	1
34	36	38	—	TEMPTATION	Boots Randolph, Monument 1009 (Robbins, ASCAP)	3
35	—	—	—	MORE AND MORE	Tony Sandler and Ralph Young, Capitol 5928 (Sunbeam, BMI)	1
36	—	—	—	MORE AND MORE	Andy Williams, Columbia 44202 (Sunbeam, BMI)	1
37	40	—	—	ANYONE CAN MOVE A MOUNTAIN	Kate Smith, RCA Victor 9217 (St. Nicholas/Vidocraft, ASCAP)	2
38	38	—	—	SOMETIMES	Anthony Quinn, Capitol 5930 (Morley, ASCAP)	2
39	39	—	—	ONE LIFE—ONE DREAM	Robert Goulet, Columbia 44100 (Jenny, ASCAP)	2
40	—	—	—	HERE WE GO AGAIN	Ray Charles, ABC 10938 (Disk, BMI)	1

Lou Courtney
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Billboard

HOT 100

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Table with columns: Wks. on Chart, Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Lists top 32 songs including 'WINDY', 'LITTLE BIT O' SOUL', 'CAN'T TAKE MY EYES OFF YOU'.

Table with columns: Wks. on Chart, Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Lists songs 33-64 including 'JACKSON', 'CARRIE ANN', 'YOU MUST HAVE BEEN A BEAUTIFUL BABY'.

Table with columns: Wks. on Chart, Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Lists songs 65-100 including 'SUMMER AND SANDY', 'WHO'S LOVIN' YOU', 'YOU WERE ON MY MIND'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A through Z with their respective chart positions and publishers/licenses.

Table listing songs A through Z with their respective chart positions and publishers/licenses.

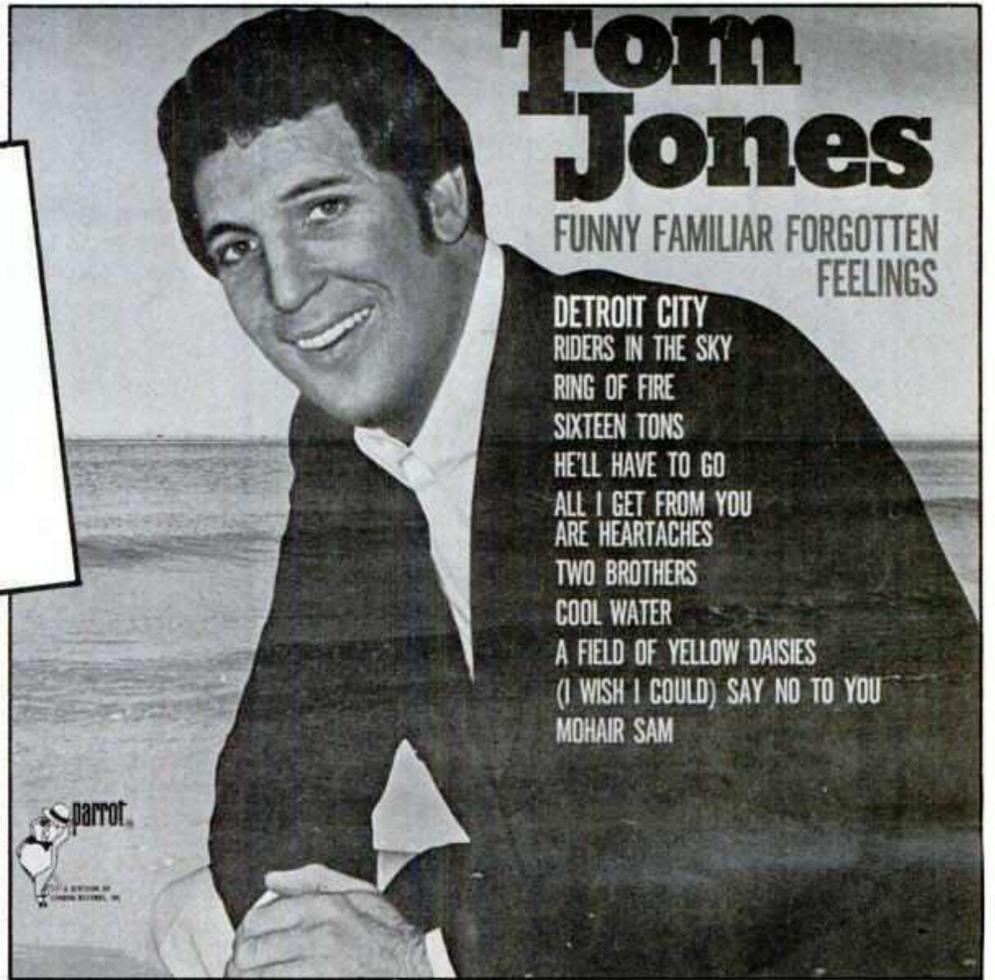
BUBBLING UNDER THE HOT 100

Table listing songs bubbling under the Hot 100 with their chart positions and publishers/licenses.

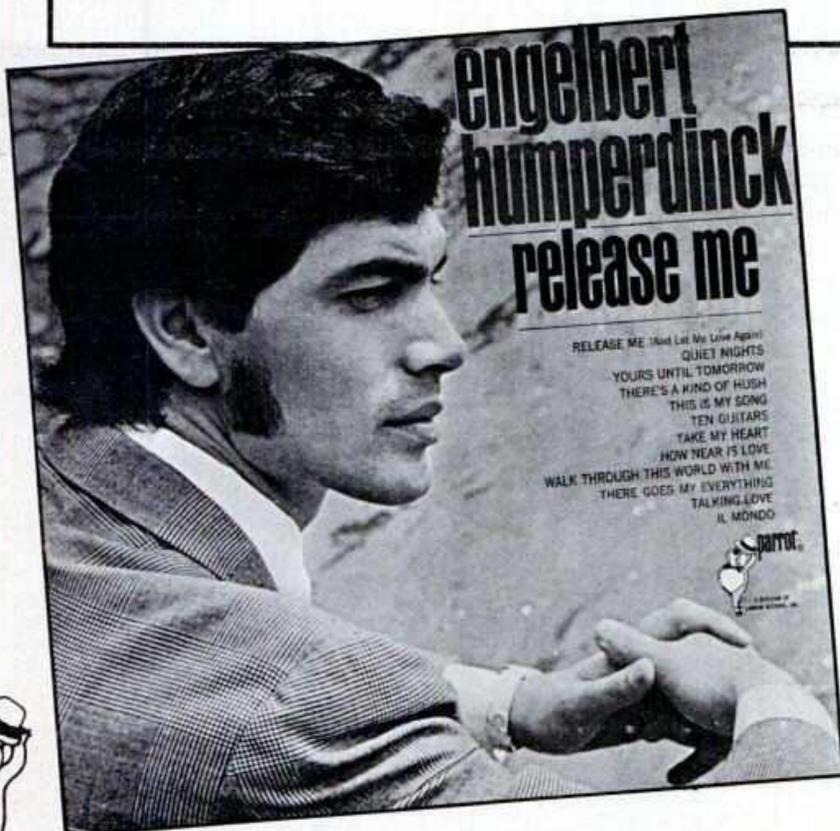


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Talent



AT MONTEREY: Jerry Wexler, left, vice-president of Atlantic Records, and Otis Redding.



BILL GALLAGHER, vice-president of Columbia Records, and singer Scott McKenzie.



JOHN PHILLIPS, left, of the Mamas and the Papas; Phil Turetsky, attorney for the Festival, and attorney Abe Somers.

Popsters Pull 500G, 175,000 in Monterey Fest

By MIKE GROSS

NEW YORK—The first International Pop Festival in Monterey, Calif., was an important achievement for pop music. It drew top coverage, highlighted by special reports in Time and Newsweek, and despite scepticism from many of the promoters, agents and managers generally involved in pop concerts, the Festival made it on all counts: financially, the nonprofit affair grossed more than \$500,000, including the advances from ABC-TV; artistically, Monterey showcased a spectrum of all areas of pop music and did so in a manner which reflects a mature status for rock 'n' roll, rhythm and blues and the other contemporary sounds of today's recordings.

Charges that Festival was a "whitey" affair can be discounted by the list of Negro attractions which included Otis Redding, Lou Rawls, Jimi Hendrix, Hugh Masakela, Booker T. and the MGs, the Markays, among others. Dionne Warwick was a last-minute cancellation, as were the Impressions, who failed to show. Smokey Robinson's position as one of the board of

directors obviously failed to facilitate the directors' efforts to more directly involve Detroit and its Tamla-Motown artists.

With 50,000 paid admissions and a crowd of nearly 125,000 on the grounds, it was remarkable that no unpleasant incidents occurred—such as a "bust" or a "freakout" among the multitudes of hippies who flocked into Monterey. Much credit can be given to such members of the board of directors as John Phillips, Lou Adler and attorney Abe Somers, who spent weeks in meetings with Monterey city officials to co-ordinate the local representatives with projected needs and potential problems.

But if the crowd dug the happenings, and the critics had a chance to wrap up and sometimes rap much of the current music scene in one broad setting, the greatest enjoyment and satisfaction apparently came from the participating artists and those involved with them at the Festival.

Recordmen Attend

Missing perhaps from the Festival was an opportunity for qualified new groups, not yet committed to recording labels or agents, to find a showcase. However, agents and record company executives were well represented. Goddard Lieberman, Clive Davis and Bill Gallagher headed the Columbia delegation, perhaps the largest representation of any major label, but also in evidence were such major disk industry figures as Jerry Wexler of Atlantic, Vito Blando and Bill Graham of RCA Victor, and such record producers as Andrew Oldham, John Simon and Tom Wilson.

Next year, John Phillips reports, the Festival will probably be held in London or Stockholm. "It's going to be an annual affair," says Phillips, "and we hope to make it a truly international arena for popular music by making it easy for overseas stars to participate and feel the same kind of involvement and satisfaction as those artists were able to share in Monterey."

Signings

Steve Allen, who once recorded for the Dot label, to Dunhill. Bob Thiele a&r'd the first single. . . . Steve Alaimo to Atco. . . . Lovelace Watkins signed to Fontana Records in London. His booking arrangements will be handled by the Lew & Leslie Grade Agency. . . . Reperata & the Delrons from RCA Victor to Bell Records. . . . A&M Records re-signed Julius Wechter to a long-term contract. Wechter is the leader of the Baja Marimba Band. . . . Doug Crosley, formerly with RCA Victor, signed to ARC Records of Toronto.

The Mae Truque, Kansas City group to Capitol. They were formerly known as the Roulettes. Their debut single is "All About Love." . . . Jim Valley, a former member of Paul Revere and the Raiders, to Dunhill as a solo artist. His debut disk is "Try, Try, Try," one of his own compositions. . . .

(Continued on page 39)

Fest a California 'Dream-In'

MONTEREY, Calif. — Last act on the Monterey International Pops Festival (June 16-18) was the Mamas and the Papas, and in Mama Cass' introduction of "California Dream-in'" she probably captured the spirit of the whole event: "the weekend is like a dream come true," she said. And the whistles and cheers of 7,500 fans emphasized their concurrence.

It was 12:30 a.m. Monday: the fading minutes of nearly 22

hours of stage performance spread over an exhausting three-night, two-afternoon schedule. Over 30,000 seats had been sold for the Monterey weekend and another 30,000 young people (by police estimates) had taken advantage of the Festival's extra-arena events and strolled under the oaks, through the booths and displays and gotten out to the Monterey Peninsula College athletic field where, most of the nights until dawn,

various rock bands performed for the fog-chilled kids in their bed rolls and sleeping bags.

Significantly, it was not the performances on stage which made the greatest impression on most of the veteran observers of the concert and pop music scene: it was the festival concept itself, and the total capturing of the very best in today's younger generation and those willing to accept its philosophies as an alternative to extinction.

It was this spirit which made the Monterey Pop Festival a success and because of this feeling of gentleness, restraint and love the audience behavior inside the crowded arena (and their enthusiasms) were strikingly significant.

When standing ovations occurred they had been earned; none of the automatic huzzahs from beered-up and demonstrative egocentrics.

More than 30 acts performed on stage, including an exquisite three-hour presentation by Indian sitarist Ravi Shankar, who had all Sunday afternoon to himself.

It matters not what many people think about Indian palace music as part of a pop music program; what does matter is that over 5,000 young people sat in awe and spent those three hours contemplating the artistic contribution of Shankar.

The Jimi Hendrix Experience, from Britain, making its American debut (altho Hendrix is from Seattle) proved to be more experience than music, pop or otherwise. Accompanied by overmodulated electronic feedback squeals and bombastic drumming, the Hendrix performance is quite a crowd rouser but its sensationalism is not music, and unlike Chuck Berry

Electric Circus: Fun & Talent on New Kick

NEW YORK—Mayor Lindsay's Fun City effort was given a boost Tuesday night (27) with the opening of the Electric Circus in the East Village. The \$250,000 William Morris package drew an estimated 2,000 with a guest list ranging from Sen. Robert Kennedy to actor Warren Beatty.

Electronic-rock music background was provided by the house group, the Paupers, as jugglers, a unicyclist, an acrobat go-go boys and girls and a voice contortionist called Lamp Man provided entertainment throughout the evening on the main ballroom's stage. The three-level club, formerly the Balloon Farm, is equipped with mirrors on mirrors, kinetic light works in nearly every corridor and taped electronic music throughout. Between the acts, the Circus' producer, Jerry Brandt, formerly with the Morris Agency, played records and tapes to the backdrop of kaleidoscopic screens located on the ceiling and walls. Brandt said that he will soon be negotiating

with several labels to have them record live musical acts and the Circus may take on a road show counterpart in months to come.

No liquor is served, only coffee, and Brandt said that admission will be about \$3 with a 50 cents reduction if you're barefoot. He said that plans call for puppet shows Saturday afternoons as well as other special attractions. Circus personnel include Nicholas Hyams, composer of the circus music; Morris Sabotnik, electronic music director; Susan Burden, director of special projects, who is also creator of the Paraphernalia Shop idea, and Stan Freeman, formerly of Clairtown of Canada, electronic equipment manufacturer, who is co-producer with Brandt. The Circus' interior was designed by Ivan Chermoyoff, designer of the JFK Memorial Library. The \$15-a-ticket opening night affair went to aid the Children's Recreation Commission, which is supported by Senator Kennedy.

CHARLES BARRETT

FREE CONCERTS BY ESP ACTS

NEW YORK—ESP Records' artists will give free concerts on Thursdays, Fridays, Saturdays and Sundays at Jacob Riis Amphitheater here next month under the sponsorship of Mobilization for Youth and the Esperanto Foundation.



JAMES BROWN is presented with a plaque marking his millionth ticket sale at New York's Apollo Theater over the last 10 years. At right is Manhattan Borough president Percy Sutton, who made the presentation, and Jean Smith, ticket purchaser.

(who was doing some of this stuff 15 years ago), when Hendrix sings he has trouble with phrasing, and his modal-turned chicken choke handling of the guitar doesn't indicate a strong talent, either.

The only other sensational performance at Monterey came from the Who, an excellent quartet with an out-of-sight drummer in Keith Moon. Their lyrics are fascinating, and clear; they ran through a noisy set (including a roaring "Summertime Blues") and ended with

(Continued on page 26)

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BILL GAVIN'S RECORD REPORT # 653
WEEKLY SUMMARY

June 23, 1967

Sleeper of the week: COME BACK WHEN YOU GROW UP-Bobby Vee (Liberty)
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Say You Saw It in
Billboard

Fest a California 'Dream-In'

• Continued from page 24

a guitar-smashing sequence of their own, quite similar to the Yardbird's bit in "Blow Up."

The strongest performance by any of the relatively unheralded groups was that of singer Janis Joplin with Big Brother and the Holding Company, a San Francisco hard-rock blues group. She squeals, and groans, rocks and moans . . . and utterly tore Monterey apart. She was queen of the Festival.

Saturday afternoon was devoted to various blues and hard-rock bands. Other than Big Brother, et al., Mike Bloomfield's new Electric Flag, Paul Butterfield's band and the Steve Miller Blues Band were the strongest, with Country Joe and the Fish (one of the few local groups to have kept an informal sense of humor in their presentations) and the Quicksilver Messenger Service also (at least occasionally) driving their stuff home.

Eric Burdon and the new Animals played on the opening Friday night show.

Most important part of the Festival was the style of instrumental work used by the blues-rock groups. Individualists are emerging, with imaginative creations. Their music is just as much for listening as dancing, and under many circumstances would be called jazz, not rock. For instance, when Al Kooper's group, with Al on Hammond Organ got into the blues, and the Grateful Dead (Pigpen McKernan on Hammond) went off into 20-minute blues medley-

variations, there was nothing, aurally, to indicate that this was part of a rock-and-roll, or pop concert at all. It was experimental music based on the blues, and that's jazz.

The Blues Project has long worked in that area, using amplified flute and a jazz line on many tunes, and they were interesting in their short Monterey appearance.

On the other hand, when the Jefferson Airplane brought down the house on Saturday night it was because of their creative work within the field of rock. The Airplane were the most finished and consistent group that played during the whole Festival.

Simon and Garfunkel ended the first evening's show with a delicate and immaculate set, "At the Zoo," a beautiful "Emily" (by Art Garfunkel), "Sounds of Silence," a few others, and then a 16th century Benedictus, done a capella, and finally a sensitive "Punky's Dilemma."

For absolute contrast, Otis Redding ended the next night's show, well after 1 a.m. with a few minutes of his classic stuff. His appearance had been delayed by the long show, in which the least effective group of the whole Festival (Hugh Masekela) played the weekend's longest set (55 minutes).

But when Redding came on, it took him exactly four beats in two seconds to get 7,500 voices screaming and chanting with him. Booker T and the

MG's supplied strong accompaniment.

Unfortunately Redding was the only representative of the Negro blues tradition and the only R&B entertainer in the Festival.

True, Lou Rawls put on a superb demonstration of his road show technique during the first evening's concert but Rawls isn't r&b. Significantly, however, Rawls was the only performer to include what many Americans would call "popular music"; i.e., "Shadow of Your Smile," "Autumn Leaves," and his now dully stylized medley based on "It Was a Very Good Year."

Balancing the slick Rawls performance was that of Johnny Rivers, who presented virtually a vocal history of the earlier days of rock, from rockabilly through plain folk rock. Rivers did a fine job but the Festival and crowd were too immediately hip, too sophisticated, to give him much response.

Because of this predominately hard-blues-rock feeling in the crowd, some performers which would normally do quite well didn't seem in the right place.

The Association, Moby Grape, Buffalo Springfield, and even the Mamas and Papas were, if anything, too popular in style for this Festival. And the Byrds, although they played well, felt it necessary for David Crosby to deliver a sophomoric political commentary prior to their playing of "He Was a Friend of Mine."

The Byrds were not nearly as close-knit as the Buffalo Springfield, who roamed along through a fine tight set, including "Pretty Baby Why" and "Bluebird."

The Grape was unstrung, it seemed; big smiles, lots of stage-hip, but nothing in the way of powerful and imaginative performance to compare with many of their San Francisco colleagues.

Another recent big-label San Francisco recording group, the Grateful Dead, had ideal program billing (midway Sunday night) but partially blew it by playing too long. The Dead are among the most musically intriguing of any rock groups, but they seem to be straying from the typical dance format more quickly than any of the others.

The performances of the Paupers, Canned Heat, the British singer Beverly, and Laura Nyro, didn't measure up, for one reason or another, and Hugh Masekela was a disappointment.

The Festival could have been better handled, but, in retrospect, it seems irrelevant. The important thing is that a "warm, groovy and beautiful festival" (as Ralph Gleason had it in The San Francisco Chronicle) was held with all kinds of exciting stage incidents and no kinds of problems elsewhere. The San Francisco Examiner said of the Festival, "An unqualified success, speaking well not only of the musicians but of the beautifully behaved and attentive audience."

Co-directors John Phillips and Lou Adler and their fleet of aides and assistants somehow got it all done.

PHILLIP ELWOOD

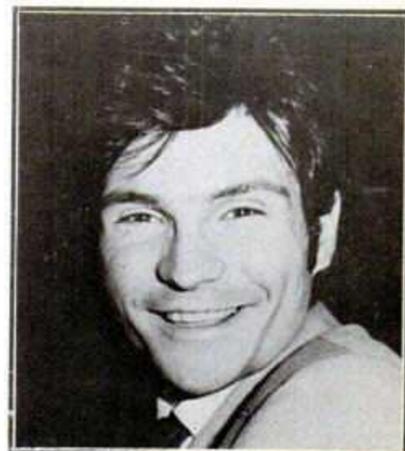
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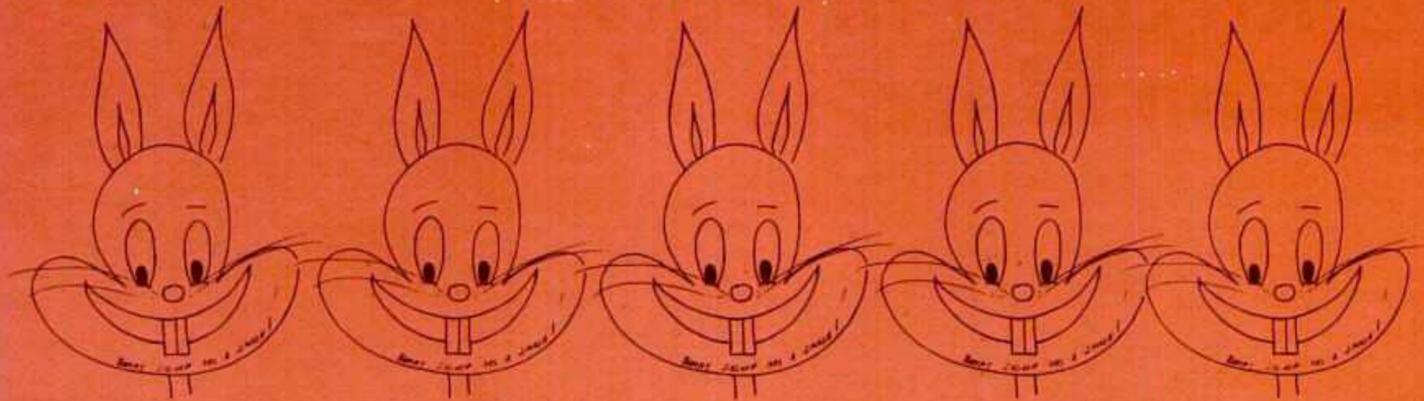
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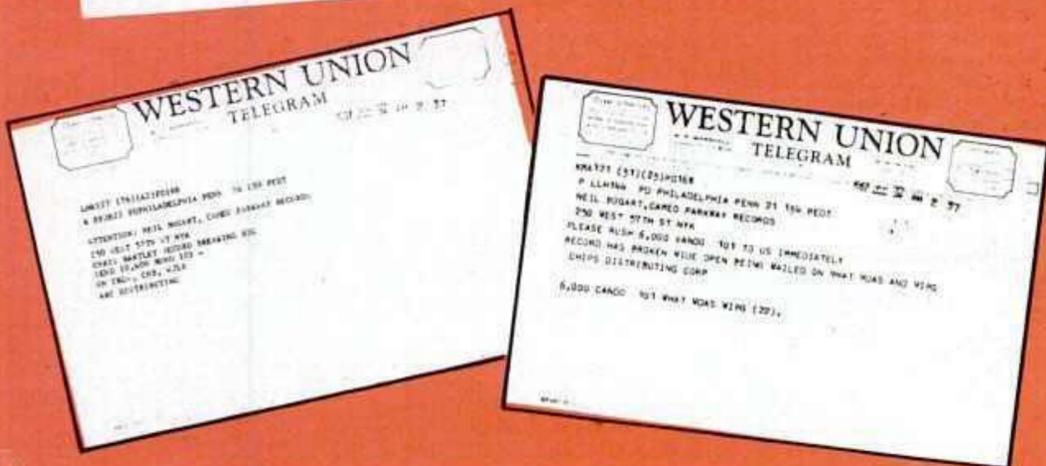
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Record World **64**★
 Billboard **61**★
 Cash Box **78**•

Airplay:

- | | | | |
|---------------------|--------------------------|-------------------------|----------------------------|
| WQXI — Atlanta | KILT — Houston Pick | KDKA — Pittsburgh | WKYC — Cleveland |
| WIBG — Philadelphia | WDRG — Hartford Pick | KNIT — Abilene, Tex. | WIXY — Cleveland |
| WFIL — Philadelphia | WPOP — Hartford | WFEC — Harrisburg, Pa. | WQAM — Miami Pick |
| WKBW — Buffalo | WVOK — Birmingham Pick | WGIV — Charlotte, N. C. | WFUN — Miami |
| WBLK — Buffalo | WMCA — New York | WKIX — Raleigh, N. C. | WNOE — New Orleans Pick |
| WPTR — Albany | KJRB — Spokane Pick | WLOF — Orlando, Fla. | WDR — Syracuse |
| WAVZ — New Haven | WPGC — Washington, D. C. | WYLD — New Orleans | WBAM — Montgomery, Alabama |

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| WHAT — Philadelphia | WCHB — Detroit PICK | WWIN — Baltimore |
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Classical Music

Everest, Riccordi in Pact — 'Medea' on Merc. in Set

LOS ANGELES—Eight recordings, including one currently in the catalog on another label, are slated for early fall release by Everest Records under a new contract with Dischi Riccordi of Italy. Also listed by Everest for the fall will be 12 more opera packages under the company's agreement with Cetra. The Dischi Riccordi deal, plus other pacts currently being negotiated, will result in the opera line being retitled The Everest Opera Series. The first 36 operas released under the Cetra arrangement were released under the Everest/Cetra label.

The initial release from the Dischi Riccordi catalog includes five operatic sets previously issued in the United States on Mercury. One of these, Cherubini's "Medea," is still listed. There are no current plans for this three-LP package to be deleted. The album features Maria Callas in the title role. Tulio Serafin conducts the La Scala Orchestra and Chorus.

Being restored are only catalog listings for Paisiello's "Il Barbiere di Siviglia" and Rossini's "La Cambiale di Matrimonio." The former stars Nicola Monti, Rolando Panerai, Graziella Sciutti Renato Capecchi and Mario Petri, while the latter features Petri, Giovanna Fioroni, Panerai, Monti, Renata Scotto and Capecchi. Renato Fesano conducts I Virtuosi di Roma in both operas and in Pergolesi's "La Serva Padrona," which stars Miss Scotto and Sesto Bruscantini. The fifth opera is Donizetti's "Lucia di Lammermoor" with Miss Scotto, Giuseppe Di Stefano, Ettore Bastianini and Ivo Vinco.

Another package from Dischi Riccordi for the Everest Opera Series will be Rossini's "Petite Messe Solennelle" with Miss Scotto, Fiorenza Cossotto, Alfredo Kraus and Vinco. Giulio Bertola conducts the Coro Polifonico di Milano. Set for the Everest label are Respighi's "Antiche e Arie per Liuto" with Franco Ferrara and the Orchestra Sinfonica Romana and Rossini's "Sinfonie" with Fernando Previtali and the Orchestra Accademia di Santa Cecilia. All of the Dischi Riccordi albums were recorded in true stereo.

Seven only listings are being restored to the catalog through the Cetra deal, which includes

European Firms Cut Rare Works

HAMBURG — Four companies are recording overlooked European works dating from the 15th to the 18th centuries in authentic settings following the success of Electrola's "Music in Old Cities and Residences" series. Deutsche Grammophon has produced a "Potsdam Portrait" with material by Frederick the Great, Johann Quantz, C. P. E. Bach, and Carl Graun.

Erato has begun a "Collected Chateaux and Cathedrals" series which contains church and hunting music. CBS Schallplatten includes five music centers where Mozart composed in "Travels of the Young Mozart." Amadeo's "Klingendes Baroque" is set in 12 European localities.

such artists as Maria Caniglia, Anny Konetzni, Daniza Illich, Clara Petrella, Caterina Mancini, Gino Penno, Giacinto Prandelli, Martha Moedl, Giuseppe Taddei, Elena Nicolai, and Dimitri Mitropoulos.

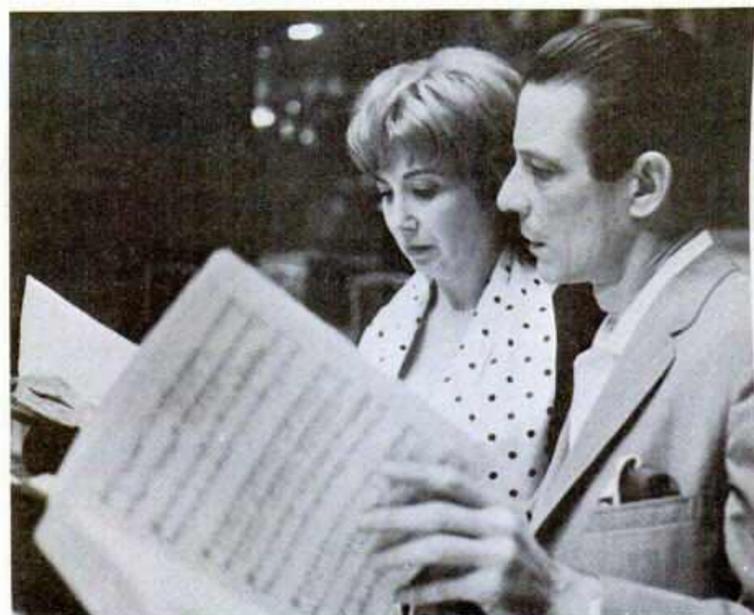
The only listings include three Verdi operas, "Un Giorno di Regno," "I Lombardi," and "Ernani," follow-ups to "La Battaglia di Legnano," one of the most successful titles in the initial 36-album release. That package featured Mancini, Panerai, and Amadeo Berdini. Featured in the forthcoming Verdi releases are Bruscantini, Lina Pagliughi and Renato Capecchi in "Un Giorno di Regno," Penno Mancini and Teddei in "Ernani," and Mariam Pirazzini, Mario Petri and Maria Vitale in "I Lombardi."

Other restored only listings will be Montemezzi's "L'amore dei tre re" with Bruscantini, Petrella and Amadeo Berdini; Giordano's "Fedora" with Caniglia and Prandelli; Spontini's "La Vestale" with Vitale and Nicolai; and Zandonai's "Francesca da Rimini" with Caniglia, Prandelli and Carlo Tagliabue.

Verdi also will be represented by "Nabucco" with Mancini and Paolo Silveri, and "Otello" with

Carlo Guichandut, Cesy Brogini, Rina Corsi and Taddei. Mitropoulos conducts Richard Strauss' "Elektra" with Konetzni, Illich, Moedl and Hans Braun. Rounding out the operatic release will be Puccini's "La Fanciulla del West" with Vasco Campagnano, Gavazzi and Hugo Savarese, and Cilea's "Adriana Lecouvreur" with Prandelli, Gavazzi and Plinio Clabassi.

Bernard Solomon, Everest president, called the initial release highly successful. In addition to "La Battaglia," he listed the following as the most successful packages: Giordano's "Andrea Chenier" with Renata Tebaldi, Jose Soler and Savarese; Flotow's "Martha" with Ferruccio Tagliavini, Elena Rizzieri and Pia Tassinari; Donizetti's "Daughter of the Regiment" with Pagliughi, Cesare Valletti and Bruscantini; Ponchielli's "La Gioconda" with Callas, Gianni Poggi, Silveri, Fedora Barbieri and Giulio Neri Mascagni's "L'Amico Fritz" with Tagliavini and Tassinari; Verdi's "La Traviata" with Callas, Francesco Albanese and Savarese; and Cilea's "L'Arlesiana" with Tagliavini, Tassinari and Silveri.



BEVERLY SILLS, soprano, and bass-baritone Norman Treigle go over their scores of Handel's "Julius Caesar" during an RCA Victor recording session in New York's Webster Hall. Victor recently recorded the opera with a New York City Opera Co. cast.

'Goyescas' With Larrocha In Epic's 2-LP Package

NEW YORK—The first performance of Granados' "Goyescas" recorded in the stereo era is being released this month in a two-LP Epic Records' set featuring pianist Alicia De Larrocha, which also includes Granados' "Escenas Romanticas" and "El Pelele." Miss De Larrocha has recorded some of the material previously in mono.

An Igor Kipnis collection of German harpsichord and clavichord music includes a first catalog listing for Friedrich Kirmair, his "Variations on a Theme by Mozart." The album also contains first recordings of Buxtehude's "Variations on 'More Palatino'" and Johann Pachelbel's chorale partita "Werde Munter Mein Gemuete." Completing the disk are selections by

J. S. Bach, C. P. E. Bach, Kuhnau, and Telemann.

The Crossroads release includes the first low price package of Mahler's "Symphony No. 9." Karel Ancerl conducts the Czech Philharmonic in the two-record set. Another two-LP package has the Janacek Quartet in Brahms' complete string quartets. A third multiple package has harpsichordist Victoria Svihlikova and the Ars Rediviva under Milan Munclinger in Munclinger's orchestral transcription of Bach's "The Art of the Fugue" on two disks. Rounding out the release are Peter Maag and the Japan Philharmonic in two Mozart symphonies, and Sir John Barbirolli and the Czech Philharmonic in Franck.

Rampal, Gilbert, Staryk LP's In Baroque's 11-Title Release

LOS ANGELES — Recordings by flutist Jean-Pierre Rampal, harpsichordist Kenneth Gilbert and violinist Steven Staryk are included in the current 11-

title Baroque Records release. Rampal and Gilbert are featured in an album of sonatas Krebs, Quantz, Marcello, Geminiani and Albinoni, while both are teamed with Mario Dischenes, who plays flute and recorder in trio sonatas by W. F. Bach, Telemann, Pepusch and Loeillet.

Staryk and Gilbert play Italian Baroque sonatas of Corelli, Locatelli, Nardini and Veracini, while Staryk is soloist and conducts the Baroque Chamber Orchestra in concertos of Vivaldi, Torelli, Marcello and Corelli. Violinist Winifred Roberts and

(Continued on page 29)

Classical Notes

The opening concert of the Metropolitan Opera's New York summer park series drew about 35,000 to Queens' Crocheron Park last Saturday (24) for Puccini's "La Boheme" with Anna Moffo, Laurel Hurley, Sandor Konya, Frank Guerrero and John Macurdy. . . . The American String Quartet will be featured on Aug. 2 at the Long Island Festival. . . . Gunther Schuller discussed his new opera "The Visitation" in List Hall at the Metropolitan Opera House Thursday (29) under the auspices of the Metropolitan Opera Studio. The opera had its American premiere Wednesday (28) in a performance by the Hamburg State Opera at the Met. Michael Rabin appeared with

the Milwaukee Symphony Saturday (24). The violinist will be soloist in four New York area concerts with the New York Philharmonic in July. Rabin will perform with the North Carolina Symphony on July 28. . . . Pianist Alicia De Larrocha will commemorate Granados' 100th birthday with a Carnegie Hall recital on Dec. 7. . . . American Security and Trust Co. will sponsor a Washington National Symphony youth concert next season. . . . Lotte Lehmann's Master Classes in the Interpretation of Song Literature are being broadcast on six consecutive Sundays on Chicago's WFMT as part of the "Music in Chicago" series presented by the Illinois Bell Telephone Co.

OPERA REVIEW

Hamburg State Opera Scores

NEW YORK—The Hamburg State Opera made a strong impression here in performances at the Metropolitan Opera House of Berg's "Lulu" on Saturday (24) and Janacek's "Jenufa" on Monday (26), and a concert performance of Weber's "Der Freischuetz" at Philharmonic Hall on Sunday (25). The American premiere of Giselher Klebe's "Jacobovsky and the Colonel" at the Met on Tuesday (27), however, proved disappointing despite excellent performances.

Leopold Ludwig, musical director of the company since 1951, directed the first three works with distinction. Ludwig is represented on the Angel, Deutsche Grammophon, Vox, Everest and Urania labels. The Hamburg State Philharmonic played expertly in all performances.

Soprano Arlene Saunders as Agathe, and tenor Max Kozub excelled in the "Freischuetz." Soprano Edith Mathis, whose American releases are on Seraphim, displayed a good clear voice as Aennchen. All were warmly received by a capacity audience, but the matinee's only encore went to the men's chorus, who repeated the third act Hunting Song. Miss Saunders appears on RCA Victor, while Kozub is on DGG and London. Bass Hans Sotin's rich voice as the Hermit enhanced the final scene. The most recent recording of this historic opera is on Seraphim. Other

catalog entries are on DGG, Vox and Urania.

