

Billboard

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The International Music-Record Newsweekly

Korvette's Rothfeld Asks Mfrs. to Rechannel Mono

By FRED KIRBY

NEW YORK—"Give the consumer stereo," David Rothfeld, division merchandise manager of E. J. Korvette, said in calling for the rechanneling of available mono-only product for stereo. Noting that many classical lines, especially low price labels, were re-issuing vintage material only in mono, Rothfeld said this practice was hurting sales.

He explained, "The consumer who owns good stereophonic equipment feels he must have stereo records to get the full use and enjoyment out of his equipment." Rothfeld also credited the recent rise in mono prices as contributing to consumer resistance to mono product.

Rothfeld pointed out that since the industry had gone to one price for mono and stereo product, the consumer should have the choice of electronic stereo for material waxed before the stereo era.

Explaining why there is little reluctance to rechannel pop product, while so many classical performances are only available in mono, Rothfeld

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Col Club Hit On Licenses

By MILDRED HALL

WASHINGTON—The Federal Trade Commission has finally and formally decided that the Columbia Record Club contracts with outside labels must refrain from any fixing of artist's royalties, or an exclusive contracting that would prevent other club operators, or potential operators, from licensing the outside labels on the same terms as the Columbia Club.

In a formal Cease and Desist Order issued last week, five

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Billboard, MW Cartridge Forum for N. Y. Oct. 16-17

NEW YORK—The second annual Tape Cartridge Forum, sponsored by Billboard and Merchandising Week, will be held Oct. 16-17 at the New York Hilton. Last year's Forum, held in Chicago, proved to be of historic significance, attracting more than 400 tape cartridge industry leaders.

The sessions once again will be co-ordinated by Coleman Finkel, vice-president of James O. Rice Associates, Inc., specialists in the fields of business education and executive training. Finkel and the Rice firm had produced last year's highly successful event under Billboard's auspices.

The decision to present this year's seminar was made following two surveys of individuals who attended the 1966 sessions. The near-unanimous response underscored the need for a new forum exclusively devoted to the burgeoning tape cartridge industry.

James O. Rice researchers are currently probing the new

directions of the industry, to serve as the basis for the forthcoming seminar. Finkel, in commenting on the content of this year's Forum, told Billboard: "The growth of the tape cartridge industry during the past 12 months has been spectacular, and the issues which challenge it today are so different from what we found a year ago, that the subject material we will

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N.Y. Instrument Center Doomed

By HANK FOX

NEW YORK—A 30-day eviction notice and the sight of scaffolding just one block away from 48th Street signal the destruction of the nation's No. 1 musical instrument center. Instrument dealers now in the section may be scattered throughout the metropolitan area. This is considered likely

(Continued on page 16)

ITCC IN INT'L BREAKTHROUGH

NEW YORK—International Tape Cartridge Corp. is going international. President Larry Finley has concluded agreements establishing firms in France and Switzerland. ITCC Switzerland is jointly owned by ITCC-U. S. and Arcadi Voltas and Peter Khala. (Voltas and Khala own Geneva's Atlantida, but the ITCC agreement is a separate venture.) ITCC-France is owned by Spencer Wallis and Nano de Silva Ramos of Mood Music in conjunction with ITCC-U. S.

The European firms will load and distribute ITCC tape duplicated in the U. S. and delivered abroad in bulk hubs. The French and Swiss firms will market the tapes in all existing configurations. Finley said he will continue to furnish duplicated tapes to the European subsidiaries until such time when the foreign market demands warrant establishing overseas quality duplicating facilities. Finley said he has international rights to 36 of the 76 labels in his firm. ITCC will furnish its overseas firms with Audio Pak cartridges, labels and sleeves.

PlayTape Invades Italy See Page 61



Ian and Sylvia, now exclusively on MGM Records, are climbing up both charts this week with their latest MGM single, "Lovin' Sound" (K-13686), and their new MGM album of the same title (E/SE-4388). The famed Canadian duo, married musically as well as legally, have received tremendous U. S. exposure this year as unofficial ambassadors from Expo 67.

LP Perils Single In Bowing Acts

By MIKE GROSS

NEW YORK—The LP is threatening the single's long-held dominance in the launching of pop artists. Record company executives have discovered that the new type of groups being launched on disks don't need single hits to sell albums, that the young people who are buying records today are more album conscious, that the adult

album-buying consumer has become more aware of the new pop groups, and that albums by these groups often outsell their singles.

Nesuhi Ertegun, Atlantic Records vice-president in charge of album product, is especially bullish about the pop LP market. The emergence of rhythm and blues artists as album sellers has been one of the key factors in Atlantic's upward sales spiral, and Ertegun points out that the big sales potential is working to the product's advantage. "We can now take more care in the preparation of an album," he said, "and work for more quality. It's no longer a slap-dash matter of putting 11 or 12 songs together. A lot of thought now goes into the production of an LP."

As an example of r&b's move-in on the pop album market, Ertegun cited Wilson Pickett. "Just a few years ago," he said, "a good-selling Pickett album sold between 15,000 and 25,000 copies. Now our Pickett albums sell about 250,000 copies." The pop move-in also applies to such artists as Otis

(Continued on page 10)

Fireworks at NARA Meet

By CLAUDE HALL

ATLANTA—The 12th Annual National Association of Radio Announcers convention opened Thursday (10) as usual—behind closed doors—but on the sidelines was something new, Rap Brown new head of the Student Non-Violence Coordinating Committee. Brown appeared here unexpectedly after a confrontation with Governor Kirk in Jacksonville, Fla.

The major complaint, that Negroes are not receiving due

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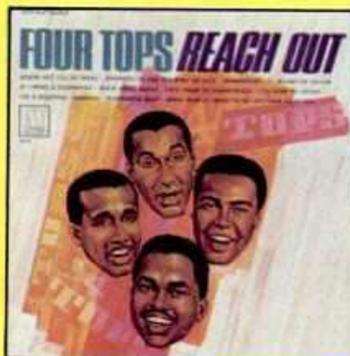


Paul Revere and the Raiders, featuring Mark Lindsay, have a resounding smash in "I Had a Dream," 4-44227. Their latest and greatest Columbia single is a spin-off of the group's album-sized hit, "Revolution," CL 2721/CS 9521. Both are giving record stores a run for the money.

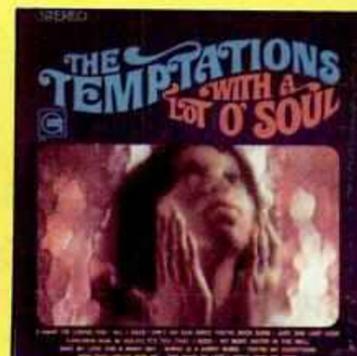
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2 ALBUMS FOR SUMMER SALES



Motown M-660 (M); S-660 (S)