A wild reception greeted the performance of Janacek's best-known work, which was heard here in concert last season. This interest should produce another waxing of the opera, which currently only appears in an Artia package. Luisa Bosabalian was capable in the title role, but her acting seemed pallid. Nadezda Kniplova was an excellent Kuesterin. Her final scene was overpowering as the Czech veristic opera reached its climax. Richard Cassily, who has recorded for Columbia and CRI, showed his artistic growth as Laca, while Ragnar Ulfung not only handled the part of Steva well but provided cartwheels and handsprings, virtually unheard of in tenor performances. Ursula Boese, who has recorded for DGG, was superb as Old Buyja. A fine vignette was turned in by Arnold van Mill as the Village Judge. He has recorded on Victor and London.

Another good conductor, Matthias Kuntsch, was unveiled in Jacobovsky, but the contemporary opera's music did not match the quality of the well-known story. The opera house, which was not filled at the beginning, became emptier as the evening wore on. But the four principals were all first rate, especially Gerhard Stolze, who

(Continued on page 29)

OWL TO ISSUE 'OMNIPHONY I'

NEW YORK—"Omniphony I," a new electronic and instrumental composition by Tod Dockstader and James Reichert, is set for release on Owl Records. The work had been in progress since 1963 at the Gotham Recording Corp., where Dockstader was a member of the engineering staff. Herbert Moss, Gotham president, commissioned the recording of the instrumental section. Reichert is a former Gotham producer.

Ansermet in Fine Reading

NEW YORK — Ernest Ansermet and "L'Orchestre de la Suisse Romande" brought out the full range of musical subtleties in their Philharmonic Hall program last Sunday (25). Included were two works they've waxed for London Records, Brahms "Symphony No. 4," which received a relaxed precise reading, and Debussy's "La Mer," whose impressionistic sweep was fully realized.

The evening's novelty was Frank Martin's "Petite Symphonie Concertante for Harp, Piano, Harpsichord and Two String Orchestra." The excellent soloists were harpist Catherine Eisenhoffer, pianist Doris Rossiaud, and Sylvia Marlowe on an amplified harpsichord. Miss Marlowe has recorded for Decca, Capitol, Columbia and Esoteric. The Swiss composer was on hand for the warm reception his work received.

The performance marked the New York debut for the Swiss orchestra. Ansermet, 83, as conductor of the orchestra he founded in 1918. Paul Kletzki will succeed him. Several recordings by Ansermet and the orchestra are future London releases. **FRED KIRBY**

500 Youngsters Study at College

ROCHESTER, Mich.—Six weeks of study of about 500 young singers and instrumentalists began on Monday (26) at the Meadow Brook School of Music at the Oakland University campus. Teachers include first chair members of the Detroit Symphony. During the school's first two weeks the New York Pro Musica will conduct an Early Music Institute and give two concerts.

Santa Fe Opera In 11th Season

SANTA FE, N. M. — The season of the Santa Fe Opera opened on Saturday (1) with Regina Safarty as Bizet's "Carmen." Glade Peterson, Mildred Allen and Jose Van Dam also are featured.

Other operas will be Puccini's "La Boheme," Rossini's "Barber of Seville," Mozart's "The Marriage of Figaro," and Richard Strauss' "Salome" as well as the American premieres of Hindemith's "Cardillac" and Henze's "Boulevard Solitude." Conductors will be Robert Baustian, Robert Craft and John Crosby. Santa Fe artistic director.

CHOPIN SERIES TO BE WAXED

MINNEAPOLIS — Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will record the complete piano-orchestral works of Chopin, for EMI late in August. Alexis Weissenberg will be soloist for the series, which will be recorded with the Paris Conservatory Orchestra in Paris. This spring, Skrowaczewski conducted the Munich Philharmonic, Bergen Orchestra and Radio Zurich Symphony during a European tour.

BEST SELLING CLASSICAL LP's

Billboard Award		This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	
1	MAHLER: SYMPHONY NO. 8 (2-12" LP's)	22	21	25	RAVEL: BOLERO/RHAPSODIE/LA VALSE	33	21	25	RAVEL: BOLERO/RHAPSODIE/LA VALSE	33
2	A TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's)	12	22	24	RODGERS: VICTORY AT SEA, VOL. 1	32	22	24	RODGERS: VICTORY AT SEA, VOL. 1	32
3	ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES, NO. 1, 4 & 6 (3-12" LP's)	4	23	23	DEBUSSY: CLAIR DE LUNE	18	23	23	DEBUSSY: CLAIR DE LUNE	18
4	MAHLER: DAS LIED VON DER ERDE	18	24	26	ORMANDY—PHILADELPHIA ORCH.'S GREATEST HITS	8	24	26	ORMANDY—PHILADELPHIA ORCH.'S GREATEST HITS	8
5	MY FAVORITE CHOPIN	66	25	27	GROFE: GRAND CANYON SUITE	7	25	27	GROFE: GRAND CANYON SUITE	7
6	HOROWITZ IN CONCERT (2-12" LP's)	10	26	38	THE WORLD OF CHARLES IVES	2	26	38	THE WORLD OF CHARLES IVES	2
7	WAGNER: TRISTAN UND ISOLDE (5-12" LP's)	21	27	29	RACHMANINOFF: CONCERTO NO. 2	16	27	29	RACHMANINOFF: CONCERTO NO. 2	16
8	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN	37	28	14	WAGNER: DIE WALKUERE (5-12" LP's)	8	28	14	WAGNER: DIE WALKUERE (5-12" LP's)	8
9	TCHAIKOVSKY: CONCERTO NO. 1	15	29	30	GERSHWIN: RHAPSODY IN BLUE	46	29	30	GERSHWIN: RHAPSODY IN BLUE	46
10	PUCCINI: LA BOHEME (2-12" LP's)	39	30	37	BERNSTEIN'S GREATEST HITS	3	30	37	BERNSTEIN'S GREATEST HITS	3
11	HOLST: THE PLANETS	4	31	32	NIELSEN: SYMPHONY NO. 3	4	31	32	NIELSEN: SYMPHONY NO. 3	4
12	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's)	45	32	19	PROKOFIEV: ALEXANDER NEVSKY	9	32	19	PROKOFIEV: ALEXANDER NEVSKY	9
13	ORFF: CARMINA BURANA	46	33	35	WAGNER: DIE WALKUERE (5-12" LP's)	7	33	35	WAGNER: DIE WALKUERE (5-12" LP's)	7
14	VERDI: UN BALLO IN MASCHERA (3-12" LP's)	13	34	33	PROKOFIEV: PIANO CONCERTO NO. 1 & 3	13	34	33	PROKOFIEV: PIANO CONCERTO NO. 1 & 3	13
15	LEONTYNE PRICE—PRIMA DONNA	39	35	31	STRAUSS: AN ALPINE SYMPHONY	16	35	31	STRAUSS: AN ALPINE SYMPHONY	16
16	NIELSEN: SYMPHONY NO. 1	8	36	34	ART OF DENNIS BRAIN	7	36	34	ART OF DENNIS BRAIN	7
17	MAHLER: SYMPHONY NO. 2 (2-12" LP's)	5	37	36	COPLAND: THE THIRD SYMPHONY	3	37	36	COPLAND: THE THIRD SYMPHONY	3
18	SHOSTAKOVITCH: EXECUTION OF STEPAN RAZIN/SYMPHONY NO. 9	19	38	—	SEGOVIA ON STAGE	1	38	—	SEGOVIA ON STAGE	1
19	GOUNOD: FAUST (4-12" LP's)	20	39	39	CHICHESTER PSALMS FOR CHORUS AND ORCHESTRA	13	39	39	CHICHESTER PSALMS FOR CHORUS AND ORCHESTRA	13
20	CHOPIN WALTZES	64	40	40	LEONCAVALLO: PAGLIACCI (2-12" LP's)	3	40	40	LEONCAVALLO: PAGLIACCI (2-12" LP's)	3

Hamburg Group Impresses

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appears on DGG, London and Philips. The veteran tenor handled the Colonel's tricky music well, while Miss Saunders was brilliant in the high Marianne vocal line. Oscar Czerwenka, who has recorded for London, gave a vivid portrayal as Jacobovsky. The fourth fine principal was Erwin Wohlfart as Szabuniewicz.

Anneliese Rothenberg drew rave reviews as Lulu as did the rest of the cast, which included Kerstin Meyer, who has recorded for Odeon and Telefunken; Gerhard Unger, who is on Angel, DGG, Vox and Turnabout, and Kim Borg, who appears on DGG, Columbia, Angel and Artia. Miss Rothenberg's labels include Angel, DGG and Eurodisc. Heinz Hoppe, an important German artist on Poly-

dor, Telefunken and Angel, had small parts in "Lulu" and "Jacobovsky." The sold-out performance should aid sales of Columbia's excellent "Lulu," the only current catalog listing for the work. DGG, which has been successful with Berg's "Wozzek," with Evelyn Lear, is a good bet to produce a new "Lulu" set with the same soprano. **FRED KIRBY**

Rampal, Gilbert and Staryk LP's

• Continued from page 28

harpist Geraint Jones perform sonatas of J. S. Bach, Tartini and Mozart.

Marie-Aimee plays Paderewski's piano in selections of Schumann, Liszt and Dvorak. Another piano disk has Lise Boucher in five Mozart variations. Oboist Melvin Berman, harpist Kelsey Jones and cellist Walter Joachim play Vivaldi sonatas, while the Eichendorff

Berlin Fest Cites Stravinsky

BERLIN — Berlin Festival '67 will include a performance of Stravinsky's "L'Histoire du Soldat" and "Renard," in honor of the composer's 85th birthday. Gabriele Ferro will conduct the Accademia Filarmonica Romana and members of the Rome RAI Orchestra. Ernest Bour will conduct the Berlin Philharmonic in 20th century music with Dorothy

Dorow, Jeanne Deroubaix, Ernst Haefliger, Derrick Olsen and Roger Stalman as soloists. Other conductors slated for the Berlin Philharmonic include Carl Monahulini; George Solti, who will appear with soprano Helga Pilarczyk, and Herbert von Karajan.

Pianist Andre Watts will appear with the Los Angeles Philharmonic under Zubin Mehta, while pianist Joao Carlos Martins will perform with Howard Mitchell and the Washington National Symphony. Colin Davis and Pierre Boulez will conduct the BBC Orchestra in two programs. The Berlin Radio Symphony will be led by Jan Krenz. Other soloists will include pianist Byron Janis, baritone Gerard Souzay. Also listed are the Johannes-Damascenus Choir, Drole Quartett and the Berlin New Music Group. The festival runs from Sept. 24 to Oct. 11.

Radio-TV programming

Station in Every College Seen

NEW YORK — Within five years, every college in the nation will have a radio station, said Paul Brown, an independent national record promotion specialist. Brown, who now has an inside track with radio stations as the result of his attention to the college radio field, sort of backed into the college scene.

He was doing advance work for George Spivak in 1947 and was in Indianapolis. Spivak was going to do a one-nighter at Purdue University; Brown drove up to see the university's activities director and ended up visiting the campus radio station. "There were only a few radio stations operating on campuses then," he recalled. The station was short of records and Brown just happened to have

a trunk load of 78 r.p.m.'s featuring Spivak he'd been using for promotion. He gave the station several copies. Soon, the word spread and college stations preparing to go on the air were getting in touch with Brown. The thing mushroomed over the years. Today, there are station owners, managers, program directors, and deejays who remember him helping them or their station out in college. And the Brown name is a byword among the 500 or so radio stations operating today on campus.

College radio promotion is just a bonus to his clients (which includes Nancy Wilson); as a part of his over-all operation, he mails 4,000 pieces of a promotional literature a month to come 1,500 AM and FM radio stations. But the mistake many

record companies have made in the past is overlooking the college market, he said. Some of the campus stations that can help make a record happen include WHUS, the University of Connecticut; the two Fairleigh Dickenson stations — WFDU — at their Madison and Teaneck, N. J. campuses; and the Wesleyan University—WESU—in Middletown, Conn.

"Record companies used to ignore the college market, but no longer. Some of the promotion men who've helped build the market include Sol Handwerker of MGM Records, Frank Campagna of Columbia Records, Gene Armond of Kapp Records and Johnny Rosica, formerly of RCA Victor and now with A&M Records in New York.



TOM WILSON, A&R PRODUCER for MGM Records, takes a break during a taping of "The Music Factory" radio show with guest artists Nico, Verve Records, and Johnny Tillotson, MGM Records, center. Wilson is host of the syndicated hour stereo package, which bowed two weeks ago on WABC-FM, New York. The show will feature product mostly of MGM and its affiliated labels (only 10-20 per cent from other labels) and occasional brief interviews with artists. Harvey Cowen of MGM produces.

'Smothers Set Youthful Pace'

By ELIOT TIEGEL

LOS ANGELES — The Smothers Brothers have set the pattern for future youth-oriented programs on TV, believes Dick Clark, who's noted for the network record/dance teen show, "American Bandstand," nearing its 10th anniversary on ABC-TV.

The Smothers comedy hour on CBS-TV is youth-oriented. Clark says because of the age of the two headliners plus the accent on young music artists like the Association, Blues Magoos, and Buckingham.

Clark's company currently has a number of youth-oriented TV pilots being offered the networks, including "Now

Cheetah," which would originate from the Santa Monica discotheque. Clark recently hired Bob Henry, an Emmy nominee and former producer of the Williams TV show, to develop new youth and adult TV projects.

On Net 10 Years

Clark's "American Bandstand" which airs Saturday afternoons, will be 10 networks years old Aug. 5, and 16 years old over-all Oct. 13. It is the longest running network TV record show in the industry. At one time there were over 100 television dance shows patterned after Clark's venture.

Clark explains "Bandstand" has survived because of its sim-

ple format and, per chance, because it was the first of a long list of imitators. "Shindig" and "Hullabaloo" were network answers three years ago to youth programming. Clark says, "In 1964-1965 the market was inundated with teen programs which were topping the same well of talent. That was the year that almost killed teen television."

This has been the year of "nothing," Clark said, until the Smothers Brothers blended their comedy wit with the sounds of the contemporary music makers.

"If anyone brought 'Hullabaloo' and 'Shindig' back to

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ELLA FITZGERALD receives a warm greeting from the staff of KLAS in Las Vegas after her opening at the Flamingo Hotel. From left: Gordon Atteberry, Dan Ormsby, Miss Fitzgerald, Doug Davies, manager Sam Salerno and Bob Free.

WTFM-FM: Personality Plus

NEW YORK—A strong personality approach to what would ordinarily be "background" music is reaping both monetary rewards and a large listening audience for WTFM-FM, said station president David H. Polinger.

"All of the unbelievers are now coming around to postulating that FM is radio. But that's the position we had since setting up WTFM-FM in 1961 because all we knew was radio," Polinger said. The station has been stereo since the day it went on the air and Polinger said he has the first two stereo consoles manufactured by RCA to prove it. In addition, the sta-

tion was full-time from the start.

The station was probably one of the first to use the personality approach on FM. At first, the hosts (as Polinger prefers to call them) were ethnic in background, out the only one left of this group is Charles Duval, who comes on with accent as French as the Eiffel Tower. "A personality approach on radio provides a certain loyalty on the part of the consumer. Many listeners buy a product because of identifying with a radio personality," Polinger said. The personalities make up their own show from a pre-selected library of albums screened by music direct Jerry Janes under the

supervision of Gene Edwards, program director.

WTFM-FM has been in the black the last two years, Polinger said, and one of the reasons is that the stigma formerly associated with FM on Madison Avenue has been disappearing as quantitative research shows more and more FM stations with big audiences. Business in 1966 was up 40 per cent over 1965 and the trend is continuing, he said. "Ratings were our biggest problem. But the new FCC ruling about separation of programming forced major advertising agencies to realize there was going to be another medium."

Jingles Make Stars' Pockets Jingle

By BILL WILLIAMS

NASHVILLE — A sudden emphasis on name value in commercial radio jingles has brought a new boom in the music industry to Nashville. No longer is the concern of advertising agencies just that of blended voices. The agencies are looking for a name artist, and for producers who know how to get the right sound, the proper tempo, and the selling mood.

Because of this the jingle industry has evolved from the small, limited market product to the national items, with wide distribution. And this means re-

siduals. Consequently, artists are knocking themselves out to be in line when the jingle agency men come to town. Perhaps the most in-demand producer for commercial jingles is Buddy Killen of Tree Publishing and Dial Records.

"Jack Stapp made all the contacts when he was in radio," Killen explained. "He did jingles for all of these people in his days with WSM and the "Opry." Now they seek him out, and he turns the production over to me."

Among the more frequent jingle-makers in recent months in

Nashville are the William Esty agency and its many accounts, plus Campbell Soup, Frige-King, Fleet Guard, and various banks, cigaret companies, beer firms, and soaps. Fab has just done a duet with Tammy Wynette and Del Reeves.

"We have the names and the voices here," Killen explains. "The key to the success is to be able to do everything." And virtually everything is being done. Recently, Prince Albert tobacco went to rhythm and blues, utilizing Chuck Berry and Joe Tex in a commercial. Tex

(Continued on page 32)



FARGO'S KQWB RADIO recently celebrated the kick-off of its new 100,000-watt "total r&b" FM station. Margret Magoo Brewin, r&b representative for Midwest distributor Heilicher Bros., assisted KQWB music director Barry Chase in promotion. She presented the station with the latest r&b product, cutting station promos and giving away free records. Here they browse in Margo's Musicland store in North Dakota.

WVCG Goes Easy Listenin'

MIAMI — Dropping its classical and semi-classical format, WVCG switched to an Easy Listening format last week under new owner Ted Niarhos. Warren Blackmon, an executive with the station eight years, has been named station manager.

Cy Russell, an air personality at WGBS in Miami, has been named sales manager. Certain shows of the old format have been retained, including the Boston Pops Concerts, the Sunday symphony, and a Sunday afternoon block of classical music.

JULY 8, 1967, BILLBOARD

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LOVE YEARS COMING



#758

Produced by Johnny Rivers





THE TABLES WERE TURNED in Cincinnati recently when, instead of giving the key to the city, Mayor Walton E. Bachrach (left) was presented with a seven-foot key to WZIP Country by Henry C. Goldman, WZIP general manager. The occasion was the kick-off of WZIP's fresh new country music sound built around the Country Giant image.

'Smothers Set a Youthful Pace'

• Continued from page 30

network TV, they'd die," Clark contends. Costs on a network level to produce a high class, unique teen music show are too exorbitant. Local stations can produce their own versions at a fraction of the costs. Clark knows full well about network affiliates. His "Where the Action Is" daily afternoon feature on ABC was on the air two years and had a respectable rat-

ing when the ax fell. "The stations wanted the time back. They could sell it for 100 per cent of the dollar instead of getting a share from the network." "Action" was an extremely expensive program to produce, primarily because it was shot entirely on location around the State. Clark destroyed the tapes because the music was dated and the potential for syndication wasn't high.

May Go Color

"Bandstand," he says, has another four years of 26-week options and there is a strong possibility the program will be converted to color. Clark admits he's amazed the program has remained on the air so long. "It's the same format today as it was 15 years ago. The basic newness is the people, their dress and the music." Clark Clark moved to California in 1964 and the show has been telecast ever since from ABC's Hollywood TV Center. Clark tapes four shows once a month, which allows him the freedom to cross-cross the country on his other projects. He also owns two radio stations, KPRO, Riverside, a middle of the roader, and KGUD, Santa Barbara, a country AM-FM outlet which he just purchased subject to FCC approval.

The millionaire businessman has just moved into the teen publishing business with a controlling interest in Beat Publications, which produces a weekly tabloid fan paper for radio stations.

STEVENS BOWS NEW FIRM

NEW YORK—Gary Stevens, evening air personality on Hot 100 format WMCA here, has launched a teen market consulting firm to advise advertisers and commercial production companies. The firm is in association with Edward M. Blackoff.

Owens Hosts KTUF Show

TEMPE, Ariz. — Buck Owens, Capitol Records country artist, will host his own record and conversation show on KTUF, the country-formatted station here owned by Buck Owens Broadcasting. Two half-hour shows are slated at 7:30 a.m. and 5 p.m., Monday through Friday, and Owens will air, besides music, telephone visits with listeners around the State.



GEORGE PLEASANTS, general manager of WHIH in Norfolk, Va., presents King Records artist James Brown, left, with the station's first annual education award for encouraging young people to stay in school. Award was presented during a concert by Brown at the Norfolk Arena recently.

Purcell to Produce 'Profiles in Jazz'

NEW YORK — Purcell Productions will produce a feature-length jazz film, "Profiles in Jazz." The movie will feature Arthur Prysock, Herbie Mann and Chris Connor.

The film will be done in black-and-white video tape for distribution in art houses and on the college circuit. There are also prospects for a TV series and a one-hour TV special. Television film director Vincent Scarza will help Purcell produce the film.



JERRY BROOKS, of WIXY, Cleveland, chats with Terry Knight, right. Knight, a former deejay, is now on Cameo Records.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Here we go again—the typesetters dropped a word in the column last week. The Richard Stern that's visiting radio stations claiming he's Napoleon XIV is not the real Napoleon, according to Leonard Stogel, who manages the act.

★ ★ ★

Art Wander has taken over as program director of WOR-FM, the stereo Hot 100 format station in New York; bandleader Tom Reynolds, who had been holding the reins since the station launched its format about a year ago, has been moved upstairs. In addition, Dick Burch has joined the staff from KOL, Seattle. . . . Down in Atlanta, Tony Taylor, a veteran at Hot 100 format WQXI, has been appointed operations manager of the station.

★ ★ ★

WMCA, the New York Hot 100 format powerhouse, has a new general manager — Robert W. Mazur, who moves up from general sales manager. He succeeds Lew Witz, who was only with the station a few months. . . . Marty Faye is sitting in now 7-9 a.m. Monday through Saturday at WBEE, the Rollins station in Chicago, during a 5:30-10 a.m. jazz block scheduled by station manager John R. Wilson. . . . Johnny Hayden, a two-year man at KAGT in Anacortes, Wash., has just been named program director of the station and reports: "It has been brought to my attention that the word around the industry is that KAGT has dropped its country format. This rumor isn't true. Under the present ownership, KAGT always has been and always will be a country format station."



FAYE

Tom Cross is holding down the 3-6 p.m. slot now with KYAC, Seattle. . . . Help! KVI in Seattle is bringing back soap opera and tossing the suds with be Jack Morton and Hardwick, two of the station's personalities. Show: "The Return of Helen Trump" will be aired seven times daily and hinge on the eternal question: Can a woman over 65 find happiness with a man twice her age? Characters in the show include Our Gal Tuesday Wednesday and Charley Muscledrump. Enough said.

★ ★ ★

Carl E. Hirsch, a former music director of WERE in Cleveland, has been appointed producer of the Ohio Teen Fair and will be

★ ★ ★

doing promotion, production, and administrative duties for the (Aug. 22-27) 1967, Pennsylvania Teen Fair show in Pittsburgh's Hunt Armory. Hirsch is negotiating for name talent for the show and would like to see records, demos, and booking information sent to him care of: Ohio Teen Fair, 208 South Depyster Street, Kent, Ohio 44240. Phone is: 216-673-6615.

Music and program director of brand new WVMO in Monroe, Mich., is Mike Shaw, former music man. Station took the air July 1 and needs record service fast. Send to Shaw at the station, P.O. Box 701. . . . WQAM in Miami Beach, which has been taping its deejay shows and mailing them to Vietnam servicemen for more than a year, has a new personality strictly for the job now. Figuring there was something the GI's were missing as much as music, the station hired a 20-year-old college lass and dubbed her

★ ★ ★

JILL. Tapes are done weekly and mailed free to servicemen who request them. . . . Johnny Carson, star of NBC-TV's "Tonight" show, emceed an all-star cast of musical and variety entertainers June 26 for a WNBC-TV, New York, special appealing for jobs for youth. General Artists Corp. arranged for the talent.



JILL

George Wyatt, former deejay and head of commercial productions for WYDE in Birmingham, Ala., has joined country-formatted WQXL, Columbia, S. C., as program director and assistant to the general manager. . . . Rex Pries, (Continued on page 34)

★ ★ ★

George Wyatt, former deejay and head of commercial productions for WYDE in Birmingham, Ala., has joined country-formatted WQXL, Columbia, S. C., as program director and assistant to the general manager. . . . Rex Pries, (Continued on page 34)

WOLF to Country 24 Hours a Day

SYRACUSE, N. Y. — WOLF here switched to country music 24 hours a day last week. The station was previously automated background music. Bill Hudson, head of Bill Hudson Associates in Nashville, was consultant on the changeover. New program director is Sonny Ledet, who'd been with KDAV, Lubbock, Tex., and previously with WENO, Nashville. Monroe Gordon is general manager; John Riggs is owner.

Jingles Make Stars' Pockets Jingle

• Continued from page 30

had done an earlier Coca-Cola spot, but it was cut in New York.

Do Many Spots

Lonzo and Oscar, Jerry Rivers and the Homesteaders, and many more have been extremely active in the jingle business. They have done spots for Lava Soap, for an Oldsmobile dealer in Indianapolis, a brokerage firm in Peoria, a Ford dealer in Alabama. Additionally, the old Lonzo and Oscar team cut a spot-and-fill album, which is sold to radio stations throughout the country. They sell as many as 5,000 of these with each cutting. "There is more money in this than in records," according to Rollin Sullivan, operator of Nugget Records. "The disk jockeys order custom jingles just like distributors."

Custom Jingles of Nashville is operated by the Willis Brothers, and it's a profitable venture. "We each got \$144 in residuals the other day we didn't even know we had coming," Skeeter Willis said. "AFTRA always sees to it that we get our money."

Though this firm does mostly jingle work for radio stations, there are a god many commercial outlets as well. Among them, JFG coffee, Luzianne Coffee, and a string of about 25 banks in Iowa, Nebraska and Minnesota. Others include Day's Work Chewing Tobacco, Land O'Lakes, King Corn and Krispy Kreme. Officials feel the commercial jingle facet of the recording industry, both radio and TV (mostly soundtracks for the latter) have just scratched the surface in Nashville. Bigger things are coming.

RADIO-TV MART

RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around ad. FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%. BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address. CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue. PAYMENT MUST ACCOMPANY ALL ORDERS.

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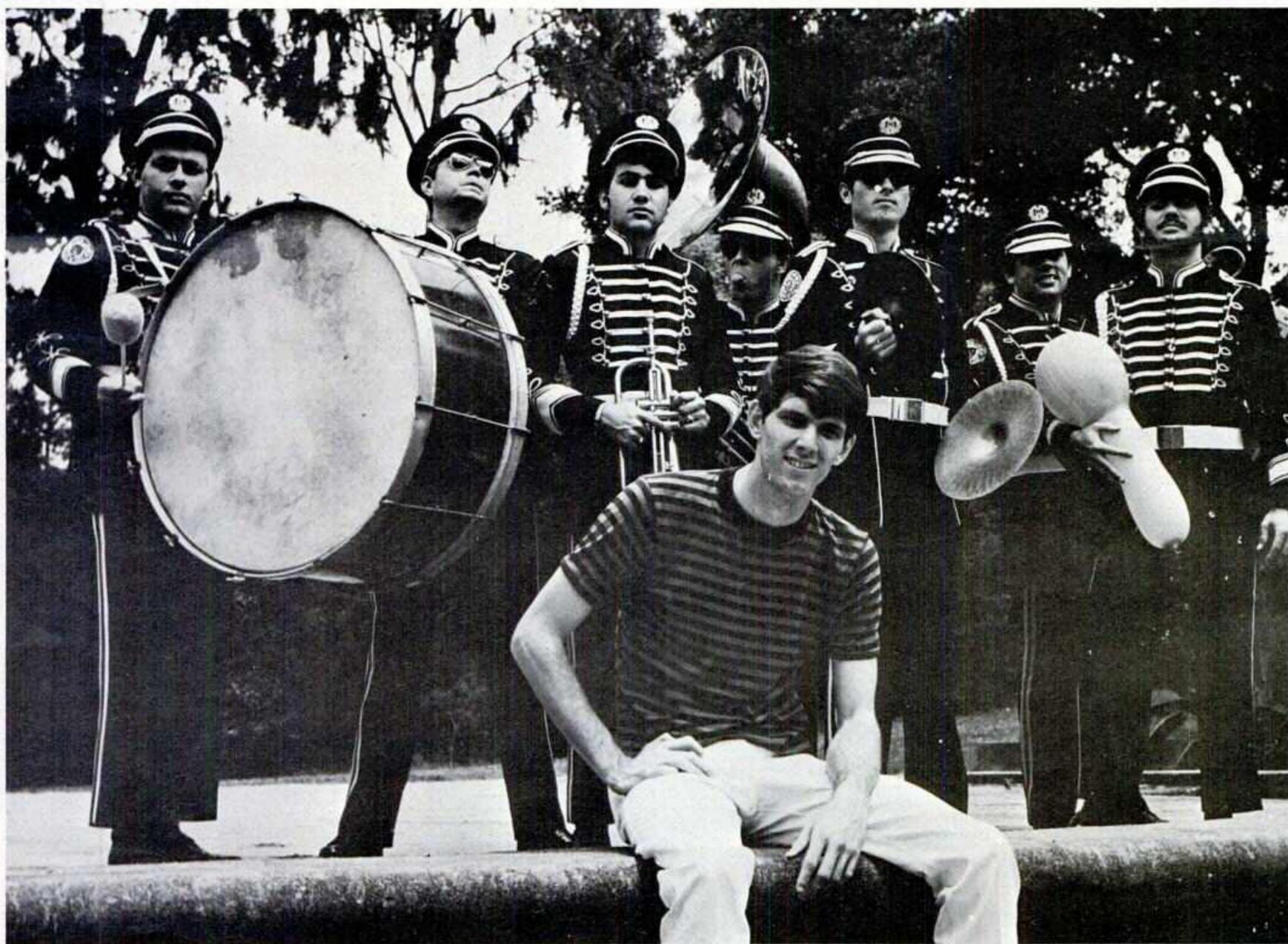
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SURE-SHOT 5036

STILL MOVING
"COLD-HEARTED WOMAN"
JOHN ROBERTS
AND HIS HURRICANES
DUKE 417

BOBBY ADINO
"I'LL GIVE UP THE WORLD"
BACKBEAT 579

JAY HOLMAN
"SOUNDS, SIGHTS AND FEELINGS"
PEACOCK 1955

BUSTER JONES
"YOU KNOW WHAT TO DO"
SURE-SHOT 5033

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"T. C. B."
(Taking Care of Business)
PEACOCK 1954

MELVIN CARTER
"I'LL BE TRUE TO YOU"
PEACOCK 1956

DUKE/PEACOCK RECORDS, INC.
809 ERASTUS STREET
HOUSTON, TEXAS 77026
(713) 673-1225

Vox Jox

• Continued from page 32

formerly with WOAI and a veteran of 27 years in San Antonio radio, has joined KITE there as head of national advertising. . . . As of July 3, **Erwin Frankel**, probably the nation's leading international music air personality, is shifting his "Music From Around the World" to WRFM-FM from WABC-FM, both in New York. Frankel has some 9,000 international music LPs in his library; his show is 7:05-8 p.m. Monday through Friday.

★ ★ ★

Some guys don't care for Texas, evidently, as both **Jim Hunter** with KNUZ and **Russ Knight** with KILT in Houston have left to go back to Omaha and Cleveland, respectively. . . . **Larry Berrick**, formerly of WRDO in Augusta, Me., has joined WIFE in Newport, Vt., on the noon-6 p.m. shift. The station needs all of the good Easy Listening and country records it can get—to Box 377, Zip 05855. . . . **Chet Collier** is the new president of WBC Productions, the New York-based firm which produces "The Merv Griffin Show," and WBC Program Sales. He replaces resigned **Leslie G. Arries**. It was under the aegis of Collier, then program director of KYW-TV in Cleveland, that the Mike Douglas show was born. He was formerly executive producer of the Steve Allen show.

★ ★ ★

W. L. (Bill) Hedgpeth has been promoted to station manager of WTOP-FM in Washington; he'd been program director of the station's AM facility and says: "After 17 years with WTOP, I feel that this is a real challenge and that much is in store for this separate operation. Our first big move was to acquire the CBS "Young Sound" package, which should really do a job here in the nation's capitol."

★ ★ ★

The architect of WKLO's sound for its Louisville audience—**Terrell L. Metheny Jr.**—has been named vice-president of programming for Mid-American Broadcasting, licensee of WKLO. Metheny, known as **Mitch Michael** on the air, is dropping his show. Under the names of Michael and Ron Terrell, Metheny has hosted shows over the past 15 years with WKDA, Nashville; WQXI, Atlanta; WABY, Albany, N. Y., and WOKY, Milwaukee. . . . **KOOL** in Phoenix has begun broadcasting 24 hours a day; **Ed Hinkle** is hosting the all night show of the Easy Listening format station. . . . **Maurie Webster** is new vice-president of development for CBS radio, New York; he was general manager of CBS radio spot sales since 1961 and began his radio career in 1932 at KVI in Tacoma-Seattle where he was first announcer, then program director.

★ ★ ★

Frank Maruca, program director of WKNR and WKNR-FM in Detroit, has been promoted to operations manager; his former assistant, **Paul Cannon**, has been named program director of the two operations and will continue to handle the music of the station as in the past. . . . **Joe McCauley**, there's a friend of yours named Ervin, 401 W. Main Rd., Conneaut, Ohio, who'd like to hear from you. . . . **WREO** in Ashtabula, Ohio, has launched its new "Super Radio 97 Sound" complete with personalities **John McKay**, **Bob Belz**, **Jerry Butler**, and **Dave Berry**.

★ ★ ★

Hank O'Neil is now with WJBK in the afternoon drive slot; he'd been at WOHO in Toledo. . . . **Roger Lifeset** is now with WOKW, Brockton, Mass., as **Jack Adams** on Sundays. . . . New program director of WKWK, Wheeling, W. Va., is **Don Amon**, who is clearing all records now. . . . **Art Baca** is the new program director for r&b-formatted KCOH, Houston, succeeding **Bob Elton**.

TOP SELLING R & B SINGLES

Billboard SPECIAL SURVEY for Week Ending 7/8/67

★ STAR Performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	RESPECT Aretha Franklin, Atlantic 2403 (East/Time/Walco, BMI)	10	26	27	HYPNOTIZED Linda Jones, Loma 2070 (Zira/Fioteca, BMI)	4
2	8	I WAS MADE TO LOVE HER Stevie Wonder, Tamla 54151 (Jobete, BMI)	3	27	26	FUNKY BROADWAY Dyke & the Blazers, Original Sound 64 (Drive In/Routeen, BMI)	12
3	3	AIN'T NO MOUNTAIN HIGH ENOUGH Marvin Gaye & Tammi Terrell, Tamla 54149 (Jobete, BMI)	6	28	11	HIP-HUG-HER Booker T. & the M. G.'s, Stax 211 (East, BMI)	14
4	4	MAKE ME YOURS Bettye Swann, Money 126 (Cash Songs, BMI)	10	29	40	WOMAN LIKE THAT, YEAH Joe Tex, Dial 4059 (Tree, BMI)	3
5	7	FOR YOUR PRECIOUS LOVE Oscar Toney Jr., Bell 672 (Sunflower, ASCAP)	7	30	24	EIGHT MEN—FOUR WOMEN O. V. Wright, Back Beat 580 (Don, BMI)	12
6	2	ALL I NEED Temptations, Gordy 7061 (Jobete, BMI)	9	31	36	LET IT HAPPEN James Carr, Goldwax 323 (Press, BMI)	2
7	5	TRAMP Otis & Carla, Stax 216 (Modern, BMI)	9	32	25	DEAD END STREET Lou Rawls, Capitol 5869 (Raw Lou/Beechwood, BMI)	13
8	10	SOUL FINGER Bar-Kays, Volt 148 (East, BMI)	7	33	42	FOUR WALLS J. J. Jackson, Calla 133 (Meager, BMI)	4
9	9	WHEN YOU'RE YOUNG AND IN LOVE Marvelettes, Tamla 54150 (Picturetone, BMI)	9	34	35	OOH BABY BABY Five Starsteps, Windy C 607 (Jobete, BMI)	6
10	12	SEVEN ROOMS OF GLOOM Four Tops, Motown 1110 (Jobete, BMI)	6	35	33	JUST LOOK WHAT YOU'VE DONE Brenda Holloway, Tamla 54148 (Jobete, BMI)	11
11	13	HERE WE GO AGAIN Ray Charles, ABC 10938 (Dirk, BMI)	5	36	37	WHY (Am I Treated So Bad) Sweet Inspirations, Atlantic 2410 (Staples, BMI)	4
12	6	GROOVIN' Young Rascals, Atlantic 2401 (Slacars, BMI)	9	37	38	LEE CROSS Aretha Franklin, Columbia 44181 (Noma, BMI)	2
13	19	YOU GAVE ME SOMETHING (And Everything Is All Right) Fantastic Four, Ric Tic 128 (Myto, BMI)	5	38	39	WHY GIRL Precisions, Drew 1002 (Sidrian, BMI)	7
14	14	ALFIE Dionne Warwick, Scepter 12187 (Famous, ASCAP)	9	39	22	OOGUM BOOGUM SONG Brenton Wood, Double Shot 111 (Big Shot, ASCAP)	8
15	17	SOUL DANCE NUMBER THREE Wilson Pickett, Atlantic 2412 (Pronto, BMI)	3	40	—	YOUR UNCHANGING LOVE Marvin Gaye, Tamla 54153 (Jobete, BMI)	1
16	16	SHAKE Otis Redding, Volt 149 (Kags, BMI)	6	41	—	TIP ON IN Slim Harpo, Excello 2285 (Excellorec, BMI)	1
17	21	BABY PLEASE COME BACK HOME J. J. Barnes, Groovesville 1003 (Groovesville, BMI)	8	42	—	LOVE ME TENDER Percy Sledge, Atlantic 2414 (Presley, BMI)	1
18	15	LET YOURSELF GO James Brown & the Famous Flames, King 6100 (Dynatone, BMI)	9	43	—	I'LL ALWAYS HAVE FAITH IN YOU Carla Thomas, Stax 222 (Falart-Champion, BMI)	1
19	20	WHO'S LOVING YOU Brenda & Tabulations, Dionn 501 (Jobete, BMI)	5	44	—	I'LL DO IT FOR YOU Toussaint McCall, Ronn 9 (Suma, BMI)	1
20	23	SHAKE, RATTLE AND ROLL Arthur Conley, Atco 6494 (Progressive, BMI)	2	45	—	SO SHARP Dyke & the Blazers, Original Sound 69 (Routeen, BMI)	1
21	18	TO BE A LOVER Gene Chandler, Checker 1165 (Cachand/Jalynne, BMI)	9	46	—	DEEP IN THE HEART OF HARLEM Walter Jackson, Okeh 7285 (January, BMI)	1
22	28	MORE LOVE Smokey Robinson & the Miracles, Tamla 54152 (Jobete, BMI)	3	47	47	BABY, I LOVE YOU Howard Tate, Verve 10525 (Ragmar, BMI)	2
23	34	(I WANNA) TESTIFY Parliaments, Revilot 207 (Groovesville, BMI)	2	48	—	WASHED ASHORE Platters, Musicor 1251 (Catalogue-A-La-King, BMI)	1
24	32	SOOTHE ME Sam & Dave, Stax 218 (Kags, BMI)	2	49	49	PUT YOUR TRUST IN ME Joe Simon, Sound Stage 72583 (Cape Ann, BMI)	4
25	48	FOR YOUR LOVE Peaches & Herb, Date 1563 (Beechwood, BMI)	2	50	50	YOU GOT ME RUNNING Impressions, ABC 10932 (Camad, BMI)	2

TOP SELLING R & B LP's

Billboard SPECIAL SURVEY for Week Ending 7/8/67

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	14	16	21	HIP-HUG-HER Booker T. & the MG's, Stax 717 (M); S 717 (S)	3
2	2	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	8	17	20	SUPREMES SING HOLLAND-DOZIER-HOLLAND Motown MLP 650 (M); SLP 650 (S)	20
3	5	REVENGE Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S)	5	18	17	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	18
4	3	TEMPTATIONS LIVE! Gordy 921 (M); S 921 (S)	15	19	18	WHY AM I TREATED SO BAD Cannonball Adderley Quintet, Capitol T 2617 (M); ST 2617 (S)	5
5	4	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	26	20	14	CARRYIN' ON Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	24
6	6	KING AND QUEEN Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S)	13	21	22	THE QUEEN ALONE Carla Thomas, Stax 718 (M); S 718 (S)	2
7	9	JAMES BROWN LIVE AT THE GARDEN King 1018 (M); S 1018 (S)	4	22	11	KING CURTIS PLAYS GREAT MEMPHIS HITS Atco 33-211 (M); SD 33-211 (S)	6
8	8	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); 919 (S)	30	23	23	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	63
9	10	SUPREMES SING RODGERS & HART Motown MLP 659 (M); SLP 659 (S)	4	24	24	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	20
10	16	DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); VS 8678 (S)	7	25	26	DRY YOUR EYES Brenda & the Tabulations, Dionn LPM 2000 (M); LSP 2000 (S)	3
11	13	ARETHA FRANKLIN'S GREATEST HITS Columbia CL 2673 (M); CS 9473 (S)	4	26	25	BOOTS WITH STRINGS Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	13
12	12	JUST FOR NOW Nancy Wilson, Capitol T 2713 (M); ST 2712 (S)	6	27	—	BACKLASH Freddie Hubbard, Atlantic 1477 (M); SD 1477 (S)	1
13	7	LET'S FALL IN LOVE Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	17	28	—	JAMES BROWN PLAYS THE REAL THING Smash MGS 27093 (M); SRS 67093 (S)	1
14	15	FOUR TOPS LIVE! Motown M 654 (M); S 654 (S)	30	29	29	PAINT IT BLACK Soulful Strings, Cadet LP 776 (M); LPS 776 (S)	2
15	19	COLLECTIONS Young Rascals, Atlantic 8134 (M); SD 8134 (S)	13	30	—	THE BEST OF BOBBY BLAND Duke, DLP B4 (M); (No Stereo)	1

the
**Eternal
Sea**
ITS MOODS
ITS LOVE SONGS

Bill Justis

HIS ORCHESTRA AND CHORUS



"I believe I could watch the splashing and tossing of the waves all day long. For within the salt-sealed bosom of the sea, lies life's most awe-inspiring aspects—tranquility, energy, mystery, enchantment, power, escape, humility, hope and beauty..."

*Two Years In Production
...and the music is forever*

Monument Records takes immense pleasure in offering this outstanding album featuring classic songs of the sea. "The Eternal Sea" by Bill Justis... his orchestra and chorus... was in production for more than two years. Justis, one of America's most gifted arrangers-composers-conductors, selected some of Britain's finest musicians and choral singers, most of whom are members of the Royal Philharmonic or the London Symphony Orchestra; added to this such classic selections as "Ebb Tide", "Sail To Bombay, Sail To Rio", and "Red Sails In The Sunset", and with his rare creative genius produced this exceptional music. Already creating a wave of radio programming from coast to coast, this album will be one of the most programmed records of the year. Thank you Bill Justis.

Fred Foster



MONUMENT MPL 8078/SLP 18078

BILL JUSTIS IS ANOTHER REASON WHY MONUMENT IS ARTISTRY

Album Reviews

Continued From Back Cover



INTERNATIONAL SPOTLIGHT

GOTA A GOTA

Felipe Rodriguez. RCA Victor MKL-1741 (M)

Felipe Rodriguez has an exciting voice that can put an extra something in a song to really sell it. "Gota a Gota" is a prime example. Accompaniment is by the Los Antares trio. This LP should get wide play on stations that program Latin music, thus aiding sales.



SPECIAL MERIT PICKS

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



POP SPECIAL MERIT

ISRAEL NOW!

Various Artists. United Artists UAL 3609 (M); UAS 6609 (S)

Timeliness of this album, although a compilation, should make it a good seller. Included is the "Exodus" tune which helped to launch Ferrante & Teicher, "Hatikvah" and "Cast a Giant Shadow." All the 11 tunes are from the scores of two films, "Exodus" and "Cast a Giant Shadow."



POP SPECIAL MERIT

LOVE IS ALIVE AND WELL

Kim Fowley. Tower T 5080 (M); ST 5080 (S)

Fowley, one of the co-ordinators of the love "be-ins" or gatherings taking place in many of the nation's large cities, has recorded a collection of songs based on the flower movement. Using love as his theme, Fowley has written or co-written all of the tunes. The strength of this album will ride on the popularity Fowley accrues at his gatherings.



LOW PRICE CLASSICAL

SPECIAL MERIT

STRAUSS FAMILY ALBUM

Minneapolis Symphony (Dorati). Mercury Wing WC 18065 (M/S)

The waltzes and polkas of Johann Strauss, junior and senior, and brothers Josef and Edward provide material for a pleasing album, performed with great finesse and understanding by the Minneapolis Orchestra.



INTERNATIONAL SPECIAL MERIT

DIE GROSSEN DER KLEINKUNST, Folge 2

Various Artists. Polydor 47 826 (M)

Another nostalgic collection, mostly from the 1930's, of memorable performances by such artists as Loni Heuser, Marlene Dietrich, Tatjana Seis, Oskar Karlweis, and Theo Lingen. The happy, insinuating Rudi Godden is heard in four delightful selections. Brigitte Hornay and Paul Hendri Henckeis are among the stars added in this second volume, which is a real charmer.

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.



FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

SOUNDTRACK

THE WHISPERERS
Soundtrack. United Artists UAL 4161 (M); UAS 5161 (S)

POPULAR

TAKING CARE OF BUSINESS
Larry Page Ork. Calla C-1102 (M)

LET'S DANCE
Panchita & His Ork. Hanf HFLP 801 (M)

LOW PRICE POPULAR

LESTER LANIN PLAYS FOR DANCING
Mercury Wing WC 16342 (M-S)

THE RETURN OF ROCK
Jerry Lee Lewis. Mercury Wing WC 16340 (M-S)

CLASSICAL

THE VIRTUOSO CLARINET
Jack Brymer/Vienna State Opera Orch. (Prohaska). Vanguard VRS 1167 (M); VSD 71167 (S)

LOW PRICE CLASSICAL

RESPIGHI: THE PINES OF ROME/
CASELLA: LA GIARA
Orchestra of L'Accademia di Santa Cecilia, Rome (Previtali). London Stereo Treasury STS 15024 (S)

NIELSEN: STRING QUARTET No. 2/
LITTLE SUITE, Op. 1
Copenhagen String Quartet/Tivoli Concert Ork. (Garaguly). Turnabout TV 4149 (M); TV 34149S (S)

DEBUSSY: JEUX/DUKAS: LA PERI
L'Orchestre de la Suisse Romande (Ansermet). London Stereo Treasury STS 15022 (S)

BIZET: CARMEN SUITE/L'ARLES-
SIENNE SUITE No. 1
Vienna State Opera Orch. (Rossi). Everyman SRV 204 (M); SRV 204 SD (S)

GREAT MOMENTS FROM
ITALIAN OPERA
Orchestra of the Maggio Musicale Fiorentino (Gavezzen). London Stereo Treasury STS 15023 (S)

MENDELSSOHN: A MIDSUMMER
NIGHT'S DREAM/SYMPHONY No. 5
Detroit Symphony (Paray). Mercury Wing WC 18067 (M-S)

BACH: CANTATAS Nos. 13 & 166
Various Artists/Berlin Bach Orch. (Barbe). Everyman SRV 244 (M); SRV 244SD (S)

JAZZ

MILESTONES
Miles Davis. Columbia CL 1193 (M); CS 9428 (S)

GREEK COOKING
Phil Woods. Impulse A 9143 (M); AS 9143 (S)

BLUES

EVERY DAY I HAVE THE BLUES
Jimmy Rushing. BluesWay BL 6005 (M); BLS 6005 (S)

FOLK

SWEET BUNCH OF DAISIES
Clark Kessinger. Kanawha 306 (M)

GOSPEL

THE BIG CAMP MEETING
Donna and the Trailsmen. Crown V CV 1075 (M);

ALBUM REVIEW POLICY

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

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

ABSOLUTELY FREE . . .

Mothers of Invention, Verve V 5013 (M); V6-5013 (S) (895-05013-3; 895-65013-5)

★ NEW ACTION LP's

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

JAMES BROWN PLAYS THE REAL THING . . .

Smash MGS 27093; SRS 67093 (815-27093-3; 815-67093-5)

HOLD ON, WE'RE COMING . . .

Chuck Jackson-Maxine Brown, Wand WDM 678; WDS 678 (919-00678-3; 919-00628-5)

DISTINCTIVE GOSPEL STYLES
Lorne Matthews. Zondervan ZLP 713 (M); ZLP 713S (S)

LOW PRICE CHRISTMAS

FAVORITE SONGS OF CHRISTMAS
Various Artists. Zondervan ZLP 705 (M);

INTERNATIONAL

MARCHES OF THE ISRAEL
DEFENSE FORCES
Columbia CL 2724 (M); CS 9524 (S)

IM WEISSBLAUEN HIMMEL
Various Artists. Polydor 49 087 (M)

DAS ALBAIERISCHE BAUERNJAHR
Various Artists. Polydor 249 140 (S)

AUF DER PIRSCH
Heinz Hoppe. Polydor 249 129 (S)

SOLDATEN—Kameraden
Major Hans Friess. Polydor 249 038 (S)



THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within each record's music category.

POPULAR

DANCING AT ITS BEST
Various Artists. Hanf HFLP 805 (M)

GOSPEL

FAVORITES FROM THE VAN IMPES
Crown V CV-1078 (M)

WHEN WE SING AROUND THE
THRONE ETERNAL
Ooten Family. Skyland LP-4005 (M)

WHEN I SEE A MOUNTAIN
National Baptist Publishing Board
Chorus. Carrie 372 (M)

DEAN BROWN AND THE CARAVAN
SINGERS
Zondervan ZLP-704 (M); ZLP-704S (S)

STEVE MUSTO SINGS SONGS HE
LOVES
Crown V CV-1076 (M)

OF LOVE I SING
Suzanne Johnson. Crown V CV-1077 (M)

LOW PRICE RELIGIOUS

FAVORITE SONGS AND CHORUSES
BY MARCY
Zondervan ZLP-710 (M)

SPOKEN WORD

THE EXCITING SOUNDS OF LE MANS
London International. GH 46007 (M); GHS 56007 (S)

ROMANCERO DELA VIA DOLOROSA
Manuel Bernal. RCA Victor MKL-1734 (M)

SPECIALTY

THE ART OF MODERN SINGING
Carlo Menotti. MGM E-4456-2 (M)



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Thanks for making it our
4th big chart buster
and
please accept our appreciation
for what you are doing for our
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**"DO IT AGAIN—
A LITTLE BIT SLOWER"**
Record No. AB-119



The In Crowd

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Please believe us we are truthfully
grateful to you for what
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"BIG CITIES"
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TOP 100's

★ STAR performer—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million dollar LP's.

Table 1: Top 100 chart listing songs and artists. Includes a 'Billboard Award' icon for SGT. PEPPER'S LONELY HEARTS CLUB BAND at #1.

Table 2: Top 100 chart listing songs and artists. Includes a 'Billboard Award' icon for JAMES BROWN LIVE AT THE GARDEN at #78.

Table 3: Top 100 chart listing songs and artists. Includes a 'Billboard Award' icon for BORN FREE at #95.

*EDP Mono and Stereo Numbers are supplied for the benefit of record buyers employing electronic data processing for ordering and inventory control. This coding system, in successful use for over two years, is available on request from Billboard's MPC Dept., New York office.

Compiled from national retail sales by the Music Popularity Dept. of Record Market Research, Billboard.

TOP LP's • Continued from page 38

151	139	IMPOSSIBLE DREAM	17	176	178	JOHNNY RIVERS' GOLDEN HITS	27
152	147	BEST OF HERMAN'S HERMITS, VOL. II	32	177	179	YOU'RE A GOOD MAN CHARLIE BROWN	2
153	158	THE QUEEN ALONE	2	178	185	ILLYA DARLING	4
154	143	ELECTRIC COMIC BOOK	12	179	182	WADE IN THE WATER	33
155	160	FRESH CREAM	9	180	184	FRIDAY ON MY MIND	5
156	155	WINCHESTER CATHEDRAL	31	181	173	PSYCHEDELIC LOLLIPOP	32
157	137	JIMMY RUFFIN SINGS THE TOP TEN	9	182	194	FREAK OUT	9
158	—	WESTERN UNION	1	183	180	THE PETER, PAUL AND MARY ALBUM	46
159	165	FOR EMILY, WHENEVER I MAY FIND HER	7	184	189	A FISTFUL OF DOLLARS	3
160	157	JOHNNY'S GREATEST HITS	436	185	188	A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 6	20
161	167	EVERY MOTHER'S SON	5	186	186	I HEAR A SYMPHONY	48
162	162	WHY! (Am I Treated So Bad)	5	187	191	SWEET MARIA	17
163	164	DON'T GO TO STRANGERS	36	188	—	DAVE CLARK FIVE'S GREATEST HITS	56
164	159	CHANGES	30	189	—	LISTEN	1
165	175	WALKIN' IN THE SUNSHINE	2	190	192	KING CURTIS PLAYS THE GREAT MEMPHIS HITS	6
166	—	LOVIN' SOUND	1	191	—	TIME, TIME	1
167	172	HERE COMES MY BABY	3	192	—	NEW DIRECTIONS	1
168	163	IT'S A GUITAR WORLD	7	193	195	PEOPLE LIKE YOU	2
169	—	SPRING!	1	194	—	JEFFERSON AIRPLANE TAKES OFF!	7
170	—	MORE 50 GUITARS IN LOVE	1	195	166	MELLOW YELLOW	21
171	169	COLOR MY WORLD/WHO AM I	21	196	197	SPEAK HER NAME	3
172	170	I'M A LONESOME FUGITIVE	9	197	198	DRY YOUR EYES	2
173	—	FIRE & FLEET & CANDLELIGHT	1	198	181	SNOOPY VS. THE RED BARON	22
174	174	GUITAR FREAKOUT	21	199	183	SAYIN' SOMETHING	14
175	177	I'LL REMEMBER YOU	63	200	168	SPANISH EYES	72

*Indicates Star Performer

Buckinghams, Grape Stage Off-Stage Tiff at Concert

CLEVELAND—A 40-minute hassle between Columbia Records groups the Buckingham and the Moby Grape almost prevented the Moby Grape from playing at the WHK Mamas and Papas concert here Saturday night (24).

The Moby Grape arrived 20 minutes after the 8:30 starting time in the Public Auditorium. The Buckingham, scheduled second, went on in their place, playing extra songs.

Buckingham's road manager Peter Shelton complained after two of the Grapes, Bob Mosley and Skippy Spence, shouted to the audience from backstage during the Buckingham sets.

Matthew Katz, Moby Grape manager, said that his group had arrived about noon in Cleveland, but had gone to a TV station and rehearsed. He said that he thought his group was to go on just before the Mamas and Papas.

The Buckingham's contract stated that they should immediately precede the Mamas and Papa, Shelton said. Buckingham's manager James William Guercio backed Shelton.

Mamas and Papas tour manager Louis B. Robin, A/C Productions, termed the hassle a "contractual misunderstanding." He allowed the Grape to perform after intermission.

"Other than the obligation to the audience there was no reason to put them on," Robin said.

The Mamas and Papas made their first appearance in Cleveland to wild applause. They had canceled twice previously. They started with "Straight Shooter" and wound up with "Dancing in the Streets." The group brought an unexpected bonus for the listeners, mostly 17 to 23-year-olds. They brought Scott McKenzie, who sang his top pop hit, "San Francisco, Wear Some Flowers in Your Hair."

Signings

Continued from page 24

Vincenzo Valdez, Latin-American vocalist, to United Artists Records. He had been with the Seeco label for the past 14 years. His first UA release will be an album which he will produce under the banner of his Vinco Productions. . . . The Northern Lights, who are signed to Borwin Productions, will be released on the Philips label. Group's first release is "It's a Funny Feeling." . . . Annette McKnight and Vicki Lynn to Invincible Records. Their disks will be produced by Leon B. Jones and Beverly Spruill.

KCIB-FM in C&W, Stereo

FRESNO, Calif. — KCIB-FM is the latest operation to go to a full-time country music format in stereo. The station formerly programmed Easy Listening music. Donald W. Hillman, formerly program director of KWAC in Bakersfield, Calif., is programming KCIB-FM.

"We'll program an ultra-modern approach to country music," he said. "The majority of our sound will come from a playlist of 100, mixing in four oldies an hour, none older than 1960."

'Popular Music' Vol. 3, Is Tops

NEW YORK — Volume 3 of Nat Shapiro's documentation of "Popular Music" (Adrian Press; \$6) is a top-grade reference work for the years 1960-1964. Shapiro's work lists every significant song published in the U. S. during that period along with information concerning copyright dates, authors and composers, publishers, best-selling recordings and other pertinent facts.

It's an excellent research work that complements Volumes 1 and 2, which covers the 1940's and 1950's and bodes well for Shapiro's projected seven-volume series.



RUBIN MITCHELL, left, Capitol Records pianist, demonstrates a technical point for Ed Sullivan during a break in the recent CBS-TV show on which he made his network debut.

New Album Releases

- ATLANTIC
THE WALTER ARTIES CHORALE Sings Jewels of Faith; R 004, SD R 004
SONDRA WILLIAMS—Hark the Voice; R 003, SDR 003
- AUDIO FIDELITY
THE TREMELOES Are Here! APLP 2177
- CAEDMON
DANIELLE DARRIEUX—Contes Perrault D'Andersen Et De Grimm; TC 1213
VARIOUS ARTISTS—Le Roman de Renard; TC 1212
VARIOUS ARTISTS—Fables de La Fontaine; TC 1211
- CAPITOL IMPORTS (FRANCE)
JOSEPHINE BAKER—Les Belles Annees Du Music Hall; 40363 (M)
ENRICO MACIAS—Disque D'Or De Cino Annees de Chansons; STX 225 (M)
TINO ROSSI—De L'Eternel Feminin; FSX 173 (M)
EDITH PIAF—Mes Premieres Chansons; 40367 (M)
GEORGES CHELON; STX 223 (M)
- COLUMBIA
KEN GRIFFIN at the Organ—Hawaiian Magic; CL 1062, CS 9444
STRAVINSKY: LE ROSSIGNOL—Various Artists; Washington D.C. Opera Society (Stravinsky); ML 5727, MS 6327
- CONNOISSEUR SOCIETY
DEBUSSY: CHILDREN'S CORNER SUITE—Ivan Moravec, piano; CM 1866, CMX CS 1866
- CORNERSTONE
YOUTH CHOIR—Why? 82, S 82
- DAS ALTE WERK (TELEFUNKEN)
BACH: THE ART OF THE FUGUE—Fritz Heitmann; AWT 9478, SAWT 9478
VARIOUS ARTISTS—German Peasant Dances and Street Songs; AWT 9486, SAWT 9486
VARIOUS ARTISTS—Minnesong and Prosody; AWT 9487, SAWT 9487
ENGLISH MUSIC FOR THE VIRGINAL—Gustav Leonhardt; AWT 9491, SAWT 9491
VARIOUS ARTISTS—Gregorian Chant; AWT 9493, SAWT 9493
deMONDONVILLE: SIX SONATAS FOR VIOLIN & HARPSICHOORD—Various Artists; AWT 9497, SAWT 9497
VARIOUS COMPOSERS—Historic Organs of Switzerland; AWT 9498, SAWT 9498
VARIOUS COMPOSERS—Concerto Amsterdam (Schroder); AWT 9499, SAWT 9499
MONTEVERDI: VESPER OF THE HOLY VIRGIN—Monteverdi Choir of Hamburg (Harnoncourt); AWT 9501/02, SAWT 9501/02
- MUSICOR
GEORGE JONES—Hits by George; MS 3125
- INTERNATIONAL DIVERSIFIED
SKY PILOT CHOIR—Flight 715; SP 715, SPS 715 LP
- PARROT
TOM JONES—Funny Familiar Forgotten Feelings; PA 61011, PAS 71011
- POLYDOR
ERWIN HALLETZ ORCH.—Kriminal Magazin; 249120, 249120 (S)
WILLY MALLOWITZCH — Millowitzch Auf Reisen; 249113, 249113 (S)
WILLY SEILER/RUTH MONCH—Die Schonsten Schwabischen Volkslieder; 249134, 219134 (S)
VARIOUS ARTISTS—Mit Tomahawk Und Friedens-Pfeife; 249128, 249128 (S)
VARIOUS ARTISTS—Hohne Hemd Und Ohne Hoschen; 249000 (S)
VARIOUS ARTISTS—Gold Und Silber; 249127, 249127 (S)
THE WAYFARERS—On the Way; 184080, 184080 (S)
- RCA VICTOR INTERNATIONAL
GAUCHO STRINGS—The Best in Tango; FPM 181, FSP 181
MARC ANTONIO MUNIZ—Celoso; MKL 1742, MKS 1742
RITA PAYONE—La Vostra Rita; FPM 177
THE ROKES—Che Mondo Strano; FPM 185
- REGAL
FORT VANCOUVER HIGH SCHOOL BAND—1967 Washington State Champions (Beacock); LP 1055
- SUPREME
THE COVENANT GOSPELAIRES—Contemporary Gospel Sounds; 214, S 214
TEEN TONES—Teen Tone Echoes; SM 1037
- TURNABOUT
WEBER: CONCERTO NO. 1 IN F MINOR FOR CLARINET—Wurttemberg (Heilbronn); TV 341515
- UNITED ARTISTS
VARIOUS ARTISTS—Israel Now! UAL 3609, UAS 6609
- VERVE
CAL TJADER—Along Comes Cal; V 8671, V6 8671
- VOCALION
WARREN COVINGTON & HIS ORCH.—Latin Dance Party; VL 73810 (S)
ELLA FITZGERALD WITH GORDON JENKINS & CHORUS; VL 73797 (S)
VARIOUS ARTISTS—Western Star Parade Vol. 1; VL 73805 (S)
- ZONDERVAN
CLIFF BARROWS Directs the Gospel Chorus; ZLP 716 (M)

Col. to Wax At Marlboro

MARLBORO, Vt. — Columbia Records will record the first two weeks of the Marlboro Music Festival, which will feature cellist and conductor Pable Casals in works of Haydn, Mozart and Bach. The festival begins its 17th season of concerts on Friday (7). Casals will participate through Saturday (15). The Marlboro Festival Orchestra records exclusively for Columbia Masterworks in the "Music from Marlboro" series, which is produced by Thomas Frost, executive a&r producer for Columbia Masterworks. Rudolf Serkin, the festival's artistic director, also records for Columbia. Other participants in this year's festival include Mieczyslaw Horzowski, Pina Carmirelli, Jaime Laredo, Alexander Schneider, Hermann Busch, Leslie Parnas, Mischa Schneider, and Benita Valente.

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

IN THE CHAPEL IN THE MOONLIGHT
Dean Martin, Reprise 0601 (Shapiro, Bernstein, ASCAP)

★ REGIONAL BREAKOUTS

YOU DON'T MISS YOUR WATER . . .
King Curtis, Atco 6496 (East, BMI) (Baltimore-New Orleans)

I'M JUST WAITING ANTICIPATING FOR HER TO SHOW UP . . .
New Colony Six, Sentar 1207 (Marlin, BMI) (Chicago)

SHOOT YOUR SHOT . . .

Jr. Walker & the All Stars, Soul 35036 (Jobete, BMI) (Baltimore)

COME BACK WHEN YOU GROW UP . . .
Bobby Vee, Liberty 55964 (Painted Desert, BMI) (Charlotte)

ALL'S QUIET ON WEST 23RD STREET . . .
Jet Stream, Smash 2098 (T.M., BMI) (Boston)

MORE, MORE, MORE OF YOUR LOVE . . .
Bob Brady & the Cenchorde, Chariot 101 (Jobete, BMI) (Baltimore)

LET IT HAPPEN . . .
James Carr, Coldwax 323 (Press, BMI) (New Orleans)

Country Music

Top Names Warm Up For Music City Golf fest

NASHVILLE— Top names in the recording field, sports world and business community are preparing for the Music City Pro-Celebrity Golf tournament in October. The latest name added is golfer Sam Snead's.

Some of the recording stars who already have agreed to take part include Eddy Arnold, Minnie Pearl, Chet Atkins, Archie Campbell, Boots Randolph, Charlie Walker, Jimmy Newman, Ray Price, Porter Wagoner, Buck Owens, Bonnie Guitar, Wilma Burgess, Bobby Lord, Jim Ed Brown, Sonny James, Pee Wee King, Bob Luman, Jerry Reed, Del Reeves, Ray Stevens, Faron Young and Skeeter Willis.

Among the non-country artists who will be on hand are Perry Como, Lawrence Welk, Phil Harris and Ernie Ford. Those from the sports world include Harmon Killibrew, Jim Bunning, Mickey Mantle, Yogi Berra and Dizzy Dean. Dean also took part in last year's tournament.

Golf pros who will be playing for the first time include Gay Brewer, Frank Beard, Don Cherry, Billy Maxwell, Jacky Cupit, Bob Goalby, Paul Hahn and Don January. Returning from last year are Mason Rudolph, Lou Graham, Joe Campbell, Dutch Harrison, Tommy

Bolt, Chick Harbert, Johnny Pott, Vic Chezzi, Ed Furgol and J. C. Goosie.

Starday president Don Pierce, vice-president Hal Neely, co-chairmen of the event, point out that this tournament—different from all others—will be a memorable one. It will be a two-day affair, interspersed with parties, receptions and banquets.

The tournament will be held Oct. 14-15 at the Bluegrass Yacht and Country Club at Hendersonville, in suburban Nashville. There will be 120 players in all, divided into 30 teams.

Neely said the number of "name" golf pros probably would double that of last year. They are guaranteed tour money in addition to prize money. Perry Como was winner last and he has challenged Dean Martin to try to wrest the crown from him. For this year's tournament, more than \$37,000 has been budgeted. The tournament kicks off Country Music Month and is part of a more than week-long festival which includes the 42nd anniversary celebration of the Grand Ole Opry and the convention of the Country Music Association.

The tournament is co-sponsored by CMA, the Nashville Tennessean, Nashville Area Junior and Senior Chambers of Commerce, and the Middle Tennessee Chapter of PGA.

Ritter Exits WSM Show

NASHVILLE — Tex Ritter has resigned as co-host of WSM's "Opry Star Spotlight." An official announcement said the move was made so Ritter could devote more time to personal appearances and recording. Ritter, who took the position in June of 1965, will continue as a member of the "Grand Ole Opry" which requires 20 appearances a year. He plans to move his family to Nashville.

(Continued on page 48)

WENO Opens Western Town

NASHVILLE — WENO-Radio, full-time country operation in Madison, has added an entertainment attraction for visitors to the Nashville area.

It officially opened Frontier Town Saturday (1), a strictly old-west setting with gun fights in the street, stagecoach rides, an authentic western saloon with Can Can Girls and a general store. Frontier Town will feature a stage show with top country music stars. Owner Cal Young has named Joe Walker manager of Frontier Town. Walker formerly managed the Ernest Tubbs Record Shop.

Nashville Scene

By BILL WILLIAMS

Earl Scruggs will be convalescing four more weeks before he again can go on the road. He has had his second round of surgery because of automobile accident in 1955. Lester Flatt and Earl Scruggs play a series of tent theaters in the round in August, including a stint at New York's Central Park. . . . Ferlin Husky and Jim Edward Brown play the New Yorker Hotel July 28-29-30. Jim Ed now has his own bus, and takes his musicians on most dates. . . . Jean Shepherd played hostess for a group of foreign visitors from the Redstone Arsenal. . . . Kelso Herston has signed Rita Faye to a Capitol Records contract. She also will travel with the Wilburn Brothers on fair dates this summer.

The Wilburns and Loretta Lynn are in for recording sessions after breaking all records at the park in Onstead, Mich. . . . Disk jockey-recording artist Grant Turner has received a lay license in the Methodist Church and will occupy pulpits in this area throughout the summer. . . . Leslie Bodine celebrates 40 years in country music, mostly as a programmer, in the Miami Valley of Ohio. He's now with WBZI, Dayton. . . . Pete Drake says new artist Sorrells Pickard, of Boone Records, will become one of the top performers in the recording industry. . . . Eddy Arnold is off to Hollywood to test for a starring roll in a projected TV series by Screen Gems. He would play a "light, philosophical character." . . . Australian Judy Stone has cut a new Monument release titled "The Trouble With You Is Me." . . . David Houston and Tammy Wynette will tour Eu-

rope in August. . . . Marty Robbins will make a second movie in September, this one to be titled "Battle Drums."

Claude Gray, whose current record has both sides in the charts, has left Nashville with the Graymen to work a string of show dates which will carry them through Aug. 7. This includes a one-week run at the Golden Nugget in Las Vegas. . . . Charlie Phillips, a d-j at KZIP in Amarillo, is getting heavy play with his Reprise single, "Souvenirs of Sorrow." . . . Jimmy Newman did a capacity business at Frontier Town in San Antonio. Other top acts in that area include Charlie Pride and Wynn Stewart. . . . Buck Owens, as usual, set records in Houston. . . . Larry Heaberlin, one of the top country disc jockeys in the business, is putting out an Iowa country newsletter from his 3-K productions in Des Moines. . . . Del Reeves and the Doodle-Doos have been signed by Hubert Long to play the National Hog Festival at Kewanee, Ill., Sept. 4.

The Bill Anderson show has a new sponsor, a headache powder, and Don Bowman takes credit. . . . Bobby Vinton is cutting two Tree Publishing songs on Columbia. . . . Hank Snow will take the second and third phases of his three-part swing through Canada this fall. He'll concentrate on the Maritime and West Coast areas. . . . Dick Flood has a second release on his Totem label. The "A" side is "Sure Gets Dark When the Sun Goes Down." He is booked almost solidly through July and August.

(Continued on page 46)

HE THOUGHT
HE'D DIE
LAUGHING

LITTLE DARLIN' 0030 (MAYHEW, BMI)

BOBBY HELMS

--- And He Did
Bobby Helms'
Latest
Smash Hit

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We only please our enemies when we fight among ourselves
Let old hates of yesterday be gone with the wind
We must stick together or be destroyed from within."*

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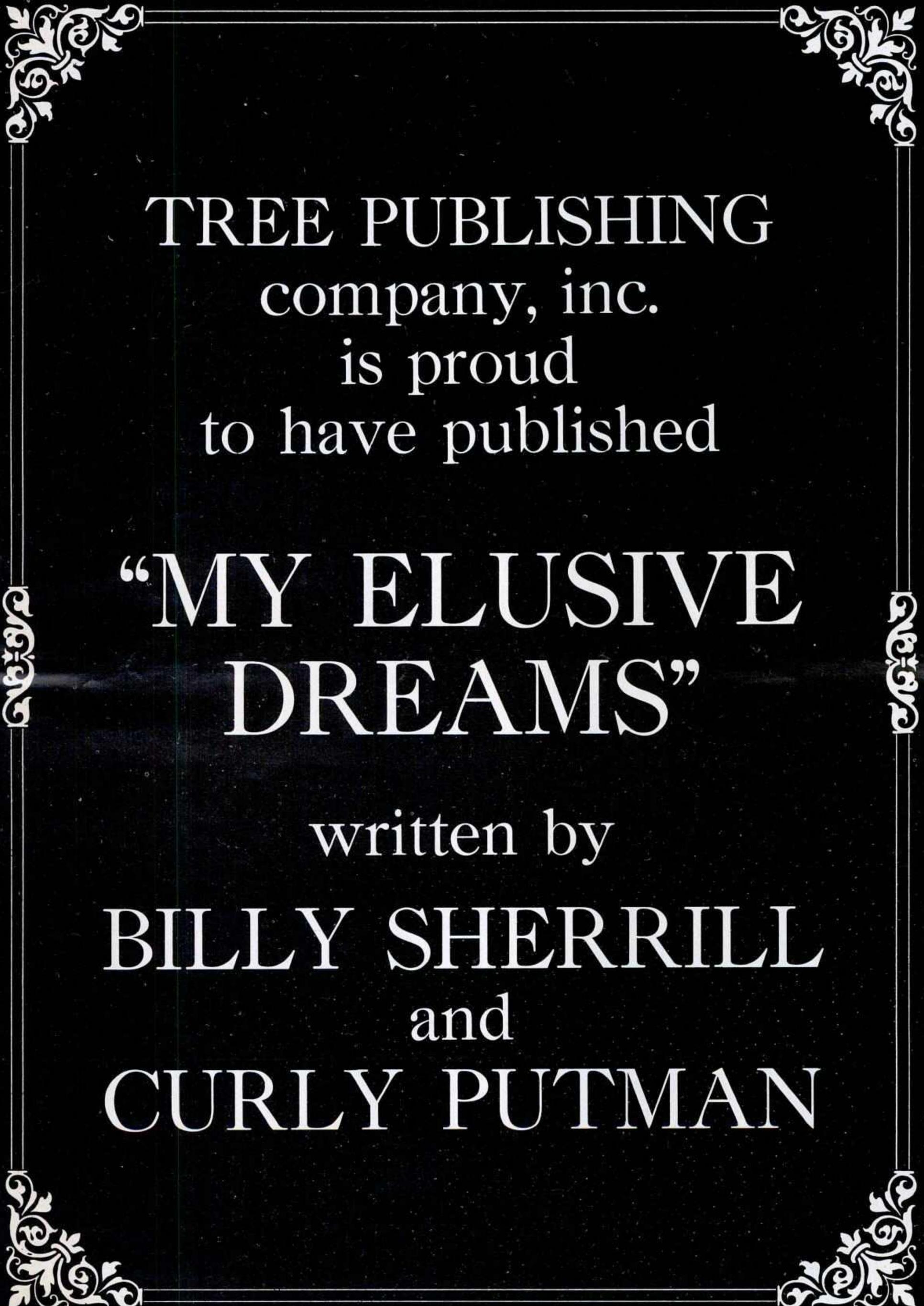
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AN OPEN LETTER TO: The Music Industry

Frankly, We're tired...

... **TIRED** of today's new releases coming through rife with "raunchy" lyrics, et cetera. In the past month, six records which were on the national charts far overstepped the boundaries of good taste, and we were forced to ban them.

... **TIRED** of "policing" your industry. It is time consuming, not our responsibility, and an outright imposition—on all broadcasters.

... **TIRED** of answering complaints from our listeners, civic groups, and civic leaders who blame us for your poor judgment on what is, and what is not, in good taste.

... **TIRED** of sincerely promising the FCC that we will do everything to elevate the needs, tastes and desires of the community—only to have one or two records threaten to tear it all down.

Therefore, we intend to

- 1 **REFUSE** to review effective May 15, 1967 any record submitted to us for air play unless it is accompanied by a valid and actual lyric sheet for both sides.
- 2 **REFUSE** to play record releases which continue, through "gimmicks" intonations, and nuances to either innocently or intentionally offend public morals, dignity or taste.
- 3 **REFUSE** consideration of both sides of a record if one side is adjudged unfit for airplay.
- 4 **URGE ALL RESPONSIBLE BROADCASTERS TO FOLLOW THIS "CODE OF RECORD STANDARDS" IN REVIEWING RECORDS IN THE FUTURE.**

Frankly, we are tired. We want to be fair. But our success, after all, is often dependent on your success as record producers; but conversely, your success is predicated on radio airplay of your product. Please, let's work together. Clean things up before some unnecessary regulatory action is taken or before the broadcasters' listening audience indignantly tunes out.

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WILL BE READ AND
EVALUATED BY ALL
THOSE WITH THE
AUTHORITY TO TAKE
ACTION

MEMORANDUM

TO: The Music Industry
FROM: The Susquehanna Stations

DATE: April 17, 1967
SUBJECT: Your POOR Taste

We thought we were alone with the problem. So ... our hats are off to The McLendon Stations for publicly airing their concern in BILLBOARD.

We, too, spend too much time with the evidence of your bad taste. Lyrics, song titles, offensive vocal sounds, and even names of the performing groups have moved from the clever and creative to the crude and outrageous.

If you are trying to find out if you can get away with it ... you can't. We, along with other responsible broadcasters, are blowing the whistle.

We join with The McLendon Stations in:

1. **REQUIRING**—a lyric sheet with records submitted for air-play.
2. **CONTINUING**—to refuse records if either side offends public morals by title, lyrics, or group name.
3. **URGING**—all responsible broadcasters to publicly set the same standards.

Yours is a great industry. So is ours. We plan to keep ours that way by respecting the dignity and taste of the people who have made us great ... our listeners.

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Nashville Scene

• Continued from page 40

Billy Grammer taped an appearance on the National Life Grand Ole Opry colorcast before embarking on a month-long tour through the East, Midwest and Canada. . . . Dave Dudley has joined the list who will perform at the Newport Folk Festival in mid-July. . . . Vern Stovall and Janet McBride were in Nashville for recording sessions. . . . The Oxon Hill Cloggers, twice national champion square dancers from Washington, D. C., were honored by Station WEEJ in Philadelphia on their second anniversary. . . . Sam and Kirk McGee, the real old-timers of the "Grand Ole Opry," will make an appearance at the Smithsonian Institute in Washington. . . . Merle Travis, who played the Black Poodle nightclub in Nashville, had his band fronted by Dr. Paul Moore, recording artist for Dolie Records, who holds a degree in dental science. . . . Stu Phillips, newest member of the "Grand Ole Opry," is just back from a European tour where he recorded in German, "Sometime Soon We'll Say Goodbye." Phillips plans to record it soon in English to follow his "Vin Rose." He also caught a cold while sightseeing on the Thames River. . . . WSM-TV's Bayron and Nancy Binkley were guests of Happy Sahab at his Texas layout. . . . Curley Putman is on an extensive promotional tour.

Buck Owens and the Buckaroos captivated still another audience at the Santa Clara County Fair-ground Pavilion. Wynn Steard, The Tourists, Tom Tall, Myrna Jay and the Black Brothers shared the spotlight. A young Japanese duo, the Osaki Okies, played and sang a solid repertoire of country music. . . . Vern Stovall and Janet McBride were in Nashville for recording sessions.

The Oxon Hill Cloggers, twice national champion square dancers from Washington, D. C., were honored by Station WEEJ in Philadelphia on their second anniversary. . . . WMAD, Madison, Wis., is taping several hours of on-the-air country programs and shipping them to the troops in Vietnam. . . . Sam and Kirk McGee, the real old-timers of the "Grand Ole Opry," have been invited to make an appearance at the Smithsonian Institution in Washington. . . . Veteran Hank Snow and the Rainbow Ranch Boys are just back from a 28-day-long junket which carried them along with Dottie West, the Heartaches and Waylon Jennings into six Northern States and two Canadian provinces. The package was promoted by Abe Hamza. . . . Merle Travis, playing the Black Poodle nightclub in Nashville, had his band fronted by Dr. Paul Moore, recording artist for Dolie Records, who holds a degree in dental science. . . . Jim Edward Brown is to judge a beauty contest in August.

Stu Phillips, newest member of the "Grand Ole Opry," is just back from a European tour where he recorded, in German, "Sometime Soon We'll Say Goodbye." Phillips plans to record it soon in English, to follow his "Vin Rose." He also caught a cold while sight-seeing on the Thames River. . . . WSM-TV's Bayron and Nancy Binkley were guests of Happy Sahab at his Texas layout. . . . Curley Putman is on an extensive promotional tour.

Jess Stansbury, president of A-1 Sandwich shop in Fort Lauderdale, and long-time sponsor of country music, has become a lifetime member of CMA and made a substantial contribution to the Country Music Hall of Fame and Museum building fund. . . . Vocalist Mary Mylie still playing top club dates in the New York area, the latest with Slim Sweeney and Billy Mile's bands. . . . Jimmy Dickens is getting top reviews in his swing through the Far East.

Country Music

Billboard SPECIAL SURVEY for Week Ending 7/8/67

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★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	11
2	2	NEED YOU Sonny James, Capitol T 2703 (M); ST 2703 (S)	12
3	6	BUCK OWENS AND HIS BUCKAROOS IN JAPAN Capitol T 2715 (M); ST 2715 (S)	7
4	5	DON'T COME HOME A DRINKIN' Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	19
5	8	DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	7
6	7	HEART, WE DID ALL WE COULD Jean Shepard, Capitol T 2690 (M); ST 2690 (S)	15
7	3	WALK THROUGH THIS WORLD WITH ME George Jones, Musicor MM 2119 (M); MS 3119 (S)	14
8	4	THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	25
9	9	I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	11
10	15	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor LPM 3793 (M); LSP 3793 (S)	4
11	13	TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	24
12	14	MAKE WAY FOR WILLIE NELSON RCA Victor LPM 3748 (M); LSP 3748 (S)	10
13	17	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)	5
14	19	YOUR GOOD GIRL'S GONNA GO BAD Tammy Wynette, Epic LN 24305 (M); BN 26305 (S)	5
15	25	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	2
16	12	A LOSER'S CATHEDRAL David Houston, Epic LN 24303 (M); BN 26303 (S)	10
17	11	MY KIND OF COUNTRY Marty Robbins, Columbia CL 2645 (M); CS 9445 (S)	12
18	18	LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	18
19	10	YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); SLP 3709 (S)	31
20	20	AMERICA'S MOST WANTED BAND Buck Owens' Buckaroos, Capitol T 2722 (M); ST 2722 (S)	10
21	16	GEORGE JONES GREATEST HITS Musicor MM 2116 (M); MS 3116 (S)	8
22	22	SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	29
23	23	PATSY CLINE'S GREATEST HITS Decca DL 4854 (M); DL 74854 (S)	12
24	26	IT'S A GUITAR WORLD Chet Atkins, RCA Victor LPM 3728 (M); LSP 3728 (S)	10
25	27	15TH ANNIVERSARY ALBUM Slim Whitman, Imperial LP 9342 (M); LP 12342 (S)	5
26	31	LIZ ANDERSON SINGS RCA Victor LPM 3769 (M); LSP 3769 (S)	6
27	30	WALKIN' IN THE SUNSHINE Roger Miller, Smash MGS 27092 (S); SR5 67092 (S)	3
28	21	SOUL OF A CONVICT Porter Wagoner, RCA Victor LPM 3683 (M); LSP 3683 (S)	19
29	28	LOVE MAKES THE WORLD GO ROUND Kitty Wells, Decca DL 4857 (M); DL 74857 (S)	8
30	43	IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol T 2737 (M); ST 2737 (S)	3
31	41	CONNIE SMITH SINGS BILL ANDERSON RCA Victor LPM 3768 (M); LSP 3768 (S)	3
32	29	THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S)	32
33	24	JIMMY DEAN IS HERE RCA Victor LPM 3727 (M); LSP 3727 (S)	16
34	32	JUST JIM Jim Edward Brown, RCA Victor LPM 3744 (M); LSP 3744 (S)	6
35	—	WHAT AM I GONNA DO NOW? Ferlin Husky, Capitol T 2705 (M); ST 2705 (S)	1
36	36	HELP STAMP OUT LONELINESS Stonewall Jackson, Columbia CL 2674 (M); CS 9474 (S)	3
37	37	OPEN UP YOUR HEART Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	25
38	39	BONNIE GUITAR—AWARD WINNER Dot DLP 3793 (M); DLP 25793 (S)	2
39	40	STONEMAN'S COUNTRY Stonemans, MGM E 4453 (M); SE 4453 (S)	4
40	34	DRIFTING APART Warner Mack, Decca DL 4883 (M); DL 74883 (S)	5
41	—	COOL COUNTRY Wilburn Brothers, Decca DL 4871 (M); DL 74871 (S)	1
42	42	PRIDE OF COUNTRY MUSIC Country Charlie Pride, RCA Victor LPM 3775 (M); LSP 3775 (S)	2
43	44	SWEET LAND OF LIBERTY Tex Ritter, Capitol T 2743 (M); ST 2743 (S)	2
44	45	MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S)	32
45	—	MY OWN WAY Hank Williams Jr., MGM E 4428 (M); SE 4428 (S)	1



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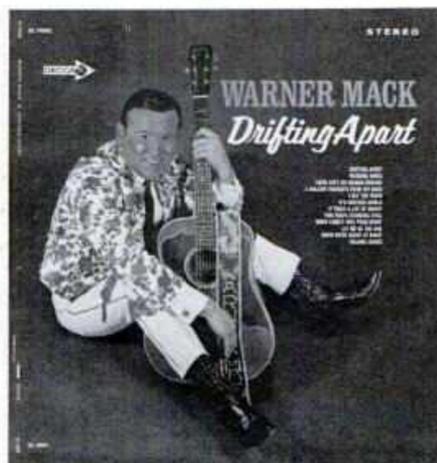
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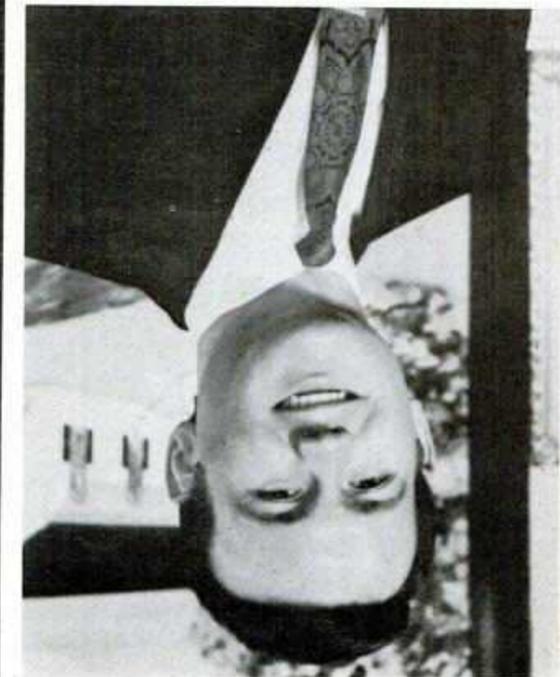
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Bob Johnston, a&r director in Nashville, has signed five new acts and producer Frank Jones has signed three others, all country artists.

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Johnston signed pacts with Jo Ann Steele, Billy Stark, the Mercey Brothers, Dale Turner, and George Lindsey, Goober of the Andy Griffith show. The Mercey Brothers are a Canadian group.

Jones has signed Bobby Harden (male member of the Harden Trio) as a single, June Stearns, and Sammy Smith, the last-named a female vocalist.

Prior to these signings, Johnston had added Johnny Sea and Judy Lynn to the swelling roster. Each of these already has cut a session at Columbia here.

Jones now has a roster of 14

Ritter Exits WSM

• Continued from page 40

Last week Ritter was appointed Nashville chairman of the National Committee for the Recording Arts (NCRA). The committee consists of recording artists and producers supporting a proposed copyright law amendment that would provide performance fees for recording artists, arrangers, musicians and record producers.

WSM officials said there was no plan to replace Ritter on the show. Emery, who acted as a solo host for several years, will return to that role.

artists which he handles, while Johnston has more than 20.



BOB LOCKWOOD, AIR PERSONALITY with WJZZ, Hackensack, N. J., has again been signed to emcee the "live" Mountain Dew shows from Pallasades (N. J.) Amusement Park, featuring Smokey Warren and his band. Lockwood, just voted King DeeJay by the Northeast Country Music, Inc., is congratulated by friends on his award. From left, Vaughn Horton, Billy Wilson of the NECMI, Jimmy Dean, Lockwood and Roy Horton of Peer-Southern Music and chairman of the board of Country Music Association.

Bonnie Brown Move Brings Break-Up of Browns' Act

NASHVILLE—The Browns, who have won virtually every award in the business, from Billboard to NARAS, no longer will record as a group. The three, Jim Ed, Maxine and Bonnie, have performed as a successful trio for nearly a decade.

Bonnie Brown, in private life married to Dr. Gene D. Ring, is exiting show business to devote full time to her family at Dardanelle, Ark. Her decision to retire promoted the break-up. Jim Ed Brown has recorded as a single artist for the past year, and his "Pop a Top" currently is among the best sellers.

Maxine Brown, the third member of the group, has devoted her time recently to songwriting. She now plans to record as a single and has worked out arrangements with RCA Victor's Chet Atkins. A few years ago she was cited as Billboard's Most Promising Female Artist.

"We will make one more appearance," Bonnie said. "That will be before all the disk jockeys at the Grand Ole Opry celebration this October. They've been good to us, and we want to be remembered by them."

"The Three Bells" was the biggest Browns' record. It was a million-seller gold record. "Scarlet Ribbon" and "Old Lamplighter" were two other smash hits. The trio began in the music business at the Barn-

yard Frolic at KLRA in Little Rock. Chet Atkins brought them to Nashville, and the late Jim Reeves helped them in their climb.

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Ferlin Husky's newest release, "You Pushed Me Too Far" (Capitol 5938), should go a long way toward pushing him to the top of the charts very soon. "You Pushed Me Too Far" is a clever change of pace that Ferlin handles in a fresh, catchy manner. The flip side, "The Bridge I Have Never Crossed" offers a pleasant contrast. Ferlin demands a guitar with range and flexibility for this wide range of styling. That's why his guitar is a Gibson.

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FOREIGN VISITORS AMONG 2,620 TO THE CMA HALL

NASHVILLE—More than 1,200 visited the Country Music Hall of Fame Museum here on Saturday and Sunday of last week, bringing the total for the week to 2,620.

Dorothy Gable, museum director, found 126 guests waiting before the 1:00 p.m. opening time on Sunday.

Among the guests were Carolyn Bennett Patterson, assistant editor of the National Geographic Magazine. Also on the visitor list were two publishers from Milan, Italy—David Matalon and Joseph Ricci.

Forty-eight foreign officers from the Redstone Arsenal also were shown through. They represented nations from the Netherlands to Japan.

Hooten Is New Lonzo; Col. Album to Be Issued

NASHVILLE—Dave Hooten of St. Claire, Mo., is the new "Lonzo" of the Lonzo and Oscar team.

Hooten was selected after a series of auditions by Rollin Sullivan, the "Oscar" of the team, following the death of his brother, Johnny, who had played the role for some 15 years. The team made its first appearance Saturday night (24) at the Jacksonville, Fla., coliseum, on a bill with Leroy Van Dyke, Bill Carlisle and others.

Sullivan said that a Columbia Records album will be released soon. The album will include two new singles out by the Sullivan Brothers shortly before the death of Johnny Sullivan. Rollin Sullivan also said that future releases of Lonzo and Oscar will be on Columbia.

Jimmy Klein, whose agency will manage and book the team, said he would work hand-in-hand with Columbia producer

Bob Johnston in furthering the new team.

Sullivan also said his Nugget Records company would continue to operate, and seek "name" talent. "The Nugget label is well-known now, through Lonzo and Oscar," he said, "and we're just beginning to sign new names."

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International News Reports

Rose de France Fest Plucked By Folk-Ballad; Tie for 2d

ANTIBES, France—"Le Vent et La Jeunesse," the wind and the young girl, a wistful, romantic folk-type ballad written by Jean-Marie Rivat, F. Thomas and Claire Chevaier, won the recent Fourth Rose de France Song Festival here with a total of 37 points out of a possible 90—23 points ahead of "Quelque Part en Irlande" and "Chanson Pour l'Absent" which tied for second place.

The winning song was performed by the Troubadours, a mixed-nationality group of four singers—three men and a girl—whose records are produced by Norbert Saada for Disc'AZ.

"Le Vent et La Jeunesse" is published in France by Editions La Compagnie and even before the result of the voting was known, Lou Reisner, head of the Mercury operation in London, had bought the song for MRC, Mercury's associated publishing house in the United States. Reisner has in mind a recording by Spanky and Our Gang, currently hot on the U. S. charts with "Sunday Will Never Be The Same."

Four Singers

The Troubadours are composed of an Italian girl singer, Franca; a Canadian, Dan, and two Frenchmen Jean-Claude and Pierre. The group used only the string section of the 28-piece Raymond Lefevre orchestra and were the only participants not to avail themselves of the three-girl vocal backing groups.

The preference shown by juries for groups was

underlined by the fact that the CBS group, the Hamsters, produced by Chappells, earned joint second place with their song, "Quelque Part en Irlande," also a romantic ballad written by Jose Baselli, Armand Canfora and Michel Jourdan and Mireille Mathieu who will record it for Barclay in September.

In general, however, it is clear that the French publishers are not submitting their best songs for this Festival and it is also clear that the organizers are having trouble in getting artists of sufficient stature to merit an appearance on Eurovision. The reason only 24 songs were selected this year—as opposed to 30 last year—is simply that the organizers in conjunction with the French state, radio and TV corporation, the ORTF, were obliged to reject a number of singers because of their limited experience in the profession. And, clearly, established artists snub the Festival for fear of being beaten by a newcomer.

Lack of Variety

Further criticism was also aimed at the lack of variety in the selected songs. Said Lou Reisner of Mercury: "I lost count of the number of songs with a drum backing of quaver triplets."

The only songs to show some originality were "Le Chaneur Affame" sung by Stephane Vargues, "Wo I Nee" sung by Evariste "Les Quatre Saisons de l'Amour" by Guy Skornik. And there was a marked lack of up-tempo songs—composers were too preoccupied with writing lazy, summer-type ballads.

'Requiem,' Protest Song, Captures Czech Fest; Writers Sweep 1, 2, 3

By PAUL GYOGNY

BRATISLAVIA, Czechoslovakia—The ancient Slovakian capitol played host to scores of international music figures June 14-17 for the International Festival of Pop Songs.

Winner of the national song contest was "Requiem," a protest song performed by Eva Pilarova, while second prize went to "Don Diri Don," sung by Demar Matuska; third prize went to "Nech Tu Lasku Spat," performed by Matuska and Marta Kubisova.

The same writing team—B. Ondracek and B. Schneider—wrote all three songs. It was the first time the same writers took win, place and show.

Participating in the international Golden Key competition were Bulgaria, Czechoslovakia, East Germany, Finland, Hungary, Poland, Roumania, USSR and Yugoslavia.

"Requiem" was the winner, followed by "Bokel-

ka" (sung by Vice Vukov, Yugoslavia), and "I Cannot Forget You" (Laila Kinnunen, Finland).

Other international performers included Bill Ramsey with the Jay Five, Inge Bruck, Peter and Gordon with Norrie Paramour conducting the Festival Orchestra, American singer Nanny Holloway, Guy Mardel with Daniel Faure conducting, Sam Remo star Cigilola Cinquette with Alberto Baldan conducting, Horst Jankowski, Sandie Shaw, and two Czech singers, Hanna Hegerova and Karel Gott, who records for Polydor.

International figures included publishers Hans Beierlein and Wewerka, both from Munich; Claude Pascal, Paris; Miss Schuegraf, editor of Der Musikmarkt, Herr Hoffman, editor of the East German Melodie Und Rhythmus, and Eva Maria Kaysar, Austrian disk jockey.

Edison Award Winners Chosen In Pop & Classical; Gala in '68

By BAS HAGEMAN

AMSTERDAM — The Collective Commission for Gramophone Campaigns (CCGC) has announced its 13 Edison pop awards for 1967. But the grand gala based on the winning artists will not be held until February or March 1968.

The awards went to "Pet Sounds" by the Beach Boys (Capitol - Bovema); "Revolver" by the Beatles (Parlophone-Bovema); "Finch Eye" by Boy's Big Band (Artone); "Ascension" by John Coltrane (Chess-Artone); "Desolation" by Cuby and the Blizzards (Philips-Phonogram).

Also "Jean Ferrat" by the artist of that name (Barclay); "Mellow Yellow" by Donovan (Epic-Artone); "Live" by the Four Tops (Tamla Motown-Artone); "Voor De Overlevenden" by Boudewijn De Groot (Decca, Phonogram); "Sinatra at the Sands" by Frank Sina-

tra (Reprise-Negram); "Ramses II" by Ramses Shaffy (Philips-Phonogram); "Zo Zingt De Jordaan" by various artists (Philips-Phonogram), and "Bah-September" by various artists (Philips-Phonogram).

The records by Boy's Big Band, Cuby, Boudewijn De Groot, Shaffy and the last two LP's are local Dutch product.

Event Delayed

The Edison awards will be presented at the Grand Gala, which has been delayed for the first time in CCGC's history because of difficulties in booking various winning artists.

The jury for the pop awards was Ben Bunders, Anton Kersjes, Co De Kloet, Nico Knapper and Rob Touber.

Classical Awards

Classical awards will be officially presented to the winning performers, conductors or producers by Rotterdam Town-

Major W. Thomassen at the Doelen concert hall of that city on Oct. 6.

The awards and the categories were: Concertos and Instrumental Solo Music with Orchestra: Handel Organ Concertos conducted by August Wenzinger (DGG Archive); Mozart's Piano Concertos Nos. 9 and 8 and Rondo with Ashkenazy (Decca); Symphonic Music: Mahler's "Das Lied von der Erde" conducted by Otto Klemperer (HMV).

Chamber Orchestra Music: Honneger's "Symphony for Strings," Roussel's "Sinfonietta," and Schmitt's "Janiana" conducted by Jean-Francois Paillard (Erato); Chamber Music: "Anthology of Early Music" conducted by Kees Otten (Columbia); Bach's Brandenburg Concertos 1-6" by I Musici (Philips); Instrumental Solo Recitals:

(Continued on page 51)



LES TROUBADOURS, who performed the winning "Le Vent et La Jeunesse" at the Rose de France. Charles Trenet admires the trophy.

'Withering' Rose Fest Needs Perking: Tabet

By MIKE HENNESSEY

ANTIBES, France—Before the Rose de France Song Festival can make a San Remo-type impact on an international level, it has to get more support from the music industry in France.

Organizer Claude Tabet made no secret of the fact that the quality of songs and singers in this year's Festival was much lower than he would have wished and he is ready to open up the Festival to foreign artists—while still limiting it to French songs—if the participation of more established French singers cannot be guaranteed.

The Rose de France has always been a victim of the chicken and egg situation. The publishers will not reserve their best songs for the Festival if the quality of the artists participating continues to be so low. And the better known artists will not compete if the standard of songs does not improve.

Said Cyril Shane of Shapiro-Bernstein of the 24 songs selected for the Rose de France: "If these were the selected songs, what on earth must the rejected songs have been like?"

Curiously, the answer to that rhetorical question is not as straightforwardly damning as might be supposed. Paul Beuscher submitted several songs for the Rose de France and, in the view of Rene Desmarty, the best of them was rejected by the selection panel of three separate juries. The rejected song has now been taken up by publisher Editions Dauphine, part of the Barclay publishing group.

"Chanson Pour l'Absent" was a dramatic and classical tear-jerker powerfully sung by RCA's Michel Bergam. The song, by Michel Bergam and Paul Bioto, is published by Tutti.

Prize to Troubadours

The Prix de la Critique, a special prize awarded each year by a jury of journalists, was won by the Troubadours, but the press also made special mention of the Guy Skornik song, "Les Quatre Saisons de l'Amour," written and performed by Guy Skornik, published by Editions Metropolitan and recorded by Polydor.

Twenty-four songs out of about 80 submitted were selected for this year's Festival and 12 were performed in each semi-final. Eleven-man juries in Paris, Lyon, Nancy, Strasbourg, Lille, Rennes, Limoges, Bordeaux, Toulouse, Marseilles and Juan-les-Pins, voted for six songs in each semi-final to select a total of 12 for the final night.

For the final voting the juries were augmented by the inclusion of panels in Lausanne, Switzerland; Baden-Baden, Germany; Brussels, and Montreal.

Televised and Aired

The finals night, introduced by screen actor Jean-Claude Brialy and Festival organizer Claude Tabet, was televised by Eurovision and all three days of the Festival were broadcast on the radio station France Inter. Special guest star at the Festival was Philips artist Nana Mouskouri who sang four songs including her latest hit, the French version of the Harpers Bizarre success "Feeling Groovy" ("C'est Bon La Vie").

In addition to the many leading French publishers and record men who attended the three-day Festival, foreign music business personalities present included Jimmy Phillips of K.P.M., Cyril Shane of Shapiro-Bernstein, Lou Reisner of Mercury Records; John Nathan, European representative of MGM Records; Marino Rapetti of Ricordi, Italy; Ettore Carrera, Giuseppe Giannini and Gianni Ravera of CGD, Italy; Madame H. Brauer of Hebra, Brussels, and Augusto Alguero of Canciones del Mundo, Spain.

During the run of the Festival, disk president Eddie Barclay put on a special part at the Voom Voom club to launch the new Barclay summer dance, le Mirliton.

U.K. Record Firms Reshuffling Room at the Top

The emergence of a strong market for independent operators and the launching of subsidiary American companies is bringing a major turnover among executive staffs with the established British record companies. Following Rex Oldfield's departure this week to head MGM here, another EMI executive, John Snell, previously the company's licensed repertoire chief, is set to join the MGM operation next week as repertoire co-ordinator.

Meanwhile, Decca has lost its promotion chief, Tony Hall who is setting up his own 'T.H.E.' operation (Tony Hall Enterprises).

Hall is seeking his own label from a major and is signing up promotion and production deals with leading U. S. and British industry figures. His first deal

is with Philles' Phil Spector and he plans to sign several other U. S. labels for British representation. Hall has taken with him another member of the Decca promotion team, Ray Kane, to help in the 'T.H.E.' operation.

May Head Donna

At the same time, a key recording manager with a third major from Britain's Big Four is contemplating heading another independent label Donna, to be launched by publisher Les Reed.

The British majors are obviously going to face their toughest battle both this fall and next year to maintain the level of their previous domination of the U. K. market.

On present showing, the erosion of both executive

and recording talent has a long way to go yet.

White Named

Meantime, EMI has moved swiftly to replace Oldfield and Snell, naming Ron White to take Oldfield's previous post as general manager of the popular repertoire division beginning Saturday (1).

White will also remain general manager of the company's marketing services division.

Under him, Roy Featherstone will be marketing manager and popular repertoire manager, and Colin Hadley will be manager of the marketing planning and services division. Marketing of tapes and cassettes will now be handled by the disk product divisions instead of by Hadley.

No successor to Hall at Decca has yet been named.



BRITISH DECCA STAFF meets with the six Turtles at a reception for the group recently in London. Left to right, sales executive Andrew Cronin; press officer Brian Gibson, and extreme right, head of Decca promotion Tony Hall, and promotion executive Selwyn Turnbull.

Ariola Pushes New Items Via German Publications

GUETERSLOH, W. Germany — Ariola is pushing the distribution of new releases through link-ups with German mass-circulation magazines, notably in the case of its new Melodia release, "A Ballet Evening at the Bolshoi Theater."

The magazine links provide a handy vehicle for the promotion of the repertoire of the Soviet state record company, Melodia, which Ariola is distributing under the Melodia Eurodisc label.

Ariola has 26 new releases, of which six are being distributed through tie-ups with the magazines Bunte Illustrierte and Bild und Funk.

There are seven Melodia releases, headed by "An Evening at the Bolshoi Theater," which is being given high-velocity distribution through Bild und Funk. Other new Melodia Eurodisc releases are Beethoven's "String Quartet F Major, op. 18 (No. 1) and G Major, op. 18 (No. 2) with the Borodin Quartet; Rimsky Korsakov's

opera "Mlada"; Rachmaninov's tone poem "Isle of the Dead" and Alexander Scriabin's "Le Poeme de l'Extase op. 54" (4th Symphony); Shostakovitch's 10th Symphony; Glasunov's ballet "The Seasons"; and "Famous Voice of the Bolshoi Theater" with Ivan Petrov.

The new Ariola releases emphasize opera and operetta Bunte Illustrierte is distributing "A Festive Opera Evening" with Rudolf Schock, Fritz Wunderlich, Walter Berry, Erika Koeth, and Gottlob Frick; and "Rendezvous with Erika Koeth," with opera excerpts.

Edison Awards

• Continued from page 50

"Beethoven's Complete Piano Sonatas" by Wilhelm Kempff (DGG); Organ Recital by Wilhelm Talsma (Disco Nederland).

Opera: Verdi's "Falstaff" conducted by Leonard Bernstein (CBS); Wagner's "Tristan and Isolde" conducted by Karl Boehm (DGG); Wagner's "Die Walkure" conducted by Georg Solti (Decca).

Music for Choirs: Penderecki's "St. Luke Passion" conducted by Henryk Czyz (Harmonia Mundi); Handel's "Messiah" conducted by Colin Davis (Decca); Contemporary Music: "Studio-Reihe Neuer Musik" produced by Dr. Werner Goldschmidt (Wergo); Spoken Word: Gogol's "Diary of a Madman" by Henk Van Ulsen (Philips); Special Award: "Collection Chateaux et Cathedrales" produced by Mr. Garcin (Erato).

The judges for the Edison Classical Awards were L. Hanekroot, R. Degens, D. Van Der Meer, I. Schrier and W. F. Strietman.

Monument, Barclay In Aznavour Tie

LOS ANGELES—Monument Records has signed with Disques Barclay of France to acquire Italian language recordings by Charles Aznavour. The decision was based on reported successful sales Monument has had with Aznavour's French and Spanish recordings.

Monument vice-president Bobby Weiss conducted negotiations with Barclay for two Italian LP's.

Release of the first Italian product is geared for Aznavour's next U. S. tour sometime this fall. Monument has already issued two recently recorded French LP's, "The Very Best of Aznavour" and "Le Grand Charles! Aznavour" plus one Spanish LP, "Canta En Espanol."

Barclay's Mathieu Will Tour France

PARIS — Barclay artist Mireille Mathieu, whose latest EP, "Quand On Revient," by Paul Mauriat and Andre Pascal, has sold more than 180,000 copies, embarks on an extensive concert tour of France from July 4 to Sept. 12.

On Sept. 1, Mlle. Mathieu flies to California to record her first titles in English. Supervision of the session will be by top arranger Quincy Jones.

Mlle. Mathieu is currently taking a crash course in English in preparation for her Hollywood film debut next year. Shooting of the film—"Beauty Contest in Guitar City"—is set to begin next February.

French Pubs Earn 10% From Sheets: Marouani

LOS ANGELES — Ten per cent of a French publisher's earnings today is in sheet music, according to Gilbert Marouani.

The general manager of Barclay's publishing operation says the demise of sheet music began about 12 years ago. He cites the decline in interest among French people for playing musical instruments.

"Fewer and fewer people are learning music in schools," Marouani said here recently. "Music programs are on the decline. Young people learn to play the guitar outside school, using some simple method, which doesn't necessarily require knowing how to read music, he explains. Before World War II, Frenchmen eagerly took to playing the piano and violin. Today, this is not the case, the young executive says.

Right after the war, a top song could sell a million sheet music copies. To combat sinking sales today, the music printers formed an organization called Ogvem which prints only top tunes and distributes them through newsstands. This newsstand exposure is in addition to the normal music store efforts of the publishers themselves.

News dealers can return unsold sheet music scores after six months. A song sheet sells for 40 cents. Ogvem generally runs off 40,000 copies of each song.

While on the Coast, Marouani met with Johnny Mercer, who is preparing words for "La Rencontre." The Barclay company will be represented in subpublishing deals with some 20-odd American firms as a result of Marouani's junket. He claims that American publishers are showing keen interest in French compositions as a result of such recent Gallic hits as "Man and a Woman," "Umbrellas of Cherbourg," "What Now My Love?" and "Free Again."

Philips' Caillart, Sberro to N. Y.

PARIS — Philips' (France) commercial director Jacques Caillart flies to New York this week with International label manager Pierre Sberro for meetings with record executives.

Caillart will be looking for new material for exploitation in the French market. He will later visit Chicago and Montreal.

Caillart reports that Philips has tied up with the TV program magazine, Tele 7 Jours (circulation 3,000,000), for promotion of Philips records of French TV themes which will begin in September.

Philips' associated publishing company, Tutti, has acquired right to the Francis Lemarque music for the new Jacques Tati film which is due to be premiered later in the year. The theme may be recorded for Philips by Nana Mouskouri who is currently scoring a big success here with the French version of "Feeling Groovy" ("C'est Bon La Vie").

Caillart also announced this week that Philips record player sales are up 12 per cent compared with this period last year—a significant increase in a country where only 31 per cent of homes have a record player.

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From The Music Capitals of the World

• Continued from page 14

ments have been assigned to the Howard Sinnott Agency.

Skitch Henderson has added sa-loon-keeping to his activities. He's now operating Daly's Dandelion on 61st and Third Avenue. . . . Don Friedman will present "Explosion" at the Village Theatre on Saturday (8). The show will feature the Blues Project, the Who, Richie Havens and After The Third World Rasberry. . . . The Gene Krupa Quartet headlines at the Theatrical Restaurant in Cleveland July 17-22. . . . ASCAP Today, the new magazine of the American Society of Composers, Authors & Publishers, will be made available to readers overseas through the United States Information Agency. . . . The Nitty Gritty Dirt Band at The Bitter End until July 16. . . . Capitol Records' the Magnificent Men signed to the Ashley

Famous Agency. . . . Nanette, Canusa Record's artist from Canada, touring key U. S. markets in connection with her first American release on the Bell label, "The Look of Love."

Stanley Mills, E. B. Marks general professional manager, on the Coast for meetings with a&r executives. . . . The Barry Sisters, ABC Records artists, on Merv Griffin's syndicated TV show airing in New York Monday (3) and on the West Coast Friday (14). . . . Bolo Records has changed its name to Alacor Records. . . . Les Classels, French-Canadian group will be at Atlantic City's Steel Pier for one week starting July 16. . . . Bill Doll & Co. is handling public relations for the Long Island Festival which begins a seven-week season on Friday (14) on the campus of C. W. Post College at Brookville, L. I. . . . Andres Music, publishing wing of Mike Verona's Wild Productions has signed the following writers to exclusive contracts: Willie Leroy Cooper, Marshall Boxley, Danny Duncan, Johnny James and Joe Stahl. . . . Herb Bernstein has just finished arranging six sides for a new Connie Francis album on MGM. . . . The Galaxies IV will appear at the Collegiate A-Go-Go in Hartford, Conn., on July 17. . . . Tom and Dick Smothers, this year's spokesmen for the Foster Parents Program, are cutting a series of spots for national distribution. . . . Mitch Corday, vice-president of Washington's Paramount Artists Corp., is on extended stay in Europe.

Kenith, Mercury Record's artist signed with General Artists Corp. . . . Dick Corby, staff a&r producer for Mercury Records, became the father of a daughter on June 18. . . . Andy Russell, Capitol Records artist, in San Juan, P. R., until July 17. . . . The British Walkers, Cameo/Parkway group, signed with record producers Koppelman & Rubin for their next single, "Bring the Whole Family." **MIKE GROSS**

AMSTERDAM

Charles Chaplin's "A Countess From Hong Kong" was premiered here, and Phonogram released the soundtrack album to coincide with the film opening. Tins of turtle soup accompanied by a stirring promotion letter were dispatched to disk jockeys in connection with "She'd Rather Be With Me" by the Turtles. . . . Basart International's Ferry Wienneke fixed Benelux rights on David Garrick's "A Certain Misunderstanding" (Pye) during his recent London visit.

Pirate radio Veronica c&w disk jockey Gerard De Vries has produced the first local country al-

bum entitled "Nashville in Holland" for Omega. . . . Local Negram-Delta repertoire will be released in South Africa by the Ster label, including disks by the Motions, Dea Doll, Christie, and the Tee-Set. . . . The famous Sarasani Beat Hall on the island of Texel is now open again. It will feature many Dutch and foreign groups until the end of August. . . . Bizet's "Mireille," "Carmen" and "Pearl Divers" operas have been released on the budget Mode label by Negram-Delta.

The Dutch vocal group De Heikrekels will get a gold disk for 100,000 sales of "Waarom Heb Je Me Laten Staen" (Telstar), which has been hit parading for 10 weeks.

De Zangeres Zonder Naam (Songstress Without a Name) celebrates 10 years in show business this month and over a million records sold. . . . Negram-Delta recently organized a South American week for the Roulette repertoire, releasing records by Tito Puente and Eddie Palmieri among others.

Phonogram is working hard with the r&b and soul material from the British President label, promoting releases by Felice Taylor, the Equals and the Casinos. . . . Engelbert Humperdinck qualified for a gold disk with over 100,000 combined Belgian/Dutch sales on "Release Me." His "There Goes My Everything" has entered the charts. . . . Procol Harum's "A Whiter Shade of Pale" has now topped the 100,000 sales mark within three weeks of release here.

BRUSSELS

Following the success of "Something Stupid" by Frank and Nancy Sinatra on the Reprise label, released here by Vogue, and of the French version, "Ces Mots Stupides" by Sacha Distel and Joanna Shimkus (Pathe-Marconi), Decca has released a Belgian recording of the song by Rina Pia and Ronny Temmer. . . . The Fourth International Festival of French Songs will be at Spa July 20-July 23. Fifteen Canadian, French, Swiss and Belgian singers will take part in the contest which, in addition, will feature French guest artists Johnny Hallyday (Philips), Jacques Dutronc (Vogue), Marcel Amont (Polydor) and Hugues Aufray (Barclay). . . . Chappells has obtained a Flemish recording of "Edelweiss" by Lize Marke which has been released on Pathe-Marconi. Will Ferdy has recorded "The Way of Love" ("J'ai le Mal de Toi") in the Flemish version ("Ik Verlang Naar Jou") for Cardinal. . . . Chappells has obtained Belgian and Luxembourg rights of the song "Le Marin et la Sirene" which Arlette Zola has recorded for Disc'AZ.

MIKE HENNESSEY

EIRE

Emerald Records' chief Mervyn Solomon is launching one of the biggest campaigns ever to push "Five Little Fingers" by Frankie McBride, a Jim Reeves style singer who has been signed to the Harold Davison Agency in London. Elektra, whose product is marketed here by Irish Record Factors, issued an EP by Tom Paxton, which includes "The Marvellous Toy" and "Beau John." There are also three Saxton albums doing steady business. Dublin entrepreneur Jack Fitzgerald will promote the Oklahoman's first concert on July 17 at the city's National Stadium, instead of the previously set Liberty Hall, which has a smaller capacity. The popularity of LP's recorded live at various folk venues around Dublin is soaring, especially as the tourist season gets into its stride. To date, such sets have included "Live at the Abbey Tavern," "Clontarf Castle" and "Jury's Hotel" (all Pye). The latest are Tribune's "Embankment" album and a limited-circulation disk launched by singer-impresario Joe Cahill, "International Cabaret," which was cut at Bray's International Hotel. After a long delay, Jerry De Bromhead's first EP was issued by EMI on Tony Boland's Tempo label. The Waterford folk singer is under a songwriting contract to Andrew Loog Oldham's Immediate Music. . . . King Records, which has important Irish

Can. Near All-Stereo

TORONTO — The move to mono-stereo album price equalization was virtually industry-wide in Canada by Saturday, with popular album lines, formerly \$4.29 mono and \$5.29 stereo, pegged at \$4.98, and budget lines, previously \$1.98 mono and \$2.49 stereo, set at \$2.49.

RCA Victor took the lead, with its price changes effective June 12 (Billboard, July 1), followed by Columbia, London, with an effective date of June 26, and Capitol, Compo and Phonodisc all beginning July 1. There are some exceptions, as in the U. S., such as Disneyland and Pickwick. Quality Records and Sparton are expected to fall into line with the general industry change.

"Most dealers seem to be accepting the new pricing readily," commented Taylor Campbell, Capitol's vice-president and national sales manager.

artists in Larry Cunningham and the Mighty Avons, and Brendan Bowyer and the Royal, will shortly set up a Dublin office to be managed by Michael Clerkin.

HAMBURG

Polydor reports heavy sales for the "Dr. Zhivago" soundtrack album on MGM. The LP has notched 100,000 sales in Germany, and the "Lara's Theme" single has passed 300,000. James Last is scoring for Polydor in South Africa with his classics up to date and "Trumpet a Gogo" LP's. Electrola has launched big promotion for the Twice As Much, P. P. Arnold and the Small Faces. . . . Udo Juergens (Ariola) went over big in Budapest, and is considering offers from England. . . . Caterina Valente is set for four TV spectaculars with guest appearances by Peter Alexander (Ariola), Alice and Ellen Kessler and Peggy March (RCA).

Nana Mouskouri and Gerhard Wendtland have duetted songs from "Showboat" and "Mame" for a Philips album. Electrola has issued a speech LP "Dolce Vita in Old Rome," starring Senta Berger, Hannes Massemmer, Richard Munch and Marcel Andre. DGG has recorded Bach, Haydn and Edgar works for its Archive Series featuring Ralph Kirkpatrick, Helmut Tramnitz and Pierre Vournier.

LONDON

A new Beatles single "All You Need Is Love" is being rush-released by EMI. Recording of the disk was seen throughout the non-communist world Sunday (25) on the internationally satellite - networked "Our World" program, the coupling is "Baby You're a Rich Man."

Former member of Cliff Richard's backing group the Shadows and later solo Decca guitar artist Jet Harris is bidding for a come-

"Catch the picadilly line . . . at the third stroke . . ."

back with a new waxing, "My Lady" which Fontana is expected to issue here next month.

A top industry turnout was scheduled to attend the European preview Wednesday (28) of the Disney movie "The Happiest Millionaire," starring Tommy Steele. In addition to Roy Disney and Jimmy Johnson, personnel scheduled to attend included Bovema chief Gerry Oord, EMI Scandinavian executives Steve Gottlieb and Anders Holmstedt, Grammito Ricci and Davide Matalon from Italy, Lucien Ades from France and a

host of other European recording brass.

Transatlantic chief Nat Joseph returned from a 10-day Scandinavian business trip where he met with Karl Knudsen of I. S. Dansk Grammofonpladeforlag, Kurt Mikkelsen of Skandinavisk Grammophon in Copenhagen, and DAG Haeggqvist of Sonet Grammofon in Sweden. Joseph leaves for the Newport Folk Festival where Tran Atlantic's Young Tradition group will represent the U. K. He will stay on in New York for five days to negotiate new licensing deals.

The dispute between Britain's Music Publishers Association and the BBC over the latter's plan to take a stake in the revenue from commissioned broadcast music has been secretly and amicably settled, reports the MPA.

Screen Gems Columbia music director Irwin Robinson flew to London to supervise expansion of the company's activities, assisted by Jack McGraw, head of the London office. The company is set to move into new offices in Wells Street, London, shortly. . . . Promoter Arthur Howe with Des Camp and Roger Easterby of the Howes office has set up an independent production company. Initial releases produced by Champ and Easterby have been put out by Decca, RCA and EMI.

Page One is launching a new low price album series, Four Star album series, to start in July to retail for \$2.85. First package features all the Troggs' hits. The Larry Page label is also releasing a new single by the group "Hi Hi Hazel." . . . EMI is putting out a version by Frank Ifield of "Up Up and Away" which has seen chart action in the U. S. through the Johnny Mann singers and the Fifth Dimension.

Sammy Davis is set to record with Jimmy Bowen and Marty Paich here during his current stay, shooting the UA movie, "Salt and Pepper."

Trini Lopez was slated to shoot his segment for an upcoming U. S. TV show, "Spotlight," in Britain. . . . Decca here has picked up an old single by Wilson Pickett and the Falcons from the U. S. label Lupine, titled "Billy the Kid."

MEXICO CITY

Hans Schrader, president and general manager Discos Universales, signed Victor Yturbe. . . . Raphael, (Gamma) the singer from Spain, taped two one-man shows for Mexican television at an unprecedented fee. The only other foreign singer who has taped two one-man programs for viewing on successive weeks here was Trini Lopez (Gamma). Raphael's two videotapes pre-empted other shows for the special broadcasts, drew the highest ratings for the time period so far this year.

Caudio Villa, winner in San Remo, is coming to Mexico this month for a club date. Gamma will release a San Remo album simultaneous with his appearance. . . . Sandie Shaw, who took first place in Eurovision Festival this year, is a Gamma exclusive artist. Her winner, "Puppet on a String" was released here. Gamma added Abnak label, with the Five American's "Western Union" as first release.

Los Piccolinos (CBS) made a series of public appearances in "street shows," around town. . . . Los Panchos will spend July on tour in Peru then go to Spain. . . . Carmita Jimenez taped an album here before leaving for New York.

Ignacio Vado, whose "cultural" television show is one of the longest running series on the air, (nine years), dedicated the week of June 12 to 16 June to opera in Mexico. Interviewed on the daily half hour shows were Jorge Lagunez, Rosa Rimoch, Carlo Moreni, Salvador Palafox, Jose Luis Magana, and Graciella Saavedra, all singers and the director of National Opera of Mexico. **KEVIN KELLEGHAN**

PARIS

The British group, the Smoke, whose record "My Friend Jack" is released here by Festival, flies to France on July 14 for three days of promotional appearances (Continued on page 53)

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AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	THIS IS MY SONG	Petula Clark (Astor)—Leeds
2	2	WHEN I WAS YOUNG	Eric Burden & Animals (MGM)—Alberts
3	3	THE HAPPENING	Supremes (Tama-Motown)
4	—	PICTURES OF LILY	The Who (Polydor)—Essex
5	4	SOMETHIN' STUPID	Frank & Nancy Sinatra (Reprise)—Alberts
6	8	HI HO SILVER LINING	Jeff Beck (Decca)—Castle
7	5	THE GIRLS IN PARIS	Lee Hazelwood (MGM)—Boosey & Hawkes
8	6	HAPPY TOGETHER	Turtles (Festival)—Alberts
9	7	HA HA SAID THE CLOWN	Manfred Mann (Philips)—Alberts
10	—	CREEQUE ALLEY	Mamas and Papas (RCA)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex-Denny Cordell
2	2	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)—Burlington-Peter Sullivan
3	3	CARRIE-ANNE	Hollies (Parlophone)—Gralto-Ron Richards
4	6	OKAY!	Dave Dee, etc. (Fontana)—Lynn-Steve Rolands
5	8	PAPER SUN	Traffic (Island)—Island-Jimmy Miller
6	19	SHE'D RATHER BE WITH ME	Turtles (London)—Robbins-Joe Vissert
7	30	ALTERNATE TITLE	Monkees (RCA)—Screen Gems-Douglas Farthing and Hatfield
8	11	GROOVIN'	Young Rascals (Atlantic)—Parta-Young Rascals
9	4	SILENCE IS GOLDEN	Tremeloes (CBS)—Ardmore and Beechwood-Mike Smith
10	7	THE HAPPENING	Supremes (Tama Motown)—Carlin-Holland and Dozier
11	14	IF I WERE A RICH MAN	Topol (CBS)—Valando-Norman Newell
12	15	DON'T SLEEP IN THE SUBWAY	Petula Clark (Pve)—Belbeck-Tony Hatch
13	9	SWEET SOUL MUSIC	Arthur Conley (Atlantic)—Tee Pee-Otis Redding
14	16	HERE COME THE NICE	Small Faces (Immediate)—Avakak/Immediate-Steve Marriott/Ronnie Lane
15	5	WATERLOO SUNSET	Kinks (Pye)—Carlin-Shel Talmy
16	10	THEN I KISSED HER	Beach Boys (Capitol)—Carlin-Brian Wilson
17	21	ROOMS OF GLOOM	Four Tons (Tama Motown)—Jobet-Holland and Dozier
18	13	FINCHLEY CENTRAL	New Vaudeville Band (Fontana)—Meteor-Geoff Stephens
19	22	STRANGE BREW	Cream (Reaction)—Dratleas-Robert Stiewood/Ahmet Ertegun
20	31	IT MUST BE HIM	Vikki Carr (Liberty)—Metric-Dave Pell
21	17	NIGHT OF THE LONG GRASS	Troggs (Page One)—Dick James-Larry Page
22	18	ROSES OF PICARDY	Vince Hill (Columbia)—Chappell-Bob Barratt
23	12	DEDICATED TO THE ONE I LOVE	Mamas and Papas (RCA)—Peter Maurice-Lou Adler
24	28	WHAT GOOD AM I?	Cilla Black (Parlophone)—Carlin-George Martin
25	27	RESPECT	Aretha Franklin (Atlantic)—Shapiro-Bernstein-Jerry Waxler
26	29	I'LL COME RUNNING	Cliff Richard (Columbia)—Ardmore and Beechwood-Norrie Paramor
27	20	FIRST CUT IS THE DEEPEST	P. P. Arnold (Immediate)—Cat-Mike Hurst
28	42	SEE EMILY PLAY	Pink Floyd (Columbia)—Magdalene-Norman Smith
29	26	GIVE ME TIME	Dusty Springfield (Philips)—Shapiro-Bernstein-John Frans
30	38	TAKE ME IN YOUR ARMS AND LOVE ME	Gladys Knight (Tama Motown)—Carlin-Norman Whitfield
31	40	SHAKE	Otis Redding (Stax)—Kaes-Stax Staff
32	25	SEVEN DRUNKEN NIGHTS	Dubliners (Major Minor)—Scott Solomon-Tommy Scott
33	36	RELEASE ME	Engelbert Humperdinck (Decca)—Burlington-Charles Blackwell
34	49	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (RCA)—Screen Gems-Jeff Barry
35	33	SOMETHIN' STUPID	Frank and Nancy Sinatra (Reprise)—Greenwood-Jimmy Bowen/Lee Hazlewood
36	32	I GOT RHYTHM	Hannexines (Stateside)—Campbell Connelly-Tokens

37	24	PUPPET ON A STRING	Sandie Shaw (Pye)—Peter Maurice-Ken Woodman
38	23	THE WIND CRIES MARY	Jimi Hendrix Experience (Track)—Schroeder-Yameta
39	34	FUNNY, FAMILIAR, FORGOTTEN FEELING	Tom Jones (Decca)—Acuff Rose-Peter Sullivan
40	40	WHEN YOU'RE YOUNG AND IN LOVE	Marvelettes (Tama Motown)—Campbell Connelly-Dean/Weatherspoon
41	37	CASINO ROYALE	Herb Alpert (A&M)—Colgems-Herb Alpert
42	—	LET'S PRETEND	Lulu (Columbia)—Carlin-Mickie Most
43	—	JUST LOVING YOU	Anita Harris (CBS)—Chappell-Mike Margolis
44	—	WITH A LITTLE HELP FROM MY FRIENDS	Joe Brown (Pye)—Northern-Tony Hatch
45	—	WITH A LITTLE HELP FROM MY FRIENDS	Young Idea (Columbia)—Northern Tony Palmer
46	—	MOANIN'	Chris Farlowe (Immediate)—Key-Mike Hurst
47	—	CLAIRE	Paul and Barry Ryan (Decca)—Meteor-Les Reed
48	45	WHEN I WAS YOUNG	Eric Burdon (MGM)—Yameta-Tom Wilson
49	41	NEW YORK MINING DIASTER 1941	Bee Gees (Polydor)—Abigail-Ossie Byrne/Robert Stigwood
50	35	PICTURES OF LILY	Who (Track)—Fabulous-Chris Stamp/Kit Lambert

EIRE

(Courtesy New Spotlight, Dublin)

This Week	Last Week	Title	Artist
1	3	BLACK VELVET BAND	Johnny Keiley (Pye)—Segway
2	1	SILENCE IS GOLDEN	Tremeloes (CBS)—Ardmore & Beechwood
3	5	WATERLOO SUNSET	Kinks (Pye)—Carlin
4	2	BOSTON BURGLAR	John McEvoy (Pye)—Box & Cox/Waltons
5	4	THEN I KISSED HER	Beach Boys (Capitol)—Carlin
6	—	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex
7	—	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)—Burlington
8	7	OLD MAID IN A GARRET	Sweeney's Men (Pye)—Segway Mecolico
9	9	THE IRISH SOLDIER	Pat Lynch (Pye)—Waltons
10	10	DEDICATED TO THE ONE I LOVE	Mamas and Papas (RCA Victor)—Peter Maurice

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex
2	—	ADIOS AMOR	Sheila (Philips)—Carrere
3	6	ADIEU A LA NUIT	Mireille Mathieu (Barclay)—Salabert
4	3	UN TOUT PETIT PANTIN	Sandie Shaw (Pye)—Peter Maurice
5	1	NOTRE ROMAN	Adamo (Voix de son Maitre)—Pathe Marconi
6	4	C'EST MA CHANSON	Petula Clark (Vogue)—Sim Beuscher
7	14	AME CALINE	Michel Polnareff (AZ)—Meridian
8	5	C'EST TOUT BON	Hugues Aufray (Barclay)—La Compagnie
9	9	C'EST BON LA VIE	Nana Mouskouri (Fontana)—April Music
10	13	LES GRILLES DE MA MAISON	Dalida none

GERMANY

(Courtesy Schallplatte)

This Week	Last Week	Title	Artist
1	1	PUPPET ON A STRING	Sandie Shaw (Hit-Ton)—P. Maurice
2	3	MEINE LIEBE ZU DIR	Roy Black (Polydor)—Riva
3	5	HA, HA, SAID THE CLOWN	Manfred Mann (Fontana)—Ed. Fanfare/Sidney Music
4	7	I WAS KAISER BILL'S BATMAN	Whistling Jack Smith (Deram)—Mills Music
5	—	OKAY!	Dave Dee & Co. (Star-Club Record)—Lynn Music
6	6	SCHIWAGO-MELODIE	Maurice Jarre (MGM)—Gerig
7	10	DEIN HERZ DAS MUSS AUS GOLD SEIN	Anna-Lena (Mertonome)—Ed. Intro
8	—	PICTURE OF LILY	The Who (Polydor)—Gerig
9	8	LASS DIE SONNE WIEDER SCHEINEN	Ronny (Telefunken)—Maxim
10	4	MY FRIEND JACK	The Smoke (Metronome)—Metorion

ITALY

(Courtesy Musica e Disci, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	A CHI	Fausto Leali (Ri-Fi)—Curci
2	2	STASERA MI BUTTO	Rocky Roberts (Durium)—Curci
3	3	29 SETTEMBRE	Equipe 84 (Ricordi)—R. R. Ricordi
4	5	LA COPPIA PIU' BELLA DEL MONDO	Adriano Celentano (Clan)—Clan
5	4	SONO BUGIARDA	Caterina Caselli (CGD)—Aromando
6	6	UN MONDO D'AMORE	Gianni Morandi (RCA)—Mimo
7	—	LA MIA SERENATA	Jimmy Fontana (RCA)—RCA
8	7	WINCHESTER CATHEDRAL	New Vaudeville Band (Fontana)—Southern
9	8	L'IMMENSITA'	Johnny Dorelli (CGD)—Clan
10	10	INCH' ALLAH	Adamo (VdP)—VdP
11	11	RICORDO QUANDO ERO BAMBINO	Rokes (Arc)—RCA
12	14	NON C'E' PIU' NIENTE DA FARE	Bobby Solo (Ricordi)—Fono Film Ricordi
13	12	DIO E' MORTO	Nomadi (Columbia)—VdP
14	9	TORNO SUI MIEI PASSI	Adriano Celentano (Clan)—Clan
15	—	LA ROSA NERA	Gigliola Cinquetti (CGD)—Arion

JAPAN

This Week	Last Week	Title	Artist
1	1	SHINJUKU BLUES	Ohai Hiroko (Columbia) JASRAC
2	4	YOGIRIYO KONYAMO ARIGATOU	Ishihara Yuuhiro (Teichiku)—JASRAC
3	3	BLUE CHATEAU	J. Yoshikawa & Blue Comets (Columbia)—Watanabe
4	2	BALLA BALLA	Rainbows (Columbia)—Shinko
5	10	KOYUBINO OMOIDE	Ito Yukari (King)—JASRAC
6	5	KOI NO HALLELUJAH	Mayuzumi Jun (Capitol)—Ishihara
7	6	HANAWA OSOKATTA	Miki Katsuhiko (Crown)—JASRAC
8	—	KOI	Fuse Akira (King) JASRAC
9	8	TSURETETTE	Sono Mari (Polydor)—JASRAC
10	7	LAND OF 1000 DANCES	Walker Brothers (Philips)—Shinko

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SOMETHIN' STUPID	Frank and Nancy Sinatra (Reprise)
2	2	PUPPET ON A STRING	Sandie Shaw (Pve)
3	5	HAPPY TOGETHER	Turtles (London)
4	4	FUNNY, FAMILIAR, FORGOTTEN FEELINGS	Tom Jones (Decca)
5	3	IT'S ALL OVER	Cliff Richard (Columbia)
6	7	"HA, HA," SAID THE CLOWN	Manfred Mann (Fontana)
7	6	DEDICATED TO THE ONE I LOVE	Mama's and Papa's (RCA)
8	—	YOUR FAULTS, YOUR CARES AND YOU	Cyclones (Philips)
9	8	A BEAUTIFUL STORY	Sonny and Cher (Atlantic)
10	9	DON'T SLEEP IN THE SUBWAY	Petula Clark (Pye)

MEXICO

(Courtesy Audiomusica)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CELOSO (Jealous Heart)	Muniz Panchos (CBS); M. A. Muniz (RCA)—Mundo Musical
2	2	THEME OF THE MONKEES	Monkees (RCA)—Mundo Musical
3	3	EL CABLE	Mario y sus Diamantes (Peerless)—Mundo Musical
4	4	ESPIUMAS	Javier Solis (CBS)—RCA
5	6	NO	Carlos Lico (Capitol)—Emmi
6	5	I'M A BELIEVER	Monkees (RCA)—Mundo Musical
7	9	A MAN AND A WOMAN	Soundtrack (Gamma)—Pending
8	8	PULPA DE TAMARINDO	Sonia Lopez (CBS)—Campei
9	10	AUNQUE SE OLVIDE	Sonora Santanera (CBS)—Mundo Musical
10	7	HAPPY TOGETHER	Turtles (London)—Pending

NEW ZEALAND

This Week	Last Week	Title	Artist
1	2	OPPORTUNITY	Mr. Lee Grant (HMV)
2	3	HA! HA! SAID THE CLOWN	Manfred Mann (Fontana)
3	1	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (RCA)

4	6	PUPPET ON A STRING	Sandie Shaw (Pye)
5	4	HAPPY TOGETHER	Turtles (London)
6	—	WESTERN UNION	Five Americans (Abnak)
7	7	PAINTER MAN	Larry's Rebels
8	10	THE 39TH STREET BRIDGE SONG	Harpers Bizarre (Warner Bros.)
9	5	NIGHT OF FEAR	Move (Deram)
10	—	DEDICATED TO THE ONE I LOVE	Mamas & Papas (RCA Victor)

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	I'M A BELIEVER	The Monkees (RCA) Filipinas Record Corp.
2	2	TWO OF US	Harriette Blake (Monument) Mareco, Inc.
3	4	SOUL & INSPIRATION	Righteous Bros. (MGM) Mareco, Inc.
4	3	SPANISH NIGHTS AND YOU	Connie Francis (MGM) Mareco, Inc.
5	6	SOUL TIME	Shirley Ellis (CBS) Mareco, Inc.
6	5	WEDNESDAY'S CHILD	Matt Monro (Capitol) Mareco, Inc.
7	7	A LITTLE BIT ME, A LITTLE BIT YOU	The Monkees (RCA)—Filipinas Record Corp.
8	9	SWEET SOUL MUSIC	Arthur Conley (Atco) Mareco, Inc.
9	8	WINCHESTER CATHEDRAL	New Happiness (CBS)—Mareco, Inc.; Palm Beach Band Boys (RCA) Filipinas Record Corp.
10	—	WHOEVER YOU ARE I LOVE YOU	Connie Francis (MGM) Mareco, Inc.

PUERTO RICO

(Courtesy of Te-ve Gula and Radio WUNO)

*Denotes local origin

This Week	Last Week	Title	Artist
1	9	SHE	Monkees (Colgems)
2	6	ACOMPANAME	Lucesita (Hit Parade)—Alfred D. Herner, Producer
3	1	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (Colgems)
4	2	SOLEDAD	Papo Roman (Borinquen)—Dario Gonzalez, Producer
5	—	DEDICADO AL AMOR	Lisette (Borinquen)—Dario Gonzalez, Producer
6	4	ORIENTE	La Lupe (Tico)
7	5	UNA DOBLE CADENA	Papo Roman (Borinquen)—Dario Gonzalez, Producer
8	3	UN HOMBRE Y UNA MUJER	Los Hermanos Castro (RCA Victor)
9	—	SWEET SOUL MUSIC	Arthur Conley (Afo)
10	—	RICKY JALA JALA	Ricardo Rey (Alegre)

SINGAPORE

(Courtesy Radio Singapore)

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	"HA, HA," SAID THE CLOWN	Manfred Mann (Fontana)

2	3	PUPPET ON A STRING	Sandie Shaw (Pye)
3	7	FUNNY, FAMILIAR, FORGOTTEN FEELINGS	Tom Jones (Decca)
4	1	SOMETHIN' STUPID	Frank and Nancy Sinatra (Reprise)
5	4	IT'S ALL OVER	Cliff Richard (Columbia)
6	6	YOUR FAULTS, YOUR CARES AND YOU	Cyclones (Philips)
7	5	GEOURGY GIRL	Seekers (Columbia)
8	9	A BEAUTIFUL STORY	Sonny and Cher (Atlantic)
9	—	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)
10	8	HAPPY TOGETHER	Turtles (London)

SOUTH AMERICA

This Week	Last Week	Title	Artist
1	1	HA! HA! SAID THE CLOWN	Manfred Mann (Fontana)—S. Bron-Trutone
2	3	PUPPET ON A STRING	Sandie Shaw (Pye)—M.P.A.-Teal
3	6	FUNNY, FAMILIAR, FORGOTTEN FEELINGS	Tom Jones (Decca)—Acuff Rose (SA)—Gallo
4	2	RELEASE ME	Engelbert Humperdinck (Decca)—M.P.A.—Gallo
5	5	GIVE IT TO ME	Troggs (Fontana)—Larry Page-Dick James Music Ltd.—Trutone
6	4	DEDICATED TO THE ONE I LOVE	Mamas and Papas (RCA)—Lou Adler-Laetrec Music-Teal
7	8	COOKIE	Jody Wayne (Pve)—D. Hannan-Belinda (JHB)—Teal
8	7	I WAS KAISER BILL'S BATMAN	Whistling Jack Smith (Deram)—Deram-Mills Music-Gallo
9	—	SILENCE IS GOLDEN	Tremeloes (CBS)—Ardmore & Beechwood (SA)—GRC
10	10	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (RCA)—Screen Gems Columbia Music-Teal

SWITZERLAND

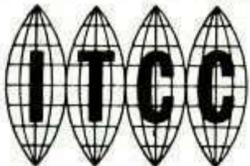
This Week	Last Week	Title	Artist
1	—	A WHITER SHADE OF PALE	Procol Harum (Deram)
2	—	SILENCE IS GOLDEN	Tremeloes (CBS)
3	1	PUPPET ON A STRING	Sandie Shaw (Vogue)
4	2	A LITTLE BIT ME, A	

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Hank Williams, Jr.
- F13-4167
The Very Best of Connie Francis
Connie Francis
- F13-4315
The Best of Herman's Hermits
Herman's Hermits
- F13-4324
The Best of the Animals
The Animals
- F13-4368
Born Free
Original Soundtrack
- F13-4384
Animalization
The Animals
- F13-4386
Both Sides of Herman's Hermits
Herman's Hermits
- F14-4414
Animalism
The Animals
- F13-4416
The Best of Herman's Hermits, Vol. II
Herman's Hermits
- F13-4422
The Best of Sam the Sham & the
Pharaohs
Sam the Sham & the Pharaohs
- F13-4433
Eric Is Here
Eric Burdon & the Animals
- F13-4438
There's a Kind of Hush All Over the
World
Herman's Hermits
- F13-4454
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Tape CARtridge

Philips Kicks Off Wide-Ranging Cassette Product Drive in U. K.

By GRAEME ANDREWS

LONDON — Philips has launched a major drive to give cassettes a major inroad into the British recording market with the launching this month of "Musicassette Month." The company has unveiled a wide range of new cassette products including 18 units in its new

"Moods Orchestral," aimed at the auto market and five EP cassettes including the first three EP tapes from the Pye group featuring Sandie Shaw, Petula Clark and Herb Alpert. Additionally, the company is launching a full-range of point-of-sale selling aids, and is backing this with dealer incentives including a free demonstration unit and a cut-price stereo cassette player. Highlight of the campaign is the company's special "Golden Sounds" offer of two sets of four cassettes each for the price of three. A similar offer is being made by the Reader's Digest, which has entered the market with its "Mood Music for Listening and Relaxation" series. The magazine is marketing its product through a direct mail campaign.

The aim of this month's drive is to establish the cassette and to ensure strong fall sales when the repertoire build-up of the past year is due to quicken. Philips' managing director Les-

lie Gould forecasts the release of 200 more cassettes to double the present total. Cassettes are currently available here on 18 labels. The long-range plans to expand this market will move even further ahead in 1968 when Philips plans to enter a new field with the cassette with a range of "do it yourself" releases giving advice on a range of home activities from house repairs, car servicing, to slimming and gardening.

NA Philips Cuts A Norelco Price

NEW YORK — The North American Philips Co. will reduce by \$20 its minimum dealer advertised price on the Norelco Carry-Corder 150. This became effective Saturday (1).

The cordless, miniature model will be priced at \$69.50, and will be shipped with an improved carrying case which

Epic to Debut 4 & 8-Track

NEW YORK—Epic Records is making its debut in the tape cartridge field this month. The label is entering the 4 and 8-track stereo tape cartridge markets with seven packages.

Epic's new 4 and 8-track product will be designated N14 and N18, respectively. The N14, 4-track cartridge will carry a suggested retail price of \$5.95, while the N18, 8-track cartridge will sell for \$6.95.

The label has designed a special display piece, featuring the new releases, for dealers' use in promoting the new product. In the initial release are the Dave Clark Five, the Golden Gate Strings, the Glenn Miller Orchestra directed by Ray McKinley, the Village Stompers and two packages by Donovan.

stores the recorder's microphone thereby eliminating the outside mike pouch.

COAST MACY'S TAPE CENTER

SAN FRANCISCO—A complete stereo tape center, a prototype for all Macy's stores, has been opened at the chain's outlet here. Stocked are 4-track and 8-track cartridges, reel-to-reel tape and playbacks. Labels included are Columbia, RCA Victor and Capitol. The tape center is getting a good newspaper ad push.

All Kinds of Cartridge Systems Roll for EIA



At the Arvin exhibit. From left: Carlton Copp Jr. of Independent Retailers Syndicate; T. A. Rohn of Arvin; Gilbert Corwin of the syndicate.



Looking over a new PlayTape unit is Leonard Morris of Quick Chek, Stamford, Conn.; Ray Gonzales, center, and Jack Levy, left, represent PlayTape.



Earl Muntz, of Muntz Stereo-Pak, chats with W. B. Wilfond of the car and home merchandise division of Goodyear Tire and Rubber Co., right.



Jim Livitas, new president Car Tapes, Chicago, looks over an 8-track unit with Paul Adams, right, a sales manager of Capitol Records Distributing Corp.



From left: Albert Shuman of Shuman & Associates; Bernard Charney of Lowe Associates; Melvin Fried of Automatic Radio; Bob Mitchell of South East Ga. Parts, Savannah.



Lou Weinstein, sales manager of Columbia Records Sales, left, talks with Harold Brown, Jefferson Stores, Miami; and Frank Richter of Masterworks Audio Products, right.



Donald Collins of North American Philips, center, shows Norelco unit to Thomas Muller, left, and Harry Wojcik, both of Lincoln Park, Mich.



Leon Kuby, of Harmon-Kardon, demonstrates quality cassette-recording system to Ed Askin of Newmark & Lewis, Syosset, N. Y.



Distributor Ed Garrigan, left, with Jack Geartner and John King of Panasonic, right.



Paul Wallace, agent for Mercury, talks with Jack Frankfort, center, of Michigan Mobile Radio, and Joe Blumenthal of Lafayette, Detroit.

Who Has Inside Track? Buyers Will Decide, Seminar Asserts

By CLAUDE HALL

NEW YORK—The consumer—not the industry—will decide which system will make it . . . 4-track, 8-track, PlayTape, cassette, or all. This was the consensus of speakers at a seminar

Wednesday (28) morning here during the Consumer Electronics Show. More than 500 dealers and distributors attended.

On the seminar panel, moderated by Billboard editor-in-chief Lee Zhitto, were: Oscar R. Kusisto, vice-president and general manager of the automotive products division of Motorola; James Russell, director of marketing for Craig Panorama; Wybo Semmelink, assistant vice-president of North American Phillips; George Slaughter president of Advanced Stereo Systems, Fort Worth; Jim Gall, vice-president, International Tape Cartridge Corp.; Earl Muntz, president, Muntz Stereo Pak; Frank Stanton, president, PlayTape; Irwin Tarr, vice-president of marketing, RCA Victor Records.

While admitting that Ford, in the early days of cartridges, had a 4-track unit ready to go if 8-track didn't develop, Kusisto said that now the firm was committed to 8-track and had just signed a new contract. He felt the opportunities for aftermarket sales were tremendous and that demonstration of a unit constituted half of a sale. Prices of 8-track units will decline "as product matures," he said.

Right to Choose

Russell felt that the consumer had the right to choose what product he wanted . . . that no system would necessarily become obsolete. He pointed out that Kodak still makes a Brownie.

Semmelink put in a plug for the cassette system, pointing out that the quality of sound on cassette systems was now better than that offered by AM radio and that the unit had definitely "arrived" as could be noted by the "enormous number of major manufacturers who've adopted the cassette system."

A tape cartridge department in a separate area is needed to really move cartridge and systems, said Slaughter. And the cartridge center should feature several models for both auto and home . . . and "more than one system." A knowledgeable salesman is also needed.

Cites Good Selection

Even more important, he felt, is a good selection of cartridges. "The first-time buyer usually purchases an equal amount in dollars of cartridges as his unit costs him," he said. "If you don't have the stock, he'll go somewhere else and you'll lose this sale." Dealers should only choose a distributor who can service weekly and provide 100 per cent return on cartridges that don't sell.

Gall, speaking for ITCC,

said he'd been amazed on a recent visit to 218 dealers across the nation to find a lack of proper follow-up by distributors, plus poor inventories, lack of knowledge of the business, lack of knowledge of new release. One complaint, he found, was the release of a cartridge long after the LP was no longer hot in sales. This, he said, was being corrected and ITCC had already released cartridges day-and-date with their LP counterparts in the past few weeks and the result was "getting a hell of a lot more sales." The lack of good dealer service, he said, was mainly "because distributors don't understand the use of the charts. Twenty-four per cent of the artists do 80 per cent of the sales."

But the tape cartridge business was healthy, he felt . . . "of 218 dealers, only 19 told me that they discounted tapes."

Unity Stressed

Muntz emphasized in his talk that everyone in the business "should get together and help one another all we can . . . there's a use for every one of these systems. I don't think we should knock any of these systems." He said he felt the cassette was damned good and that PlayTape had done a terrific job in giving the kids something they could buy. Installation, he felt, was going to be one of the key sales points for auto units and it was necessary to install a unit right because "85 per cent of our sales are from referrals." A new conveyor installation factory in Los Angeles, he said, allowed Muntz Stereo Pak to install a unit in 12 minutes. "If you don't have several million sets out there in use, you're not going to sell many cartridges."

The 2-track PlayTape system will be one of the standards of the industry, said Stanton, pointing out that the unit was small, available in many models, low in price, and had a tremendous amount of music available.

Tarr, in support of the 8-track system, said its development was necessary for the growth of the industry and that RCA Victor believed it the best system for both auto and home use. The system that will survive, he felt, was the one with not only consumer acceptance, but the backing of a firm that's willing to help develop the industry.

RCA Victor, he said, had "no present plans to make our catalog available on any other system."

AST: TRADE TO HIT \$65 MIL IN TAPE CARTRIDGE SALES

In 1966, AST said, \$45 million worth of pre-recorded tape was sold at retail. In 1963 pre-recorded tape sales were only \$6 million by all manufacturers at retail, Ampex estimates. Then in 1964 sales took off. Retail sales were \$12 million in 1964 and hit \$21 million the following year.

Ampex, which announced its Micro Series of cassette players recently, also disclosed plan to have expanded its pre-recorded cassette library to 1,000 titles by the end of 1967.

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GRT newsletter

BY AN ANONYMOUS STAFF ASSISTANT

We've been told by friends that our ad listing record labels we represent had about as much impact as running "Compliments of A Friend," so we thought we'd give this format a try.

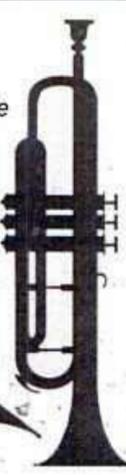
GRT welcomes the increase in list price on four track cartridges to \$5.98 and hope the change is permanent. The one thing that concerned us more than the \$4.98 list was the fact the price was changing every 60 or 90 days, which in our mind is a pretty awful thing to happen to a dealer or distributor.

Our brand new four page catalog is now available; please write for your complimentary copy (mention this ad). It is less impressive than our competitors but we feel that distributors, salesmen, dealers, and even Joe Consumer will find it easier to read and use.

P.S.: All product and labels listed in our catalog are still available through GRT.

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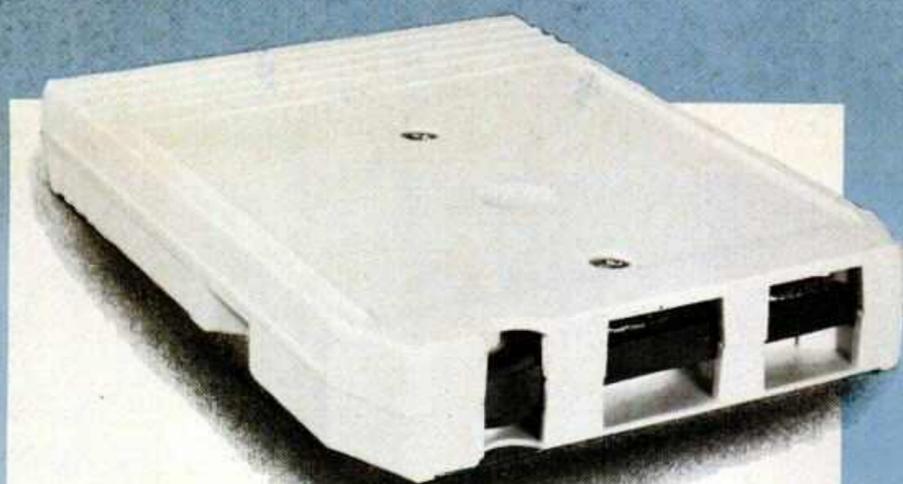
Store _____

Address _____

City _____ State _____ Zip Code _____

Buyer _____

MAIL TO: **Tape Distributors of America**
1450 South Michigan Avenue
Chicago, Illinois 60605
Telephone 939-3675



**ORRTRONICS
AUTOMATE 8
TAPE CARTRIDGE**

Complex simplicity appropriately describes the new Automate 8 tape cartridge. Its "foolproof" functions subtly incorporate the results of years of research and development by the pioneers of the industry. The advance design components vastly contribute to improved loading and assembly efficiency. Exclusive patented features assure continuous quality performance regardless of the position in which it is played—even vertically, diagonally or upside down.

Write for complete technical information and tape loading tips.



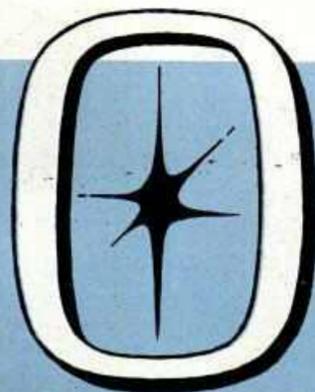
*the sound choice
for 1967*

**the NEW
AUTOMATE 8**

"Sound choice" obviously has a double meaning. Firstly, of the many 8 track stereo tape players on the market, there's only one that truly "fits the billing." Orrtronics, the leader in this field, has produced the top performing 12 volt automobile tape player—hence a sound piece of stereophonic equipment.

Secondly, and more important, the stereo tape sound is reproduced to its ultimate full-fidelity perfection.

The contemporary features and advanced styling place the Automate 8 well ahead of the rest.



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an unequaled combination for
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8

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Capitol and Orrtronic... Leaders in the field of 8 track have earned their #1 position, not by default, but through an aggressive and concentrated program of research and development to bring you, the dealer, a quality product you'll sell with pride at a sensible price and at a profit to you... Sell the unequaled combination of Capitol and Orrtronic.

Orrtronic proudly announces the appointment of Capitol Records Distributing Corp. as its selling agent for their 8 track automotive tape player.



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IMMEDIATE DELIVERY

World's largest catalog of stereo tapes, 8 and 4-track • Pilfer-proof racks • Display Cases • Carrying Cases • and other Allied Products

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Check Industry Record Dealer
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I am interested in details concerning your line of 8 and 4-track stereo tape cartridges.

Name _____
Address _____
City _____ State _____ Zip Code _____

B-10

Cassette & 8-Track Seen Contenders

• Continued from page 1

ing marked this year's new product.

• A concerted move toward the home market seems to be under way. Eight-track console and component units from U. S. and foreign manufacturers proliferated the show. And featured at several of the quality component booths were cassette plug-in attachments.

The system making the biggest splash at this year's show was the Philips cassette. The cassette, which was in its budding stages at the 1966 National Association of Music Merchants show in Chicago, is now grasping for a larger share of the market. North American Philips Corp., through its Norelco division, spearheaded the cassette drive last year with its Carry-Corder Model 150 battery-operated player/recorder. This year, while more than 20 companies, ranging from Columbia Masterworks, Philco, General Electric, Westinghouse and Wollensak to Sony, Lloyds, Panasonic and Hitachi Sales, are featuring models based on the Carry-Corder, Norelco has switched the emphasis on its new models.

The four Norelco units unveiled at CES are equipped with playback facilities only. The units, an automobile player, automatic changer, stereo deck and an under-\$30 battery-operated plastic unit, focus on a new philosophy at Philips. By shifting the emphasis, the company hopes to make the cassette a major configuration for pre-recorded tape cartridges. The move is also geared at attracting record manufacturers to the system.

In the field of high fidelity componentry, two companies have introduced cassette models and others have indicated

strong considerations for the cassette in their 1969 lines. Harman-Kardon, one of the major marketers of hi-fi systems, has unveiled a combination 30 watt FM changer/record changer/speakers retailing at \$399.95. And Benjamin Electronic Sound Corp. displayed an AM/FM stereo music system with an optional slide out cassette deck underneath the system's base.

Fast forward was the major innovation on the new stereo 8 units with several companies sporting the feature. Most notable among the 8-track manufacturers were the Lear Jet, Universal Tapedex and Kinematix units.

Lear Jet's automobile stereo players feature fast forward at four times normal speed plus a Syncro-track control to eliminate crosstalk. The device compensates for variations in track positions. The units also are equipped with a pitch control. This adjustment regulates the speed of the tape through the cartridge.

Universal Tapedex, which is private labeling its 8-track unit to Capitol Records, will offer its two models to the public via its own logo. The units, also featuring fast forward, have automatic ejection and cueing to the beginning of the cartridge.

The Kinematix unit, the only one using a different fast forward principle, moves the tape along at 10 times the normal speed. Fast forward is achieved by disengaging the flywheel in the process. At the touch of a button, the normal speed is attained instantly without the problem of inertia. Other features of the Kinematix units are silent channel changing and a transistor radio converter. The converter, in the shape of a tape cartridge, connects by wire through the transistor radio's

earphone jack. The radio can then be played through the amplifier section of the cartridge player.

The fast forward capabilities of the Kinematix unit are also incorporated in the company's 4 and 8-track unit. According to the company's owner and founder, Leonard Fish, Kinematix is offering 4-track on a compatible unit for the convenience of the retailer. "We've included the configuration," said Fish, "for the same reason that phonograph manufacturers include 16 and 78 rpm on their equipment. We believe in the 8-track system, but find it easier to sell a unit which offers protection for those owners of 4-track cartridges."

Fish's opinion sums up the majority of feeling about the 4-track. Said another observer, "The paradox of the 4-track system is that while consumer demand for the cartridge and unit has significantly increased in the eyes of the industry, the system is dying."

The fourth system, Playtape, showed signs of breaking through to the mass market. In addition to the six new models of the PlayTape 2-track unit, several other companies have begun marketing similar devices using the configuration.

running on all tracks!



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4 AND 8 TRACK MAY BE MIXED FOR BEST PRICES

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EXTRA

ORDER BEATLES 4 TRACK "SGT. PEPPER" CARTRIDGES NOW!

Your Sales Will Zoom

FOUR-TRACK CARTRIDGES

QTY. 4CL-2653 . . . SGT. PEPPER'S LONELY HEARTS CLUB BAND—The Beatles—Capitol

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Audio Retailing

Retailers Seek Place in NAMM

• Continued from page 16

or other instrument. He feels at home there."

The most dramatic answer to sales growth for 1968 at the Music Show, however, may have been found blowing in the "bugged" winds that were introduced by several major companies. (Selmer pioneered with the concept, showing its amplified Varitone Sax at last year's show.)

"It makes you think back to when we first started amplifying the organ," said Rene Guibord, buyer for Ed. Archanbault, Inc., Montreal.

Tomorrow's Music

Vox, Chicago Musical Instru-

ment Co., Leblanc, Selmer and Conn introduced concepts of amplification and special effects that accomplish everything from electrifying an entire band to splitting the sound of one instrument into four harmonic parts to making one instrument sound like any one of eight other instruments. Of course, the new amplified wind devices are being placed at the disposal of recording groups post haste.

Joe Benaron, president of Box division of the Thomas Organ Co., said: "Ampliphonic sound is the major innovation in the music industry. It is tomorrow's music today. Now bands can sound the same in public performance as on recordings."

As in recent years, only a couple of record manufacturers exhibited at the Music Show and only a small nucleus of independent record dealers participated. One of the NAMM record dealer members, Howard M. Judkins Sr., Judkins Music Co., Garden Grove, Calif., urged that more dealers join NAMM, "even at its new \$100 annual fee. The record dealers are not strong enough to form their own association."

"We're behind you in the effort to get record dealers back in NAMM," said Billboard publisher Hal Cook, addressing a meeting of record dealers during the show.

Ruggedly independent record dealer V. H. Anderson, owner of the Record Center, Chicago, declared: "We must recruit record dealers into NAMM or we're going to become progressively weaker, while the National Association of Record Merchandisers (NARM) becomes stronger. Let's avail ourselves of the opportunity to have a collective voice."

Moving to do just that, the record dealers voted to petition the NAMM board to seek a decision from the Federal Trade Commission as to whether the current adjustments of Columbia Records prices to the ultimate consumer and Columbia sales to dealers have any bearing on FTC investigations that are still open. The dealers also requested that the NAMM board seek clarification from the FTC on policies of the Columbia Record Club with respect to list prices advertised for purposes of comparison.

Pickwick Buys Barth-Feinberg

LONG ISLAND CITY, N. Y. — Barth-Feinberg, Inc., here, a subsidiary of the Seeburg Corp., has been sold to Pickwick International.

Barth-Feinberg, Inc., is a wholesaler of musical instruments and accessories with offices and warehouses located in New York City. The company wholesales approximately 4,000 items including V. M. phonographs and tape recorders, Kay guitars, Hamilton music stands, Hohner harmonicas and other instruments.

New Wurlitzer Stereos Shown

CHICAGO — The Wurlitzer Co. utilized the 1967 Music Show to introduce a completely new line of Credenza and low key stereos. The 12-model line is all solid state.

The Credenza series is a compact stereo console designed to fit into apartments and smaller rooms.

All models feature accessible connections for remote speakers, stereo tape recording and playback and earphones for private listening. And the hit-or-miss method of placing the one arm has been eliminated with a special cueing control that lowers the stylus into any groove.

Other features: a roll-away turntable, a solid "no-lift" top and special controls for adjusting stereo sound for variable conditions.



ROUND TABLE discussion on records, tapes and accessories was led by S. H. Galperin Jr., a National Association of Music Merchants director and president of Galperin Music Co., Charleston, W. Va. At right are well-known independent record dealers Howard M. Judkins Sr., Judkins Music Co., Garden Grove, Calif., and V. H. Anderson, The Record Center, Chicago. The round table produced a resolution for investigation of record clubs and price advertising.



HAL COOK, publisher of Billboard Magazine, explains "How Charts Are Used as a Marketing Tool" during a phonograph records, tapes and accessories clinic at the Music Show in Chicago last week.



"SELLING TAPE PROFITABLY" was the Music Show tape clinic topic of Donald V. Hall, general manager, Ampex Stereo Tapes.

G.E. Promo on Low-End Tape

UTICA, N. Y. — General Electric has a "Tape the Sounds of Summer" promotion going on its moderately priced reel-to-reel portable recorders. Involved are models M8020 and M8120 at suggested retail prices of \$24.95 and \$34.95 respectively.

A complete promotion kit, including four-color point-of-purchase displays, newspaper ad mats and suggested copy for radio spots, has been prepared for dealers.

Some suggested ways to promote tape recorders:

Tape sounds great with movies or slides.

Tape takes your favorite music to the beach or park.

Kids can tape "letters" home from summer camp.

More IC's in RCA '68 Line

NEW YORK—RCA Victor has used more integrated circuits in its 1968 line of home electronics products. The company's first IC's were in color and black and white TV. Now RCA has used the IC in record changer tone arms on 10 console models, one portable and one module changer.

Functioning as a pre-amp, the IC is located in the sound pickup cartridge. This, RCA claims,

virtually eliminates hum and reduces distortion.

The integrated circuit is a little chip about the size of the letter "o" on this page. Found in the chip are such elements as transistors, resistors, diodes, condensers and their connections, all fabricated onto a tiny crystalline wafer. One IC replaces the functions of 26 conventional components.

"Eventually," says RCA Sales Corp. president Bryce S. Durant, "design of home entertainment products will be affected very substantially because integrated circuitry brings dozens of necessary components down to the size of a pencil eraser. This makes possible greater wedding of furniture and electronics."

It is predicted that the IC will make possible pocket-size color TV sets and thin-screen wall TV receivers no more than two or three inches thick. And the phonograph is due for some changes, too, due to the IC.

A. J. Fjerre Dies

WAUKEGAN, Ill. — Arthur J. Fjerre, a co-founder and vice-president of Pfanstiehl Chemical Co., died last week of a heart attack during a rainstorm that flooded the basement of his home here. Fjerre was superintendent of the local factory which produces phonograph needles and precious metal points for compasses and pens. Surviving are his widow Minnie and a daughter.

Zenith Line All Solid State

HOLLYWOOD - BY - THE SEA, Fla. — The new Zenith stereo line introduced here last week offers solid-state tuner/amps in all models, an integrated circuit in the best FM/Stereo FM tuner and 8-track stereo cartridge players an accessories in 24 models.

The top-of-the-line model also includes a built-in, reel-to-reel tape recorder.

The line also features full-range extension speaker systems, stereo headphones and a sound

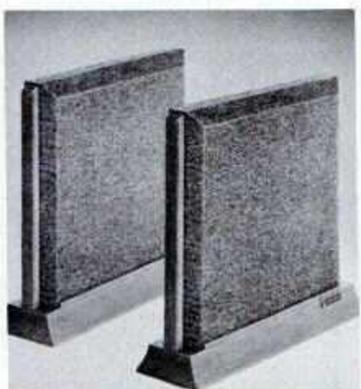
control center for internal or external speaker operation.

The integrated circuit is in the FM-IF amplifier on the solid-state, 320-watt amplifier/tuner, a standard feature on six top models. The IC is contained in a silicon chip 20 thousandths of an inch square that replaces a transistor, five resistors and three condensers. It is said to reduce interference caused by electrical appliances and to provide more sensitive FM reception.

The tape cartridge optional units are priced at \$79.95.



SOLID-STATE tape recorder/player is included in the new Zenith line. Three-speed player records FM-stereo, FM, AM and phono from speaker system in host console. It also records stereo or mono from microphones. Also permits sound-with-sound recording.



VERTI-PLANE extension speaker system has just been introduced by Zenith. The system lets you equip your console stereo unit with four sources of sound. Speakers measure 14 by 11 inches with a frequency response of 40 to 15,000 cps.

Pfanstiehl's

1st
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 continuous flow of new American and foreign cartridge designs—but Pfanstiehl does it to serve your phono-needle customers. When you need the latest, order it from Pfanstiehl. Write for a free catalog and self-mailer order forms today.

Your order shipped same day it's received.

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Originators of the \$9.95 Diamond Needle

Everything sounds better on...

AMERICAN
CRYSTALINE
RECORDING TAPE

manufactured by

GREENTREE
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supplier of
the world's finest
recording tapes
to the record,
music and tape
cartridge industry

CLASSIFIED MART

BUSINESS OPPORTUNITIES

FOR SALE: COMPLETE MUSIC STORE. Only one in growing county. Complete cartridge, instrument and record section. All top brand merchandise. Melody Mart, 315 S. Broadway, Eureka, Calif. 96097. jy22

NIGHTCLUB: WILL LEASE BAR AND Lounge to a sharp band on a percentage basis. Have 4 a.m. license year round. Small capital required. Call: Owner, 566-6260, Fort Lauderdale, Fla. jy8

DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS: WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 4007 9th Ave., Brooklyn, N. Y.

EMPLOYMENT SECTION

HELP WANTED

EXPERIENCED MECHANIC FOR JUKE Boxes, Pin Balls, Bingos, etc. Clean work, good pay, all late equipment. Raney Music Co., 528 N. Carver St., Greensburg, Ind. au5

EXPERIENCED MECHANIC WANTED: Pin, bowlers, rifles, baseball. Good pay, truck, hospitalization; relocated in Los Angeles area. Send complete resume with picture. General Golf, P. O. Box 6444, Glendale, Calif. 91204. jy29

JUKE BOX MECHANIC WANTED. Will pay top wages for good man. Steady work. Good working conditions. Write Box 327, Billboard Publishing, 188 W. Randolph St., Chicago, Ill. 60601. se16

POSITION DESIRED

EXPERIENCED YOUNG MAN DESIRES interesting position with Label, Producer, etc., on West Coast. Three years with major recording operation. Knowledge, experience in record production, publishing, talent management, etc. Contact: Rite Music, Prod.-Mgr., 2335 Silver Ridge Ave., Los Angeles, Calif. 90039. Tel.: (213) 661-5800. jy15

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EXCELLENT EXPLOITATION PROLIFIC PROMOTION

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NATIONAL CANADIAN EXPOSURE for Groups, Labels, Records. Bookings, distribution, radio and TV exposure. CanAd, Box 1425, Station B, Ottawa 4, Ontario. Tel: 613; 749-5263 and 749-7484. jy15

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"SUCCESSFUL SONGWRITING" IS endorsed by hit songwriters, music publications and libraries. Available at your local music or book store, or send \$4.95 to Solo Music, Inc., Dept. B, 9713 St. Monica Blvd., Beverly Hills, Calif. 90210. Free brochure on request. jy15

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35,000 PROFESSIONAL COMEDY LINES! 40 Books, plus Current Comedy, the topical gag service. Catalog free. Sample selection, \$5. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. 11510. tfn

PUBLISHING SERVICES

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RECORD SERVICES

"DON'T RUB IT IN" BY THE WINfields, SIR S-2311. The Winfields' solid, slanted to today's market versions of appealing material make this a real sleeper to watch. DJs, write to Al Randolph Publications, 2588 7th Ave., Ent. -2, New York, N. Y. 10039. jy8

NASHVILLE EXPERIENCED RECORD Producer is looking for artists with masters for nationwide release. Send copy to Von Taylor, 224 Frank Leu Bldg., Montgomery, Ala. jy22

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100	58.00	110.00
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This price includes mastering, processing, any color label, and plain sleeve. Inquire about our demo work, national promotion and distribution. Records shipped in 5 days after order is received. Reorders shipped same day we receive them.

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Type of classified ad desired—check one
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KIDDIE RIDES! COIN-OPERATED KID- die Rides. Reconditioned. Many models. One-stop. Visit or phone. Indian Scouts, Boats, Satellites, Helicopters, Merry-Go-Rounds, Space Rangers, Fire Engines, Stage Coaches, Traveling Rides, etc. Carousel Automatic, Inc., 2207 N. Pulaski Rd., Chicago, Ill. 60639. Phone: 489-2663. jy15

5¢ HOBBY CARD VENDING MACHINES —3 column, original cost \$49. Excellent condition. Sacrifice, \$5 each. Contact Harold Roth or Lou Ellis, 6112 20th Ave., Brooklyn, N. Y. Phone: (212) 256-7747. 9 A. M.-5 P. M. jy22

INTERNATIONAL EXCHANGE

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ALL ENGLISH RECORDS RUSHED BY airmail. Beatles all-new 14-track album, mono/stereo, \$6.15 airmail on release day. 300-page new LP/EP catalog, \$1 surface, \$2 airmail. A-1 records. John Lever, Gold St., Northampton, England.

BEATLES' NEW ALBUM. YOUR COPY airmailed on release date if you order it now! Clapton's "Bluesbreakers," The Cream, Troggs, The Who's latest albums. Beatles 16-cut "Oldies" or any British album, mono or stereo, \$6 airmail. Pop catalog, \$2. Record Centre Ltd., Nuneaton, England.

FIRST-CLASS GUARANTEED AIRMAIL service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heaton Record Center, Derbyshire, England.

GRAMOPHONE RECORDS, BOOKS equipment. Personal attention to your orders. Tax free overseas. Gwen and Arthur Renton, 25 High St., Leamington Spa, Warwickshire, England. au13

PAPWORTHS OF NOTTINGHAM OPER- ate the world's best records-by-mail service. Obtain all your British records from specialists by return of post. It costs no more. Satisfaction guaranteed. Send now for details. Papworths, 32, Alfreton Road, Nottingham, England. jy8

UNITED STATES

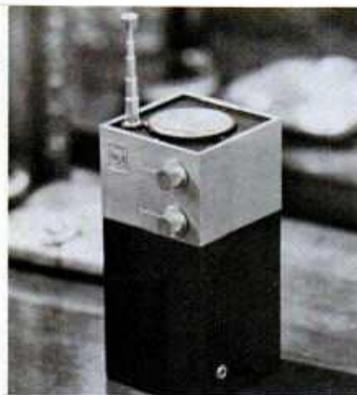
RECORDING ARTISTS WITH MASTER. We will produce, press, promote and distribute internationally your records. Fee \$250 and 5¢ commission on each sold. Or place your masters material with major record company, fee \$100. (Fee in advance only.) Thunder Record Co., P. O. Box 271, Jenkintown, Pa. 19046.

when answering ads . . .

Say You Saw It in Billboard



THIS RCA VICTOR portable stereo phonograph is the first from the company to contain an integrated circuit (located in the tone arm). Optional retail price: \$199.95.



MITE-SIZED portable radio in the new RCA Victor line has an optional \$29.95 retail price. It measures 4 1/4 inches high by 2 inches wide.



THE INTEGRATED CIRCUIT comes to the phonograph in the 1968 RCA Victor line. The IC, under the cap in the tone arm, acts as a pre-amp and is said to reduce the possibility of distortion.



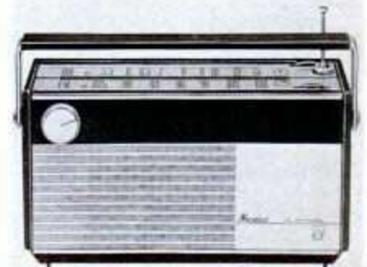
SEE-THROUGH Swingline portable is in the 1968 RCA Victor line just introduced. It has an \$89.95 optional retail price.

Quinnipiac School Starts

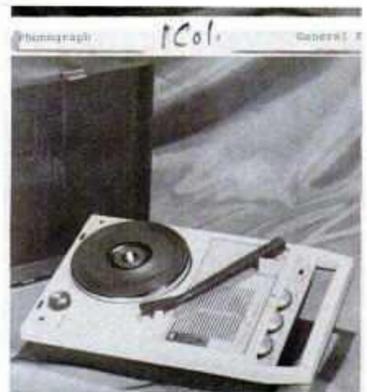
• Continued from page 12

plore improvisation and ensemble playing, is open to all high school and college students performing on saxophone, flute, trumpet, trombone, tuba, piano, drums, string bass and guitar. A \$50 tuition is charged. Guest instructors are drawn from professional jazz ranks.

The college is going one step further with its jazz involvement and will launch a festival for New England and Northeast colleges in the spring of 1968. The two-day event will be conducted under the auspices of the school's student council. Festival participants will be entered in a talent contest within the weekend and the winning groups will be entered in the Intercollegiate Jazz Finals in Miami.



OPERATING ON FOUR D bat- teries, this Model L372, by Arvin, retails for \$59.95. It has 17 transistors and diodes and weighs only three pounds.



YOUTH ELECTRONICS is a new category offering from General Electric, including six products for the 12-and-under age bracket. There are three phonographs and a new Show 'N Tell phono-viewer just added to the line. Topping the line is this combination portable radio and phonograph with built-in two-way power at \$27.95. The other phonograph models are priced at \$15.95 and \$19.95.



CLASSIFIED ADVERTISING RATES

REGULAR CLASSIFIED AD: 25¢ a word. Minimum: \$5. First line set all caps.
DISPLAY CLASSIFIED AD: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around all ads.
FREQUENCY DISCOUNTS: 3 consecutive insertions, noncancellable, nonchangeable, 5% discount; 6 insertions, 10%; 13 or more consecutive insertions, 15%.
CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.
BOX NUMBER: 50¢ service charge per insertion, payable in advance; also allow 10 additional words (at 25¢ per word) for box number and address.

INTERNATIONAL EXCHANGE ADVERTISING RATES
International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.

REGULAR CLASSIFIED AD: \$1 per line. Minimum: 4 lines per insertion.
DISPLAY CLASSIFIED AD: \$14 per inch. Minimum: 1 inch. Same frequency discounts as above apply.

PAYMENT MUST ACCOMPANY ALL ORDERS

SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.



SOME OF THE 800 who attended the 10th annual convention of the Canadian Automatic Merchandising Assn. at Toronto recently are seen here registering. "Men Managing Machines" was the convention theme.

Too Many Blind Spots In Vending—McGuire

By KEN BERGLUND

MINNEAPOLIS—The vending business has many blind spots that need immediate attention, according to James T. McGuire, president of the National Automatic Merchandising Association (NAMA).

McGuire made a plea for vigorous action during the annual meeting of the Minnesota Automatic Merchandising Council in mid-June. He noted that the vending industry has twice the annual rate of the GNP, but nevertheless has many shortcomings.

Specifically, he pointed to service problems, noting that service is hard to sell and the field is plagued with high labor turnover.

"We must find, train and motivate the employees in a better fashion," McGuire said. "The employee is often blamed for poor performance, but low productivity is really management's fault."

The NAMA president also said that the industry lacks determination to earn a satisfactory profit margin. He asserted that the industry traditionally buys and sells low and looks inward to see what has been done before.

McGuire stated that profit squeeze situations are caused by complacent thinking and he said

the cost formulas of the past are now inadequate. He urged the Minnesota group to adjust prices upward and strive for more efficient operations.

"One of our biggest blind spots is improper pricing," Jim McGuire asserted. "We have not taken the proper steps in this direction."

The vending executive also discussed the lack of knowledge of vending service among customers. Customers, he said, often have a different viewpoint of vending services from the vending operator. Refunds, in particular, are a sore spot in the business.

"In my travels I am amazed at the number of machines that do not offer refunds," McGuire asserted. "Every machine should have a sticker that gives the name, address and offer for a refund so the customer who loses a dime will not become a detractor of our industry."

McGuire also touched on the industry's tendency to blindly follow the customer's taste. He noted that there was very little development beyond what is selling best for any given moment. He warns that vending growth is not an automatic process and the gains may have been due in past years to a fac-

(Continued on page 64)

Swiss Designer Shows 80-Selection Jukebox

CHICAGO—A very simplified Swiss-made stereo jukebox was shown at the National Association of Music Merchants convention here last week by its designer, John Founounis, who believes the unit can be sold for under \$300.

Essentially, the unit is an adaptation of an 80-selection home jukebox Founounis is already marketing: It can be used as a small counter-top unit in restaurants, bars and locations where space is a problem.

But the unit is also easily adapted to console styling with a cabinet enclosing two large stereo speakers. A firm in Japan is already using the Founounis unit in its Victor Jukebox.

A record changer mechanism

employs one small "one-way" electric motor and a start/stop switch. The assembly scans back and forth selecting the 45 r.p.m. record from a magazine. Two telephone dials serve as the selection system; again, a small motor and a switch function in what is nearly a completely mechanical system.

The credit unit uses no switches, solenoids or other electrical components and allows for two, three or six selections by inserting coins corresponding to the pricing pattern.

Founounis is now tooling up a production line and hopes to be able to show the new jukebox at the Music Operators of America convention here Oct. 27-29.

Canada Faces Coin Crisis

By RAY BRACK

TORONTO—Operators who have been calmly awaiting the nation's silver-to-nickel coinage change learned here last week that they face a serious slug crisis.

Now that the Canadian government has locked-in on nickel as the metal for its new coinage and advanced the circulation date from 1968 to "as soon as needed," the rejector manufacturers are racing against time to ready units that will accept both types of coins. Both major firms, National Rejectors and Coin Acceptors, say they have mechanisms that will do this. See Billboard, June 24.) Both firms announced, during the 10th annual Canadian Automatic Merchandising Assn. convention here June 21-23, that they will begin delivering such mechanisms by fall. (Neither firm exhibited a unit here.)

But here's the rub: neither firm has had opportunity to field-test its mechanism and both firm could produce a combined total of only 50,000 units per month. Lack of testing could mean that the new rejectors could create lots of problems in the field. And at the announced rate of production, it would take over a year to supply enough rejectors for all the venders, jukeboxes and games in Canada.

Questions

Sticky questions arise. Who will get the first rejectors? What do operators do who don't have them? Do they put signs in their locations urging, "Use old coins only," or do they open up their mechanisms to accept anything? Then what happens with coin changers?

All of these questions were brought up in a special coinage discussion held at the CAMA convention. Presiding was the association's coinage chairman, George Carter. He and his committee, laboring under a decided disadvantage in that they were not sure what the new coinage metal would be until an official

announcement last December 23, have been working in concert with the Telephone Assn. of Canada, the soft drink bottlers group and other associations to delay the introduction of the new coins until rejectors are ready. The group is also petitioning the government for financial assistance in defraying the changeover expense.

"If you wonder why the industry can't meet your needs yet," Carter said, "it's because we've only had six months to work. But the government has assured us that everything will be done to introduce the coins only after the rejectors are ready."

Regional

CAMA and the telephone people would like to see the coins introduced on a regional basis, making possible distribution of rejectors selectively as they are produced. In a meeting June 6, the CAMA committee

was assured that the government would co-operate fully. As to subsidy, the government suggested that nothing could be decided until cost figures were made available.

These figures were made available here for the first time. Both National Rejectors and Coin Acceptors said their mechanisms will cost approximately \$20. To fully subsidize the changeover of all Canadian machines at that price, the government would have to spend about \$10 million. However, the CAMA also wants labor costs subsidized. This could push the subsidy figure up to \$50 million. The CAMA is now officially presenting these figures to the government.

In support of their attempt to get a subsidy, the CAMA is asking all operators and their accounts to contact members of Parliament and inform them of

(Continued on page 70)

Profit-Pinched Canadians Consider Jukebox Operation

TORONTO—Though the Canadian vending industry is growing at something like 20 per cent annum, all is not idyllic. Operators attending the 10th annual meeting of the Canadian Automatic Merchandising Association here last week reported that they pay up to 45 to 60 per cent more for machines than their U. S. counterparts. Parts are as costly, and labor is just as expensive in highly populated areas as it is in the U. S.

In this context, several operators told Billboard they had been investigating the profitability of music, and are considering entering the business.

"I like the relative simplicity of the music business," said L. J. Hein, Hein Vending, Ltd., Calgary, Alta. "I'm going into mu-

sic, but I have to find a music programming specialist before I do."

John Morris, owner of Vending Services, Ltd., Charlotte-town, said: "We are contemplating going into the music business. We have some 200 potential locations, and we have the structure to cope with the operation of music. But we need somebody with music business background before we begin."

"We'll get our feet wet with about 20 locations to start."

Vending Services, Ltd., is a full-line vending company and has been operating games for many years.

"The name of the game is return on investment," Morris said, "and music is in that position now."

Coin Machine Merchandising

TORONTO—"Machines are the creatures of man," observed a speaker at the convention of the Canadian Automatic Merchandising Association here last week, "but it sometimes appears that we are their creatures. Or so it appears, at least, when it comes to merchandising."

According to marketing expert Donald Young, managing director of Harbridge House Canada, the coin machine operator is involved constantly in merchandising decision-making. The operator is making such decisions whenever he's involved in advertising, promotion, selling, product selection, service or pricing.

"These activities," he said, "are called the marketing mix."

Young took a poll of coin machine operators present at the convention and learned:

That they place only 2 per cent of their merchandising effort and expense on advertising.

They place only one-half of 1 per cent of their merchandising effort and expense on promotion.

They place 40 per cent of their emphasis on selling.

They place 20 per cent of their merchandising emphasis on product and programming.

They place 20 per cent of their merchandising emphasis on service.

They place about 3 per cent of their emphasis on pricing merchandising.

William S. Gouled, marketing director, The Macke Co., defined marketing as "that function which concerns every activity conducive to profitable growth."

"In its sales aspect," he said, placing the right machines in the right places under the right arrangements with the right products and the right places."

Gouled urged sophisticated operation. "If you intend to meet competition, get as broad a knowledge as possible. How? Take a look at yourself. Are you merely doing business as usual. Or are you realizing your company's potential? Ask where you'd like to be a year from now—five years from now."

Image, Gouled said, is an integral part of marketing and merchandising.

"Look at your servicemen. Are they neat? What about your trucks, warehouse, offices, ma-

chines? Does your company have the right name?"

The Macke Co., Gouled recalled, was once called the G. B. Macke Co. At that time it operated within a 50-mile radius of Washington, D. C.

Later G. B. Macke went on the American Stock Exchange. At that time, "vending" was an "electric" word, and the company became Macke Vending Co. But recently the company's services expanded, "vending" became dated and the name was changed to The Macke Co.

"Too many companies are called Cigaret Service Co.," Gouled said, "when the company is really something else altogether."

Gouled also stressed the "absolute necessity of knowing your entire cost of doing business. It's amazing how many operators do not know. I feel silly repeating this, but a lot of operators make location bids and other operating judgments based, for example, on old labor costs."

Interest in the machine and product exhibits at the convention was high. The fact that many machines at Expo 67 in

(Continued on page 67)

Bitterman & Son Open House To Show Northwestern Units

KANSAS CITY, Mo.—Bitterman & Son Distributing here is holding an open house July 16 from 10 a.m. to 4 p.m., during which the long-established father-and-son-owned bulk vending distributor outlet will have a preview showing of Northwest-

ern equipment and other new products.

Here from Northwestern Corp. will be sales manager Ray Greiner and sales co-ordinator Bill Hamilton. Each bulk vending businessman will receive a prize. Special awards will include a Northwestern Vantage Professional Stand, four Model 60 units and two other special prizes.

A buffet luncheon will be held from 11 a.m. to 2 p.m.

Hosts Bernard and his son, Alan, will be showing new merchandise from Karl Guggenheim, Inc.; Eppy Charms, Inc.; Penny King Co. and several import lines. "Super Stuff," a new 10-cent item, will also be shown.

Theisen Vending Will Handle Oak

MINNEAPOLIS — Theisen Vending Co., owned by Tom and Tony Theisen, has been named to handle Oak Manufacturing Co. bulk vending equipment.

Other bulk vending lines will include Penny King, Eppy Charms, Karl Guggenheim, Flee Gum, Paul Price Co., Standard Specialty and Victor. The company supplies merchandise for over 3,000 machines throughout Minnesota and the Dakotas.

Theisen Vending has just completed a new 8,000-square-foot warehouse facility here at 3011 East 42d Street.

Demeduk Named By Martin & Snyder

CLEVELAND — Henry C. Sedor, new manager of Martin & Snyder of Ohio, Inc., exclusive Seeburg distributors here, has named Walter Demeduk as service manager. Sedor was formerly in the stock brokerage and liquor sales business. Music machines account for the greatest increase in business, Sedor said.

Scenes From the Big Canadian Show



"MEN MANAGING MACHINES" was the theme of the Canadian Automatic Merchandising Association show, but University of Toronto Prof. A. M. Kruger, seen here, talked about men managing men. At left is CAMA president Ken Dickson of Toronto.



UNMANAGEABLE MACHINES will plague Canadian operators if the new all-nickel coinage enters circulation before adequate slug rejectors are in distribution. One workable rejector (which appears here to be a lamp base) was exhibited at the CAMA show. Inventor Wilson M. Stewart, Vendall Machines, Ltd., Ottawa, demonstrates it here.



SEEBURG VICE-PRESIDENT Frank Finneran was kept busy at the company booth during the Canadian show. Here he has a smile for the camera.



"MAGIC MONEY MAKERS," said William S. Gouled, marketing director of the Macke Co., in an address to Canadian coin machine operators, "are merchandising, marketing and imagination."



STEELMADE exhibited its solid-state cold drink vendor. In attendance were, from left, Allan Welch, representative from Houston, Tex.; John Sturrock, vice-president, production, Lomira, Wis., and Carl Lawson, Western U. S. vice-president, San Francisco.



BUD WISEMAN, left, president of Krispak, Ltd., reported that there are about 1,000 bulk vendors in Canada. The firm displayed various salted peanut offerings. Also in the picture are Nick Shostak, Coin-A-Matic Sales, Edmonton, and Dan Shannon, right, of Krispak.



"COFFEE IS MY BEST PRODUCT," said J. M. Wilson, Edmonton operator. "But cold drinks are coming on strong." Daughter Bonnie took in all the exhibits and business sessions, too. "It's a family business."



NEW COFFEE BREWER from VendKing Co. was shown off by company president Alan King, right, and assistant Jack Watmore. King was founding president of the CAMA.

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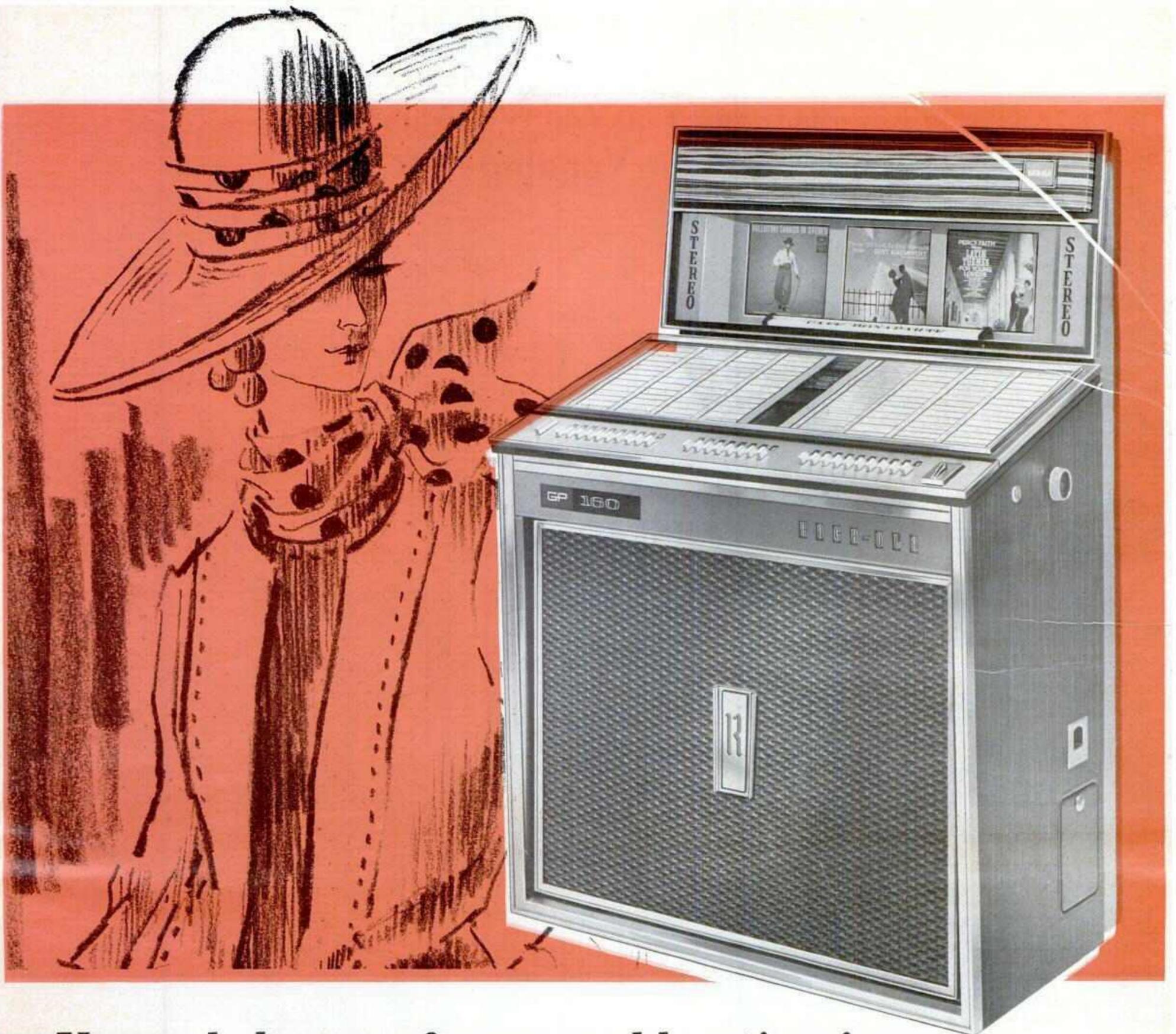
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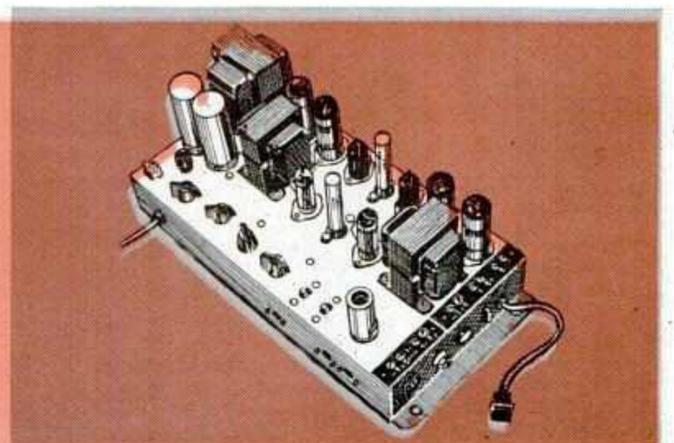
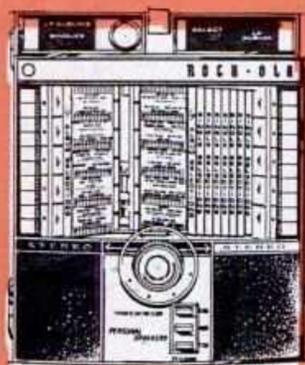
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Vending News

New 3-Cent Cigaret Tax Hike Under Study In California

By BRUCE WEBER

LOS ANGELES—A Senate governmental efficiency committee last week proposed a new cigarette tax plan to Gov. Ronald Reagan, who has previously stated he would support any cigarette tax hike to come out of the current Legislature.

The new levy would increase the 3-cent-per-pack State tax on cigarettes to 10 cents, with a 3-cent refund from the total turned over to local governments. This tax plan would provide the State with an additional \$65 million.

Prior to the new proposal, legislators had favored a tax

plan presented by assemblyman John G. Veneman (R., Modesto), which called for a 5-cent-a-pack increase in the present 3-cent-a-pack cigarette tax.

Reagan Opposition

Veneman's proposal is tied into a \$1.52 billion tax package. Although Governor Reagan endorses "any cigarette tax increase," he is opposed to the complete tax package. The new cigarette tax plan, presented by Sen. Hugh M. Burns (D., Fresno), acting chairman of the committee, is also tied into the over-all budget bill.

Burns' committee also suggested the possibility of looking into sales tax measures in an attempt to cover more businesses.

Governor Reagan opposed the sales tax increase to coin-operated machines. "It is extremely difficult if not outright impossible to administer an accurate sales tax account on coin-operated machines," the governor said.

Too Many Blind Spots In Vending—McGuire

• Continued from page 61

favorable economic climate.

"If we are going to grow," he concluded, "we must open our eyes to the many blind spots in our business. The railroads in our country were once dominant but now have many stronger competitors. The leather industry once controlled the shoe business but now plastics are rapidly gaining ground. Competition in our business is growing increasingly more difficult to overcome and we must improve our operations to stay even."

Much of the Minnesota Council's business session was devoted to discussions of the sales tax which goes into effect in the State on July 31. It was noted

that the 3 per cent levy would not apply to items of 16 cents or less.

In analyzing the tax question it was brought out that the purpose was to tax the people, not the businesses, and that vending operators would not be responsible for taxes on purchases of 16 cents or below.

Members of the group were urged to keep detailed records so that State tax officials would not have reason to change present interpretations. It was also agreed to attend public tax hearings this summer which will be held around Minnesota to clarify tax provisions.

State Legislature action was

also reviewed at the meeting. Nineteen bills touching on the industry were considered during the session. Favorable action was reported on cigarettes where a bill was passed requiring wholesalers to mark up cigarettes 4 per cent and retailers to mark up the product 8 per cent.

The Minnesota group also discussed the St. Paul license fee situation. At present the fee schedule is \$45 for an operator's license plus \$9 location fee and \$3 for each machine after the first unit is installed.

Inspection

Members were told that this situation is also pending in Minneapolis. Later this summer the rate structure is to be reviewed in St. Paul with the mayor. The recently increased fees, according to city officials, were for the increase in inspection costs.

Council members were also given copies of the new Minnesota State license fee bill. This includes an initial fee of \$5 plus a \$10 additional fee if the operator has a commissary. In addition there is \$2 for each of the first 100 vending machine locations and \$1 for each multiple vending machine location or 25 cents for each single machine location. In no event shall the total fee exceed \$400. The new schedule went into effect May 16, 1967.

The new officers are Lee Johnson, president, re-elected for a second term; Earl Groat, vice-president; Harry Johnson, treasurer; and Fred Huggins, secretary.

The board of directors includes Mickey Goldman and Gary Armstrong, in addition to Harry Johnson, Lee Johnson and Fred Huggins.

More than 125 members of the council and family members attended the annual meeting which was held at a resort for the first time. The group met on Izatys Lodge on Mille Lacs Lakes in northern Minnesota. In addition to business sessions there was a social program which included boat tours, fishing, golfing, and a fashion show for the ladies. Suppliers of the vending industry sponsored two social hours during the meeting which lasted from Friday night through Sunday morning, June 16 through June 18.

The Minnesota Meeting



JAMES T. MCGUIRE, president of the Automatic Merchandising Association, as he addressed the Minnesota Automatic Merchandising Council in Onamia, Minn., recently.



NORMAN ROSE, left, of Pioneer Vending Co. of St. Paul, as he chatted with NAMA president Jim McGuire at recent Minnesota vendors convention.



BOB BUSHMAN, right, regional manager of Automatic Vendors of America, Inc.; his son, Bob Jr., left, and Mickey Goldman of Viking Enterprises at the recent meeting of the Minnesota operators.



FRED HUGGINS JR., right, chairman for the MAMC's recent annual meeting, reports attendance of 130 to Jerry Dubbs, owner of Izatys Lodge.



AGENDA BRIEFING is given featured speaker Jim McGuire, left, by MAMC secretary Belle Singer and association president Lee Johnson at the association's recent convention.

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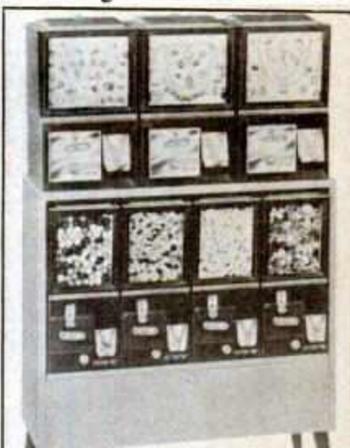


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Vending News Digest

American Automatic Sales Rise

CLEVELAND—Net earnings for American Automatic Vending Corp. here rose from \$941,910 in 1966 to \$1,124,334, for the fiscal year just ended. This represents an increase of 93 cents per share as against 77 cents per share last year on record sales of \$27,940,115.

Fla. Pondering Cigaret Tax Hike

TALLAHASSEE, Fla.—A legislative committee has been studying a bi-partisan proposed 2-cent increase in cigarette taxes that sponsors claim will not cause a price increase in sales through vending machines. Backers of the measure said that cigarettes sold in machines were raised from 30 to 35 cents in 1963 when a 3-cent tax went into effect.

Canadian Cigaret Sales Climb

OTTAWA, Ont. — Cigaret consumption in Canada during April increased 1.4 per cent, according to sales of excise revenue stamps. The sales figure in the new report was 3,796,880,845 cigarettes as compared with 3,745,005,680 in April of last year.

Penna. Cigaret Tax Hike Sought

HARRISBURG, Pa.—Gov. Raymond P. Shafer is proposing a tax increase on cigarettes that would raise the figure from 8 to 13 cents per pack. He also proposes a new tax on tobacco products other than cigarettes.

ARA Has 'Chefless' Cafeterias

DETROIT—Automatic Retailers of America, Inc., anticipates 10 per cent of its projected \$500 million worth of business by 1970 will be derived from "chefless cafeterias." Wayne Todd, ARA project director here, said that an ARA cafeteria can be set up for \$15,000, as compared to \$150,000 for conventional facilities, and that 1,000 persons can be served by a staff of three in contrast to 12 or 15 required in regular cafeterias handling such a load. Food, prepared then frozen or refrigerated, is trucked to the cafeteria and quickly heated in electronic ovens.

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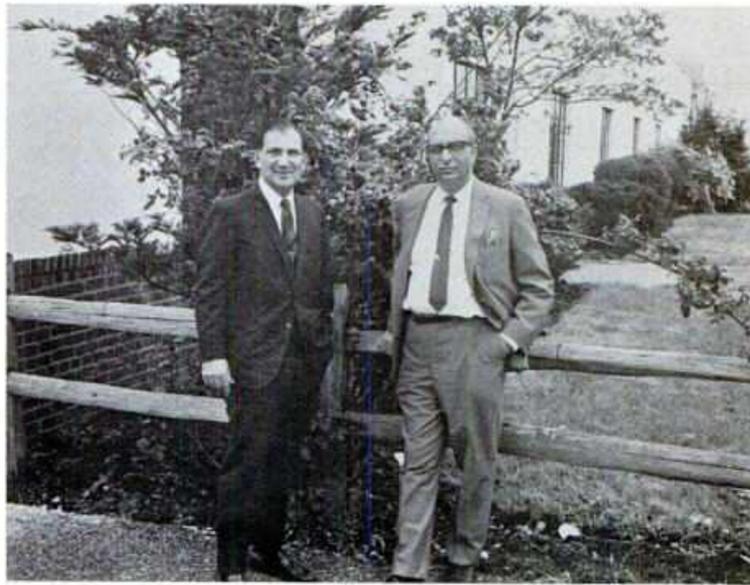
Goldstein Off on Long Sales Swing

CRANSTON, R. I. — Herb Goldstein, national sales vice-president for Oak Manufacturing Co., launched a month-long trip with a sales clinic here June 30 and July 1 at Cole Distributing Co.

The sales clinic-open house seminar marked completion of a new 7,000 square foot warehouse which will provide operators with one-stop service.

Cole Distributing, owned by Arnold Goldman, will represent Oak in the New England area. Cole distributes for Oak, Leaf Brands, Penny King, Karl Guggenheim and Eppy Charms.

Goldstein will make marketing stops in key areas throughout the United States during his trip for the Los Angeles manufacturing firm.



NEW HEADQUARTERS of Karl Guggenheim Co., Westbury, N. Y. Seen here are president Bob Guggenheim, right, and vice-president Fred Loewus. The company occupied the new building just recently.

Karl Guggenheim Moves

WESTBURY, N. Y. — Karl Guggenheim, Inc., formerly of Jamaica, N. Y., has opened a new 12,000-square-foot facility at 520 Main Street here.

All shipping, receiving, sorting and packaging will be done at the new plant, with molding still being done at the Leominster, Mass., facility. The new building contains 5,000 more square feet of space than the former Jamaica plant, and also is equipped with two access doors for the shipping and receiving operation, according to president Bob Guggenheim.

Guggenheim carries some 150 assorted charms and capsules

and it also imports material from Hong Kong. Also, the firm services the U. S. Army PX system with shoe trees that retail for less than a dollar per pair, and it also carries carnival merchandise. Guggenheim's biggest current item is the "Humpty," a 10-cent capsule item modeled after Humpty Dumpty.

The firm was founded by Karl Guggenheim, Bob's father, in 1904, and was located in Manhattan's Flat Iron Building on 23d Street. Later the firm was located in Union Square, in lower New York City. Vice-president of the firm is Fred Loewus, and plans for the coming year include heavy concentration on capsule items, said Guggenheim.



JOHN ADAMS, owner of Diamond Vending Supply Co., Oklahoma City, is presented with the first annual Sidney H. Bloom award. Making the presentation is president of Oak Manufacturing Co., Sam Weitzman (right).

Oak Establishes Award in Memory Of Sidney Bloom

LOS ANGELES — John Adams, owner of Diamond Vending Supply Co., Oklahoma City, Okla., has been presented with the first annual Sidney H. Bloom award for bulk vending achievement during the past year.

The award was established in memory of Sidney Bloom, co-founder of Oak Manufacturing Co., Los Angeles, and chairman and secretary-treasurer of the firm until his death in 1965.

Sam Weitzman, who formed the company with Bloom in 1929, presented the award to Adams.

New Products

Product Test

LOS ANGELES—A new bulk vending product being test marketed in California promises to give the industry a shot-in-the-arm, according to Norman Weitzman, vice-president of Operators Vending Machine Supply Co., Inc.

Although Weitzman declined to mention the product "until all test marketing is completed," he did predict the item had the potential of creating a sales boom.

In 20 locations, Weitzman explained, the product is doing more than \$3 a day, and in several locations its productivity is bringing in about \$20 in three hours. The item will sell for 10 cents.

The Paul A. Price Co., Inc., has Goofy-Goo which yields a play item when mixed with water. It may be twisted into various shapes. Each capsule contains a supply of re-usable Goofy-Goo with instructions for its preparation.

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Gott, Mayfair	365.
Gott, North Star	245.
Gott, Paradise	315.
United Capri	145.
United Classic	95.
United Dixie	95.
United Futura	325.
United Polaris	445.
United 7 Star	155.
United Toronado	395.
Wms. Maverick	595.
CC Big Hit	125.
Wms. Batting Champ	185.
Wms. Pinch Hitter	95.
Wms. Shortstop Baseball	85.
Wms. World's Series	245.
Seeburg 161	285.
Seeburg Q 100	325.
Seeburg DS 100	445.

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Work Wonders the UNITED way

The Bluebook

Valuation of Used & Reconditioned Coin Machines

July 8, 1967

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. The averages are unfit for application to any specific buyer-seller situation.

Jukeboxes	Average
Rock-Ola	
1454, 120 Sel., 45 RPM, 1956	80
1455, 200 Sel., 45 RPM, 1957	100
1458, 120 Sel., 45 RPM, 1958	110
1462, 50 Sel., 45 RPM, 1958	115
1465, 200 Sel., 45 RPM, 1958	130
1468, Tempo I, 120 Sel., 45 RPM, 1959	185
1475, Tempo I, 200 Sel., 45 RPM, 1959	225
1478, Tempo II, 120 Sel., 45 RPM, 1960	225
1485, Tempo II, 200 Sel., 45 RPM, 1960	260
1488, Regis, 120 Sel., 45 RPM, 1961	300
1495, Regis, 200 Sel., 45 RPM, 1961	350
1493, Princess, 100 Sel., 45 RPM, 1962	340
1496, Empress, 120 Sel., 33 & 45 RPM, 1962	340
1497, Empress, 200 Sel., 33 & 45 RPM, 1962	380
408, Rhapsody, 160 Sel., 33 & 45 RPM, 1963	445
404, Capri, 100 Sel., 33 & 45 RPM, 1963	370
414, Capri II, 100 Sel., 33 & 45 RPM, 1964	465
414S, Capri II, 100 Sel., 33 & 45 RPM, 1964	485
418S, Rhapsody, 160 Sel., 33 & 45 RPM, 1964	495
424, Princess Royal, 100 Sel., 33 & 45 RPM, 1964	500
425, Grand Prix, 160 Sel., 33 & 45 RPM, 1964	625
426, Grand Prix II, 160 Sel., 33 & 45 RPM, 1965-66	No Av.
429, Starlet, 100 Sel., 33 & 45 RPM, 1965-66	No Av.
431, Coronado, 10 Sel., 1966-67	No Av.
432, GP/160, 160 Sel., 1966-67	No Av.
433, G/P Imperial, 160 Sel., 1966-67	No Av.
434, Concerto, 100 Sel., 1967	No Av.
Rowe Mfg.	
G-200, 200 Sel., 45 RPM, 1956	95
H-120, 120 Sel., 45 RPM, 1957	115
H-200, 200 Sel., 45 RPM, 1957	135
1-100M, 100 Sel., 45 RPM, 1958	140
1-120X, 120 Sel., 45 RPM, 1958	160
1-200M, 200 Sel., 45 RPM, 1958	150
1-200E, 200 Sel., 45 RPM, 1958	165
J-200E, 200 Sel., 45 RPM, 1959	200
J-120, 120 Sel., 45 RPM, 1959	180
J-200K, 200 Sel., 45 RPM, 1959	210
J-200M, 200 Sel., 45 RPM, 1959	190
K-120, 120 Sel., 45 RPM, 1960	205
K-200, 200 Sel., 45 RPM, 1960	235
K-100, 10 Sel., 45 RPM, 1960	190
Continental I, 20 Sel., 45 RPM, 1961	205
Lyric, 100 Sel., 45 RPM, 1961	180
Continental 2, 100 Sel., 33 & 45 RPM, 1962	285
Continental 2, 200 Sel., 33 & 45 RPM, 1962	300
Rowe-AMI-JAL, 200 Sel., 33 & 45 RPM, 1963	315
Rowe-AMI-JEL, 200 Sel., 33 & 45 RPM, 1963	375
Rowe-AMI Tropicana JBM, 100, 160, 200 Sel., 33 & 45 RPM, 1964	565
Rowe-AMI Diplomat, 200 Sel., 33 & 45 RPM, 1965	660
Bandstand, 200 Sel., 1965-66	No Av.
Music Merchant, 1966-67, 200/160/100 Sel.,	No Av.
Seeburg	
V200, 200 Sel., 45 RPM, 1955	75
100W, 100 Sel., 45 RPM, 1955	95
VL200, 200 Sel., 45 RPM, 1956	115
100J, 100 Sel., 45 RPM, 1956	145
L100, 100 Sel., 45 RPM, 1957	195
KD200, 200 Sel., 45 RPM, 1957	130
201, 20 Sel., 45 RPM, 1958	265
161, 160 Sel., 45 RPM, 1958	265
101, 100 Sel., 45 PM, 1958	225
DH222, 160 Sel., 45 PM, 1959	340
AQ100, 100 Sel., 45 RPM, 1960	325
AQ160, 160 Sel., 45 RPM, 1960	350
AY100, 100 Sel., 33 & 45 RPM, 1961	395
AY160, 160 Sel., 33 & 45 RPM, 1961	425
DS100, 100 Sel., 33 & 45 RPM, 1962	425
DS160, 160 Sel., 33 & 45 RPM, 1962	475
LPC-1, 160 Sel., 33 & 45 RPM, 1963-64	700
LPC-480, 160 Sel., 33 & 45 RPM, 1965	795
Electra, 160 Sel., 1965-66	No Av.
SS-160, Stereo Showcase, 1966-67	No Av.
Wurlitzer	
1800, 104 Sel., 45 RPM, 1955	65
1900, 104 Sel., 45 RPM, 1956	85
2000, 200 Sel., 45 RPM, 1956	100
2100, 200 Sel., 45 RPM, 1957	115
2104, 104 Sel., 45 RPM, 1957	115
2150, 200 Sel., 45 RPM, 1957	115
2200, 200 Sel., 45 RPM, 1957	115
2204, 104 Sel., 45 RPM, 1958	135
2250, 200 Sel., 45 RPM, 1958	140
2300, 200 Sel., 45 RPM, 1959	210
2304, 104 Sel., 45 RPM, 1959	195
2310, 100 Sel., 45 RPM, 1959	195
2400, 200 Sel., 45 RPM, 1960	275
2404, 104 Sel., 45 RPM, 1960	220
2410, 100 Sel., 45 RPM, 1960	220
2500, 200 Sel., 45 RPM, 1961	300
2504, 104 Sel., 45 RPM, 1961	290
2510, 100 Sel., 45 RPM, 1961	290

	Average		Average
2600, 200 Sel., 33 & 45 RPM, 1962	380	Preview 2P, 8-62	145
2610, 100 Sel., 33 & 45 RPM, 1962	365	Rack-A-Ball 2P, 12/62	150
2700, 200 Sel., 33 & 45 RPM, 1963	450	Sea Shore 2P, 9/64	255
2710, 100 Sel., 33 & 45 RPM, 1963	450	Ship-Mates 4P, 2/64	280
2800, 200 Sel., 33 & 45 RPM, 1964	550	Skyline 1P, 1/65	235
2810, 100 Sel., 33 & 45 RPM, 1964	575	Slick Chick 1P, 4/63	125
2900, 200 Sel., 33 & 45 RPM, 1965	No Av.	Subway 1P, 10/66 (a-a-b)	No Av.
2910, 100 Sel., 33 & 45 RPM, 1965	No Av.	Sunset 2P, 11/62	140
3000, 200 Sel., 1966	No Av.	Super Score 2P, 5/67	No Av.
3100, Americana, 160 Sel.	No Av.	Sweet Hearts 1P, 9/63	165
3110, Americana, 100 Sel.	No Av.	Swing Along 2P, 7/63	190
		Thoro Bred 2P, 6/65	315
		Tropic Isle 1P, 5/62	115
		World Fair 1P, 5/64	135

Jupiter	Average	Midway	Average
120 Concord, 80/100/120 Sel., 1966/67	No Av.	Flying Turns 2P, 1964	175
		Rodeo 2P, 11/64	185
		Winner 2P, 12/63	175

Flipper Games	Average	Rally	Average
120 Concord, 80/100/120 Sel., 1966/67	No Av.	Rally Girl 1P, 11/66	No Av.
		West Club 2P, 4/67	No Av.

Bally	Average	Williams	Average
Aces High 4P, 9/65	315	A-Go-Go 4P, 6/66	No Av.
Band Wagon 4P, 5/65	285	Alpine Club, 3/65	265
Bazaar, 1P, 11/66	No Av.	Beat the Clock 1P, 12/63	155
Big Day 4P, 9/64	230	Big Chief 4P, 9/65	395
Blue Ribbon 4P, 2/66	375	Big Daddy 1P, 9/63	175
Bongo 2P, 3/64	180	Big Deal 1P, 2/63	145
Bull Fight 1P, 1/65	175	Big Strike 1P, 11/66	No Av.
Bus Stop 2P, 1/65	205	Bowl-A-Strike, 12/65	315
Campus Queen 4P, 9/66	No Av.	Casanova 2P, 11/66	No Av.
Capersville 4P, 2/67	No Av.	Coquette, 4/62	115
Cross Country, 4/63	80	Eager Beaver 2P, 4/65	310
Cue-Tease 2P, 7/63	90	8 Ball 2P, 166	425
Discotek 2P, 9/65	275	El Toro 2P, 8/63	200
50/50 2P, 8/65	240	Four Roses 1P, 12/62	110
Fun Cruise 1P, 2/66	285	Full House 1P, 3/66	355
Gold Rush 1P, 5/66	No Av.	Heat Wave 1P, 7/64	200
Grand Tour, 7/64	175	Hot Line 1P, 9/66	No Av.
Happy Tour 1P, 7/64	175	Jumpin' Jacks 2P, 4/63	150
Harvest 1P, 10/64	200	Kingpin, 9/62	125
Hay Ride 1P, 11/64	200	Kismet 4P, 1/62	120
Hootenanny 1P, 11/64	125	Lucky Strike 1P, 8/65	265
Loop-the-Loop, 2P, 10/66	No Av.	Magic City 1P, 1/67	No Av.
Mad World 2P, 9/64	210	Magic Town 1P, 1/67 (a-a-b)	No Av.
Magic Circle, 6/65	210	Mardi Gras 4P, 11/62	145
Monte Carlo 1P, 2/64	185	Merry Widow 4P, 10/63	240
Moonshot, 363	105	Metro 2P, 1/62	100
Sheba 2P, 3/65	265	Moulin Rouge 1P, 6/65	250
Six Sticks 6P, 4/66	415	Oh, Boy 2P, 2/64	210
Sky Divers 1P, 4/64	165	Palooka 1P, 5/64	185
Star Jet 2P, 12/63	150	Pot o' Gold 2P, 7/65	335
Trio 1P, 9/65	260	Pretty Baby 2P, 2/65	260
2 in 1 2P, 8/64	200	River Boat 1P, 9/64	210
3-in-Line 4P, 8/65	300	San Francisco 2P, 5/64	220
Wild Wheels 2P, 3/66	375	Shangri-La 4P, 5/67	No Av.

Chicago Coin	Average	Gottlieb	Average
Beatniks 2P, 3/67	No Av.	Bank-A-Ball 1P, 9/65	275
Bronco 2P, 5/64	195	Big Top 1P, 1/64	225
Festival 4P, 1/67	No Av.	Bonanza 2P, 6/64	240
Firecracker 2P, 12/63	150	Bowling Queen 1P, 8/64	225
Hula Hula 2P, 5/66	425	Buckaroo, 6/65	325
Kicker 1P, 8/66	No Av.	Central Park 1P, 4/66	325
Mustang 2P, 10/64	250	Cover Girl 1P, 7/62	125
Royal Flash 2P, 8/64	210	Cow Poke, 5/65	230
South Pacific 2P, 11/64	255	Cross Town 1P, 9/66	No Av.
Sun Valley, 8/63	140	Dancing Lady 4P, 11/66	No Av.

Gottlieb	Average	Pinball Machines	Average
Bank-A-Ball 1P, 9/65	275	Seen as Teaching Aid to N. Y. Slum	
Big Top 1P, 1/64	225		
Bonanza 2P, 6/64	240		
Bowling Queen 1P, 8/64	225		
Buckaroo, 6/65	325		
Central Park 1P, 4/66	325		
Cover Girl 1P, 7/62	125		
Cow Poke, 5/65	230		
Cross Town 1P, 9/66	No Av.		
Dancing Lady 4P, 11/66	No Av.		
Dodge City 4P, 7/65	395		
Fashion Show 2P, 6/62	125		
Flipper Clown, 4/62	105		
Flipper Cowboys 1P, 10/62	135		
Flipper Parade, 561	100		
Flipper Pool 1P, 11/65	250		
Flying Chariots 2P, 10/63	195		
Gauche 4P, 1/63	195		
Gigi 1P, 12/63	200		
Happy Clown 4P, 11/64	325		
Hi-Dolly, 5-65	330		
Hot Line 1P, 9/66	No Av.		
Ice Revue, 12/65	325		
Ice Show, 1/66	335		
King of Diamonds 1P, 1/67	No Av.		
Kings & Queens, 4/65	250		
Liberty Belle 4P, 3/62	100		
Majorettes 1P, 8/64	225		
Masquerade, 2/66	450		
Mayfair 2P, 6/66	425		
North Star 1P, 10/64	215		
Olympics 1P, 9/62	105		
Paradise, 11/65	350		

NOTE: All quotes for national averaging are based on operative equipment, both "as-is" and "reconditioned." The value of both "as-is" and "reconditioned" equipment varies—sometimes drastically—from market to market due to strictly local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular piece or type of equipment. Therefore local value will regularly deviate from the national averages published here. Such deviation should be considered the rule rather than the exception.
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Pinball Machines Seen as Teaching Aid to N. Y. Slum

NEW YORK — Bertram M. Beck, director of New York's Mobilization for Youth, Inc., hopes to equip the organization's four adolescent centers with pinball machines and other amusement games in order to teach children mathematics.

Agreeing on the use of games with an educational hook, Dr. Harold Weissman said: "If we could get the money we would equip an entire center with pinball machines."

Coin Machine Merchandising

• Continued from page 61

Montreal are doing a year's volume in three weeks—15,000 vends—may have had something to do with the fever.

The Seeburg Corp. exhibited its "79" or Top Hat series of cold drink and single-cup coffee venders, which bank in harmony with Rowe and Vendo equip-

ment. Vice-president Frank Finneran headed the Seeburg delegation to the convention.

Steelmade introduced to Canada its Model 500 solid-state can vender. The solid-state interrogator in the unit replaces relays and solenoids in the selection system. Company officials said that the unit has been tested for one and one-half

million vends. The unit offers five selections. Production vice-president John Sturrock, Western vice-president Carl Lawson and Allan Welch were on hand to greet Canadian operators.

Steelmade also exhibited its Model 8200 hot food vender, which has been in distribution in Canada for some time.

Moyer & Diebel Metalcrafts, Ltd., exhibited its own vending machine line and the Smokeshop and Candyshop venders by Automatic Products of St. Paul. Billboard learned that MDM is mapping a move into the U. S. with its own machines.

Navend Industries, Ltd., Toronto, exhibited for the first time in Canada National Vendors' Crown 72 Series post-mix cold drink merchandiser. The unit is available eight different ways, including two tea and up to six flavors.

"The Brewer," a 250 single-cup coffee machine from Vendo, was shown for the first time. The unit comes in standard coffee, tea, soup and whipped-soup versions. Vendo says the unit is ideal for such locations as apartment houses, barbershops, beach stands, beauty shops, billiard parlors, department stores, fraternity houses, garages, laundries, motels, post offices, recreation centers and school teacher lounges.

Rudd-Melikian, Canada, Ltd., exhibited the Ditchburn Mini-cold cup vender and the Minispa 570 hot drink vender.

An innovation in coin sorting equipment, a Canadian development by Nadex Industries, Ltd.,



MINI SYMPHOMATIC jukebox designed by John Foufounis, Gerinvex Sa, Switzerland. The extremely simplified unit employs only two small "one-way" electric motors and a pair of start/stop switches. Selections are made from a 40 record magazine utilizing a mechanical principle with two telephone dials. An adaption, the Victor jukebox, is now being produced and sold in Japan.

of Port Credit, Ont., was shown by Jumar Sales, Oakville, Ont. The simple device, resembling an incline maze, is said to sort

300 coins a minute. It stacks the coins automatically in calibrated slots. It has no moving parts and sells for \$29.95.

Coinmen In The News

MEMPHIS

At a recent Rock-Ola service school, Sidney Rush, Guy Woodward and Joe Todd, Jackson, Tenn.; Chuck Mound and James Anderson, Ripley, Tenn.; Dennis Davenport, Leroy Evans and H. F. Bryant, Little Rock, Ark.; Wayne Cartillar and Jimmy Davis, Forrest City, Ark.; Tommy Jones and Bob Smith, Dyersburg, Tenn.; Elgie Foster, Bolivar, Tenn.; J. L. Puckett, Lambert, Tenn.; Pete Smith, Halls, Tenn.; Albert Uttz, William Hopper and W. C. Greer, Memphis, Tenn.; Charles Wilcox and John Atkinson, Pine Bluff, Ark.; Thurlow Kemp, Mountain View, Ark.; Bob Brunner, Marked Tree, Ark.; M. L. Armstrong, Brinkly, Ark.; Melvin Green, Memphis, Tenn. Klyce Perry, Earl Montgomery, Frank Smith and Alan Dixon were hosts and William Findlay, field service engineer, conducted the class.

BOSTON

Jerry Columbo, a veteran in the music business, now heads up the background music department at W. S. Music Co. here. . . . Bill Swartz, W. S. company president, is presently in Europe with his wife on a business-pleasure trip in celebration of his 25th wedding anniversary. He's been seeing export accounts in London, Amsterdam, Brussels, Geneva, Rome, Madrid, Lisbon and Paris cementing goodwill. Bob Green, W. S. manager, just returned from an exciting cruise to Nassau with his wife aboard the S.S. Oceanic. Bob is enthusiastic about the firm's own designed Star Light Bonus. After so many 25-cent insertions a star lights up and the player on the jukebox gets three or seven bonus plays free. . . . Leonard Schneller, formerly with the W. S. Music Co., is now eastern representative for U. S. Billiards, Inc. He now lives in Long Beach, L. I., N. Y., and is enjoying the country and sea air when not traveling. . . . Tony Grazio is happy in his new building in Quincy. He has taken on Rock-Ola and operates under the name of King Distribu-

tors. . . . The old-timers don't seem to get around so much these days but several of them showed up the other day including Art Sturgis, Don Foote, Sol Robinson and Luke Levine, all at the one time. . . . Bob Jones of Trimount had a rough trip last week when he visited Madawaska, Me., most northerly town in the U. S. He had to come back by several private planes, bus and train. . . . Now that the good weather has arrived, music men from the north are flocking in to look over the good buys in Boston. In town recently were George Hatzpetro and Roland Hebert of Haverhill and Louis Milonis from Manchester, N. H. CAMERON DEWAR

PHILADELPHIA

Angelo Bottani, president of the International Phonovision Society, returned to Milan, Italy, after a visit with David Rosen, exclusive U. S. distributor for his Cinejukebox audiovisual machine. Bottani and Rosen met here to discuss new markets for the combination movie and jukebox machine and set up shipment schedules. . . . Judith Anne Earle, formerly in the public relations department of the Ringold-Kalish & Co. advertising agency here, has been named executive secretary of the ARA Foundation of the Automatic Retailers of America, Inc. . . . Also at Automatic Retailers of America, J. Bruce Heckman was named credit manager. . . . The local industry was shocked to hear the report from Hollywood, Calif., telling of the passing of Jack Sheppard on June 1 at the age of 65. He was a former president of the Amusement Machines Association of Philadelphia for 10 years before retiring to California in 1957. A pioneer in the coin machine industry, he operated the Sheppard Phonograph Leasing Co. here for 25 years before retiring. His wife, Ceil, a daughter, two sisters and two grandchildren survive. . . . The distaff side makes another contribution to the industry with Catherine Romano setting up shop in the Northeast section of the city as Romano Vending Co. MAURIE H. ORODENKER



A GOOD CROWD turned out at recent technical refresher course hosted by Bilotta Enterprises and Wurlitzer at Newark, N. Y. Seven mid-State cities were represented. Wurlitzer's Hank Peteet handled instruction. Host John Bilotta is at right.

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Miami, Florida. 33142
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Weitzman Criticizes Some Bulk Operating Methods

LOS ANGELES — Norman Weitzman, vice-president of Operators Vending, parent company of Oak Manufacturing Co., Los Angeles, is attacking some methods of bulk vending operation.

"If you want a sure formula for ruining the bulk vending business," Weitzman said, "I recommend you antagonize the mothers whose children patronize bulk vending machines."

Weitzman's five bulk vending commandments are:

- Is the merchandise good value?
- Will children purchase the product?
- Will children receive what they think they're going to get?
- Will children buy the product again—and again?
- Will mothers be satisfied?

Deception

"Deception in machine mixture and false advertising of product must be eliminated before the industry can take steps in improving its image with the consumer," he explained.

"When mothers realize their children are being taken advantage of by 'quick-buck' vending operators," Weitzman remarked, "they are going to explode. Basically, the bulk vendors have a responsibility to accurately display product. Children are entitled to know what a coin will buy."

"Quick-buck" vending operators have been known to put a false mixture of charms and

candy into machines and to scotch-tape premium charms to the machine. Devious merchandising practices, according to Weitzman, are usually limited to 1-cent venders.

"Mothers are not going to put up with phony merchandising when it comes to 5, 10 and 25-cent venders," he said. "When they give their child a coin for bulk machines, they expect to get the kind of merchandise displayed and advertised."

Specific Example

"A new vending item has recently been marketed to the bulk vending trade. It is a perfect example of dishonesty in merchandising. The display front used in the machine shows pictures of children playing with the product. The product has previously been sold for 98 cents retail. When the powder was mixed per instructions it made a half-pound of material and filled a pint container."

"The vending supplier chose to use the actual display card that the manufacturer used on the 98-cent package. The advertising on the vending machine is labeled 20 grams. The powder actually vended was 1 gram or 1/20th of that which was shown on the machine display. Even if the child could not read, the picture display would lead him to believe he would get enough material for a dime to do the tricks outlined on the machine advertising."

Phony advertising and merchandising could lead to special



JOHNNY BILOTTA points out scene on New York skyline to visitors from Brazil. From left: Brazilian attorney Afonso Carmo, Bilotta, head of Bilotta Enterprises, Newark, N. Y.; Aureo Sousa, president of Sociedade Distribuidora de Musica, Baló Horizonte, Brazil; Zenobia Vieira, secretary to Sousa, and Pete Heine, West Coast general manager of advertising for Billboard Publishing Co.

municipal and State laws that would handicap honest vendors, Weitzman stated.

"Children won't complain to store managers about value," he said. "But a mother who feels her child is being cheated can put an operator out of business and give the industry a black eye."

Struve Service School Drew 70

DENVER — Over 70 operators and service personnel attended a two-day service school at Struve Distributing Co. here. The service sessions drew operators from Wyoming, New Mexico and Colorado.

Leo Halper, field engineer for Seeburg Corp., conducted the meetings devoted to the Seeburg SS160, stereo Showcase phonograph.

Companies represented at the seminar were:

Household Appliance, Cheyenne Music Co., Acme Music & Cigarette Co., Sali Music, Aspen Music Co., Ideal Music Co., Appollo Stereo, Midwest District Co., Lee Music Co., Continental Music Co., Western Stereo, Sports Center Music Co. and Skyline Music Co.

Also Grand Music Co., Music Service Co., Trinidad Music, Coin Institute of Operators, Call-Kempf, Arapahoe Vending & Music, Arts Music and Deming Music.

Struve Distributing was represented by Frank Negri, Stan Larsen, John Santomaso, Lee Noble, Carl Glick, Larry Sell and Gil Schweineger.

U. K. Import Rise Steady

LONDON—A continuing rise in the imports of coin-operated phonographs is reflected in the latest figures issued this month.

Although March U. S. imports dropped to 158 units (worth \$90,441) from February's record 239 units, imports from Western Germany doubled to 134 units (\$84,444) compared with the previous month's 73 units.

Belgium entered the Customs and Excise Statistics Office list for the first time this year, sending over 50 units for a cash value of some \$33,579, while Switzerland's total of 19 units this year leaped to the March figure of 88 units worth about \$35,941.

Another new listing was Sweden, which sent in a solitary unit worth \$90, while the Netherlands dropped to 40 units (\$43,821) from 46 jukeboxes in February.

France, which started the year with 50 jukeboxes exported to the U. K., again had none during March.

Total imports of 471 jukeboxes worth about \$288,336 compared with February's 373 units, brought the year's imports to a total cash value of over \$741,612. The U. S. currently holds a lead over Western Germany, having sent in 507 units (\$338,691) this year, compared with the German total of 325 jukeboxes (\$205,023).

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2 GAMES IN ONE!

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SHUFFLEBOARD TOURNAMENT action at the Seattle, Wash., Police Athletic Pavilion, where over 4,000 attended, with 82 teams taking part in double elimination competition. Preliminary play-offs were held in area taverns. Sponsor of the affair was the Washington State Cushion Shuffleboard Assn. WSCSA president Les Lystad, American Shuffleboard Sales Corp., Seattle, furnished tourney equipment. A doubles tourney is now being organized.

Coming Events

July 9—Wisconsin Music Merchants Association, Lake View Hotel, Lake Delton.

July 15-16—Illinois Coin Machine Operators Association, Holiday Inn East, Springfield.

July 22—Montana Music Operators Association, West Yellowstone, Mont., site to be announced.

July 29-30—South Carolina Coin Operators Association, Ocean Forest Hotel, Myrtle Beach.

Aug. 1—Missouri Coin Machine Council, site to be announced, Kansas City.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

Sept. 21-23—West Virginia Music & Vending Association, annual convention, Heart O' Town Motor Inn, Charleston.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, site to be announced.

Sept. 30-Oct. 1—South Dakota Music & Vending Association, Pierre.

Oct. 19-21—Ohio Association of Tobacco Distributors, annual convention and trade show, the Neil House, Columbus, Ohio.

Oct. 27-29—Music Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.

Oct. 28-31—National Automatic Merchandising Association, 22d annual convention and trade exposition, International Amphitheater, Chicago.

Nov. 30-Dec. 2—Music Operators of Virginia, 9th annual convention and trade show, John Marshall Hotel, Richmond.

Jan. 16-18, 1968—Amusement Trade's Association annual exhibition, Alexandra Palace, London.

Feb. 27-29, 1968—Seventh Annual Northern Amusement Equipment and Coin-Operated Exhibition, Blackpool, England.

NAMA Schedules Western Meeting

LOS ANGELES — The National Automatic Merchandising Association (NAMA) will hold its regional Western Management Conference Sept. 22-23 at the Jack Tar Hotel in San Francisco.

James T. McGuire, president of NAMA and vice-president of Canteen Corp., Chicago, will be the featured speaker, discussing "You Can't Take Pot Luck With People."

Other speakers will include R. E. Shaeffer, vice-president of Jewell, Schultz & Shaeffer, Inc., discussing "Recruiting in a Tight Labor Market," and Dr. Benjamin Werne, NAMA labor relations counsel, speaking on "Communicating With Employees."

Speaking on "How to Get Supervision" will be James Healey, president of Management and Business Services; Professor Earl Brooks of Cornell University and Professor William Kaven of the University of Virginia.

Discussing "How to Build Company Policies" will be H. A. Feldman, management consultant; C. M. Weld, president of Management Information Center, Inc., and E. M. Ryan, vice-president of Management Information Center.

Pinballs, Peace and Quiet

BILOXI, Miss. — Pictured herewith is an ideal example of how a games operator and a location owner have teamed up to eliminate a constantly bothersome factor in public installations—the sort of noise likely to be created by rowdy teen-agers and younger customers which tends to drive older family-type customers away.

The site is a large confectionery and luncheonette in downtown Biloxi, much favored by high school youngsters, young airmen from nearby Kessler Air Force Base, and college students. With a battery of 12 pin games along one wall, the restaurant is likely to be filled with players at any given time following 2:30

in the afternoon. At times, the din was so great that older customers stopped short in the entrance, turned around, and went in search of quieter surroundings.

Meeting

With the row of pinball games setting records for play, the operator couldn't consider removing the machines altogether. The location owner, however, was thinking about removal. Consequently, the operator set up a meeting, during which several plans were considered. One of them was the hiring of off-duty policemen, or a security guard, to "keep the noise down." This was rejected on the theory that it would be as objectionable as the noise itself.

The eventual solution was signs mounted above each machine, appealing to the players' own desire for peace and quiet. As shown, the signs bear the legend "Please play these machines quietly. We believe that you and other customers prefer to patronize an orderly place."

Results have been excellent, operator and location owner report.

Isadore Gitlen Dies

NEW YORK—Isador Gitlen, who operated S&G Amusements, Yonkers, died Sunday (25) at White Plains Hospital, White Plains, N. Y. He was 56.

Burial took place Monday (26) in the Mount Zion Cemetery, Maspeth, N. Y. Gitlen was in the coin business for some 20 years.

"SOUTHERN'S" MUSICAL MENU

SOME OF THIS WEEK'S NEW RELEASES



"POOR SIDE OF TOWN"- Johnny Rivers - The soft rock approach for the songster is going to earn him another chart stand. A fervent declaration handled with fine teen sensitivity by the artist and his lush ork-chorus backing. "A Man Can Cry"- flip.

"DANDY"- Herman's Hermits - The English giants offer the disk market yet another charming sound. This time around it's a delectable item that's a natural to continue the group's hit string. Boy's romp in a blues style on "My Reversation's Been Confirmed".



TEEN HITS

"I CAN'T CONTROL MYSELF"- The Troggs are sure to continue the winning skein with this newie. A potent hard driving throbbing exciter in the bag that the fans expect the Troggs to be in. "Gonna Make You"- flip.

"HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOWS"- The Rolling Stones - The success after success record of the Stones will certainly continue with this latest exercise into wild rhythms and lyrics. The hard rock g infectious sound is laced with a husky solo that builds back to a frenzied shout. "Who's Driving My Plane"- flip.



SPECIAL RELEASE

421

THIS MUSICAL MENU stimulates pop music appetites in Alberta, Canada. It's an innovation by Southern Music, Ltd., Calgary, Alta.

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

Gottlieb's New 4-Player

HI-SCORE

New illuminated score-card holder.

Hi-Score spinner scores up to 2000 points with suspenseful action.

2 holes and 4 bottom rollovers light to activate spinner.

4 bulls-eye targets and 2 side rollovers build up values of spinner holes.

4 reel scoring vastly expands player-appeal.

Star hole in spinner scores "shoot again" feature.

Delivered with triple-chute combinations.

New electric auto-ball lift speeds play.

Location-tested and proven for long-time earning power.

Spinner hole values indicated in all new eye-catching light-box glass.

That Extra Touch of Quality and ORIGINALITY

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our motto for 40 years — There's No Substitute for QUALITY

D. Gottlieb & Co. 1140 N. Kostner Ave., Chicago, Ill. 60651

ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

Canada Faces Coin Crisis

• *Continued from page 61*

the problem, reminding the MP's that there are five million vending transactions every day in Canada.

The government is giving

some consideration to an "interim coin" to alleviate the changeover while conserving the silver in such short supply. Samples of this coin were brought to the CAMA convention for testing and were found

to be totally unsatisfactory. Made of 50 per cent silver (the current coins are 80 per cent silver), 40 per cent copper, 5 per cent zinc and 5 per cent nickel. The samples reacted in the mechanisms like brass.

"The zinc and the nickel raise the resistivity and make it necessary to open up the deflector too far," said National Rejector's Hugh Sackett.

Sidney Horn of Northern Electric Co., a telephone manufacturer that has been co-operating with the CAMA in testing coins, concurred with the NRI findings. "These coins are not quite what we expected," he

said. "The nickel and zinc added to improve color make the coins behave like brass. The coins must be the same color as the old coins, however, because if they were noticeably different they would be hoarded out of circulation completely, particularly if it were made known that they are interim coins."

Horn said the government is being asked to introduce a cupro-nickel coin for a while to give the rejector manufacturers time to stockpile mechanisms.

One workable mechanism was exhibited during the convention here. It was developed by Wilson Stewart of Vendall Machines, Ltd., Ottawa. Stewart said he had shown the unit to both NRI and Coinco because, "we will license this unit to anybody. We must all co-operate in the development and distribution of these mechanisms."

Alone Vendall will be able to produce only on a small scale, Stewart said, and will make the rejector available to buyers of Vendall machines first.

With circulation of the nickel coins only six months away, the CAMA is launching a last-ditch membership drive to add influence to its coinage appeals. The organization has less than 100 members out of an estimated 1,800 Canadian vending firms.

There is considerable apathy. The coinage committee sent out a letter to 1,800 operators several months ago asking how many conversion mechanisms would be needed of all types. Only 120 replied.

Alan King, the CAMA's first president and owner of Vend-King, Ltd., Montreal, said, "There's a great slugging problem ahead in Canada and the vendors don't seem to be concerned about it. It's the industry's own fault. It waited too long to move."

King doubts the new rejectors will be effective at first. "It is a difficult mechanism to perfect. I know. I've tried to develop one myself."

Price Hike in Cal?

SAN DIEGO—Vending machine operators here are wondering whether or not to raise the price of cigarettes after manufacturers announced a price boost of 20 cents per thousand cigarettes.

Over-the-counter cigarette sales will increase by a penny a pack to the consumer in both the city and in San Diego County.

Fred J. Richards, general manager of Glaser Bros.-L. B. Ball Co., a cigarette wholesaler, said his firm would boost its price to retailers to keep in step with the manufacturers' increase. "Retailers will have to raise their prices a penny a pack," Richards said.

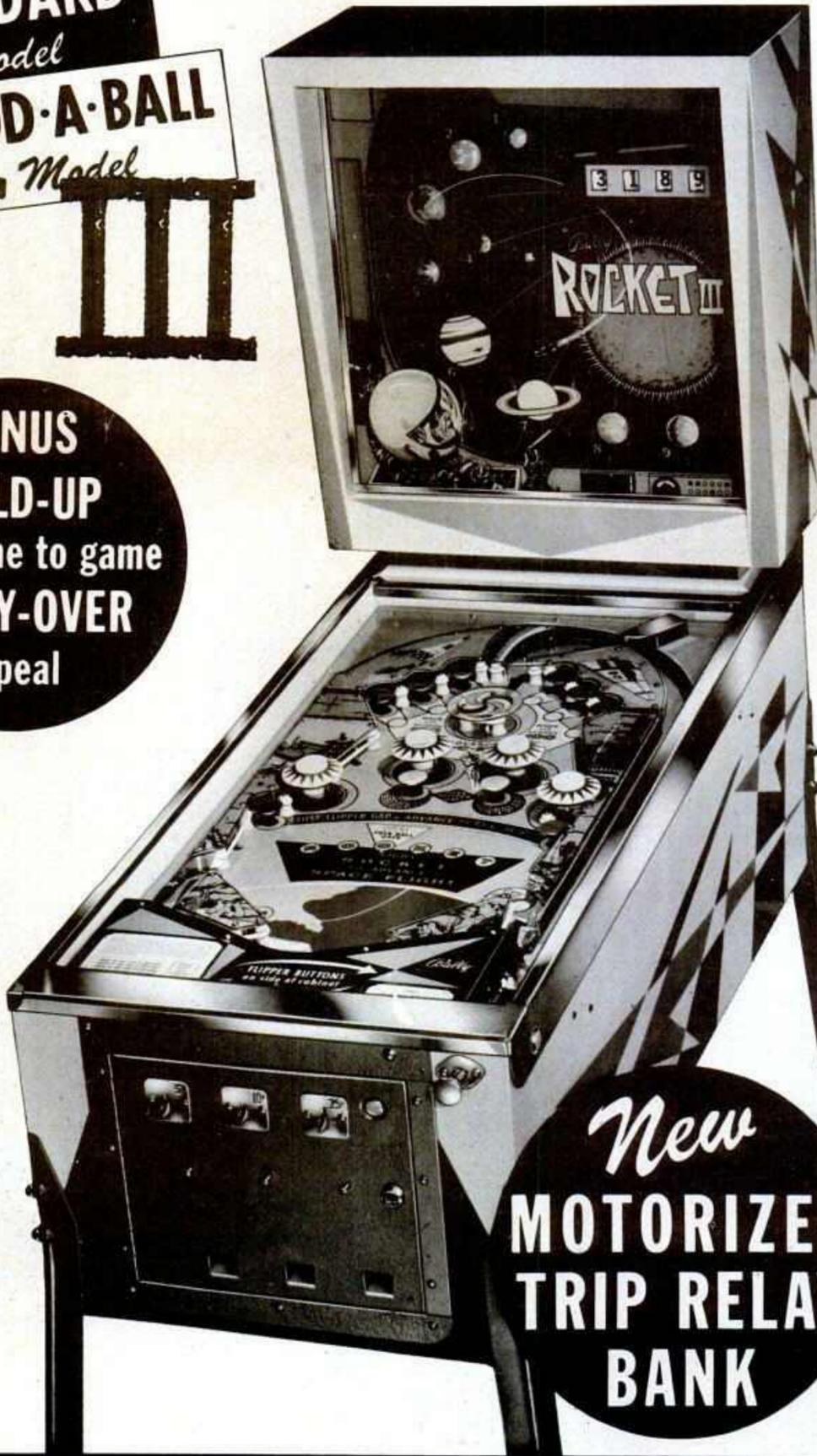
HONOR CASOLA DURING ICMOA MEET JULY 15

SPRINGFIELD, Ill. — Coin Machine operators still have a week in which to register for a special testimonial dinner for Illinois Coin Machine Operators Association president Lou Casola here July 15.

Heading the special committee arranging the affair is Francis Roper, Midwest Distributing Co., 212 N. Madison, Rockford, Ill. Tickets are \$10 a plate and Roper is working on a July 10 accommodations deadline.

Blast off to bigger profits with

Bally **STANDARD Model**
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ROCKET III



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targets close
FLIPPER
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with game to game
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WANTED

**by music operators
in 50 States
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DESCRIPTION:

ALIAS: "The Music Merchant"

REAL NAME: Rowe AMI Phonograph Model MM-1

HEIGHT: 49¹/₄ inches

WIDTH: 37 inches

DEPTH: 26³/₄ inches

WEIGHT: 335 pounds

FEATURES: Presents elegant, handsome appearance

REMARKS:

Reported to be notorious coin artist. Entices customers over to play records by means of unique device: Rowe AMI "Play Me" Records. Also takes dollar bills from customers, using special "Dollar Bill Acceptor."

CAUTION:

Also wanted for embellishment: changes appearance rapidly, utilizing "Change-A-Scene" Panels to blend in with any location.



POP SPOTLIGHT

FUNNY FAMILIAR FORGOTTEN FEELINGS

Tom Jones. Parrot PA 61011 (M); PAS 71011 (S)

Not one, but two of his hits will pull sales to this LP. The big hit now is "Funny Familiar Forgotten Feelings." "Detroit City" is the other one. Most of the efforts are country, but the presentation is soul.

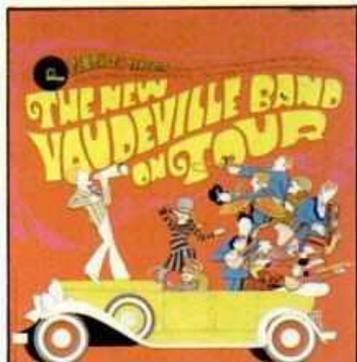


POP SPOTLIGHT

THE NEW VAUDEVILLE BAND ON TOUR

Fontana MGF 27568 (M); SRF 67568 (S)

There apparently is still plenty of sales mileage to be gotten from the sounds of the Twenties and the New Vaudeville Band knows how to do it. In addition to new items fashioned in the oldie groove by Geoff Stephens, there are such solid standards as "Shine On, Harvest Moon" and "I Wonder Who's Kissing Her Now."



POP SPOTLIGHT

THEMES FROM THE JAMES BOND THRILLERS—VOL. 3

Roland Shaw MGF 3514 (M); PS 514 (S)

The musical wallop inherent in the music from the James Bond movies gets an added punch from Roland Shaw's stirring orchestral delivery. Themes from "You Only Live Twice" and "Casino Royale" are the new entries and they are as exciting as the "Goldfinger," "Thunderball" and "Dr. No," which are also included.



POP SPOTLIGHT

THE INNOCENCE

Kama Sutra KLP-8059 (M); KLPS-8059 (S)

While their music is classified as rock 'n' roll, the Innocence sing with a qualitative freshness, characterized by easy rock with a moderate beat. The music is good, ranging from a soft "I Don't Wanna Be Around You" to an exhilarating "Do You Believe in Magic." Featured are the group's singles, including "Mairzy Doats."



POP SPOTLIGHT

FOR THE FIRST TIME (COME PRIMA)

Nick Palmer. RCA Victor LPM-3803 (M); LSP-3803 (S)

Plush voice, plush style. That, and two singles that have received some notice, are the factors here for Nick Palmer. In addition, Palmer has an impressive way of handling a ballad, such as "No Arms Can Ever Hold You." It will be a bonus to Easy Listening stations.

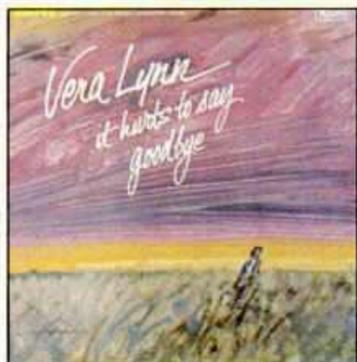


POP SPOTLIGHT

WHILE WE'RE YOUNG

Young Americans. ABC ABC-586 (M); ABCS-586 (S)

Anita Kerr did the arrangements and her light touch is felt throughout. Material is melodic and often romantic—e.g., "When I Fall in Love," "Goodbye Sadness" and "While We're Young." The bouncy arrangement of "Gonna Get Along Without You Now" is a standout.

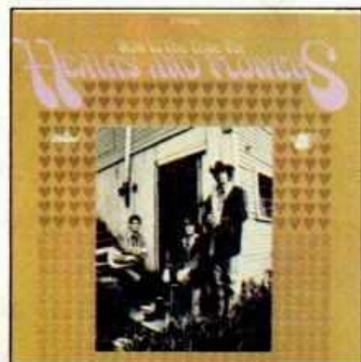


POP SPOTLIGHT

IT HURTS TO SAY GOODBYE

Vera Lynn. United Artists UAL 3591 (M); UAS 3591 (S)

It's difficult to believe that Vera Lynn's performances have spanned a generation—but she's still one of the best legit singers of the day. The album contains her big ones—and "Now is the Hour" is apt to stir up memories for anyone the shady side of forty.

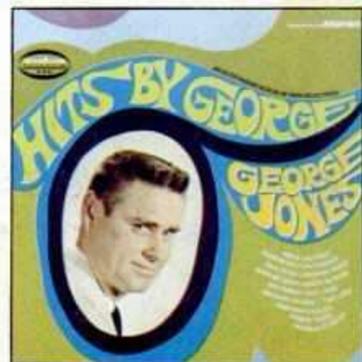


POP SPOTLIGHT

NOW IS THE TIME FOR HEARTS AND FLOWERS

Capitol T 2762 (M); ST 2762 (S)

This LP should catch on, this group should catch on. They've a country sound and teens are growing more fond of country. Hit potential tunes, "Please," "I'm a Lonesome Fugitive," "Road to Nowhere."



COUNTRY SPOTLIGHT

HITS BY GEORGE

George Jones. Musicor MS3128 (S)

With two LPs now on the chart (and one of them a "greatest hits" LP), here comes another one right behind. Contains some of his big ones like "White Lightnin'" and "She Thinks I Still Care." George Jones is a winner every time out. This will keep his record going.

COUNTRY SPOTLIGHT

NASHVILLE CATS

Homer & Jethro. RCA Victor LPM-3822 (M); LSP-3822 (S)

This is a hilarious album. There's "Nashville Cats," a "She Loves You" that the Beatles will never recognize, and "Winchester Cathedral."

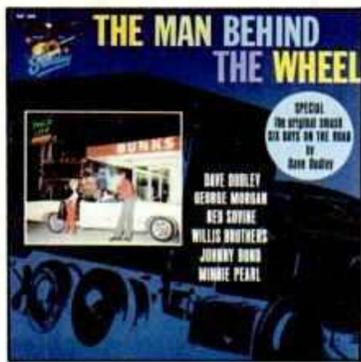


COUNTRY SPOTLIGHT

THE MAN BEHIND THE WHEEL

Various Artists. Starday SLP 404 (M)

Here's a package of exciting truck driver songs, including Dave Dudley's hit performance of "Six Days on the Road." Other sides include performances by George Morgan, Johnny Bond, Red Sovine, Minnie Pearl and Willis Brothers.



CLASSICAL SPOTLIGHT

STRAVINSKY: L'HISTOIRE DU SOLDAT

M. Milhaud/Aumont/Singher/Various Artists (Stokowski). Vanguard VRS-1165/6 (M); VSD-71165/6 (S)

"The Soldier's Tale" is well told and played. Madeleine Milhaud is highly effective as the narrator. Violinist Gerald Tarack and clarinetist Charles Russo are in top form; and Stokowski's conducting is direct and forceful.

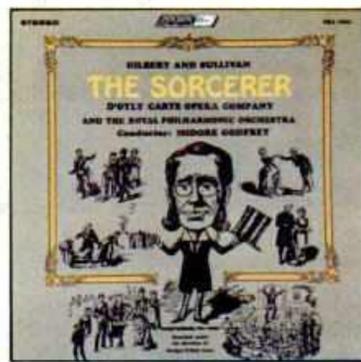


CLASSICAL SPOTLIGHT

GILBERT & SULLIVAN: THE SORCERER

D'Oyly Carte Opera Co./Royal Philharmonic (Godfrey). London A 4264 (M); OSA 1264 (S)

The top interpreters of Gilbert & Sullivan are in top form in this. They get valuable assistance from a fast-paced production, the Royal Philharmonic and Isidore Godfrey's conducting.

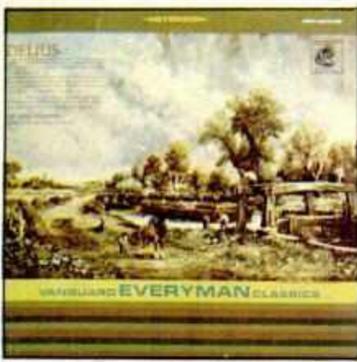
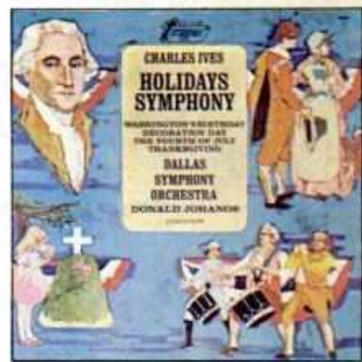


LOW PRICE CLASSICAL SPOTLIGHT

IVES: HOLIDAYS SYMPHONY

Dallas Symphony (Johanos). Turnabout TV 4146 (M); TV 34146 (S)

This first low-price recording of the "4 N.E. Holidays" dynamically evokes Ives' recollections of his boyhood holidays. The Dallas Symphony under Donald Johanos turns in a notable performance, which should have wide appeal.



LOW PRICE CLASSICAL SPOTLIGHT

MUSIC OF DELIUS

Halle Orch. (Barbirolli). Everyman SRV-240 (M); SRV-240SD (S)

The conducting talents of Sir John Barbirolli with the Halle Orchestra breathe new life into these beautiful works. The operatic piece with Sylvia Fisher, soprano, and Jess Walters, baritone, is particularly effective, as is the rest of this album.

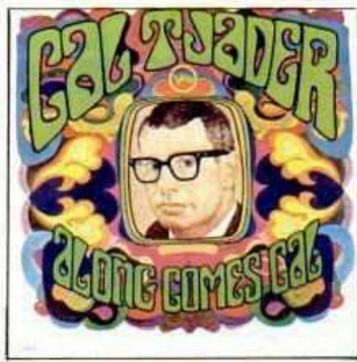


LOW PRICE CLASSICAL SPOTLIGHT

MARCHES FOR ORCHESTRA

Eastman-Rochester Pops (Fennell). Mercury Wing WC 18069 (M/S)

The Eastman-Rochester Pops, under the direction of Frederick Fennell, performs spirited renditions of marches, including Borodin's "Prince Igor March," Wagner's "Tannhauser" and "Orb and Sceptre" by Walton.



JAZZ SPOTLIGHT

ALONG COMES CAL

Cal Tjader. Verve V-8671 (M); V/V6-8671 (S)

Tjader continues with his Latin jazz bag of treats and this disk contains some of the best things he has ever put down on wax. The album includes a refreshing rendition of "Round Midnight," and even jazz treatment to the pop song "Our Day Will Come." Everyone should have this LP in their jazz library.



FOLK SPOTLIGHT

JUMP FOR JOY

Jim Kweskin. Vanguard VRS-9243 (M); VSD-9243 (S)

Kweskin and the Neo-Passe Jazz Band have found a new level of Jug Band sound. This LP contains refreshing renditions of "Melancholy Baby" and "I Can't Give Anything But Love" in the funky tradition of Jug music. In another bag, good-time music takes on the form of blues in "Memphis Blues," "Jazzbo Brown" and others.



INTERNATIONAL SPOTLIGHT

HALLE, KATJA

Katja. Polydor 249093 (S)

Polydor has a knack for discovering hot, new artists and Katja is one. Her material is in the pop vein and her style is both dynamic and upbeat. Katja's refreshing sound should score well with those who like German music and those who are fans of good sounding international music.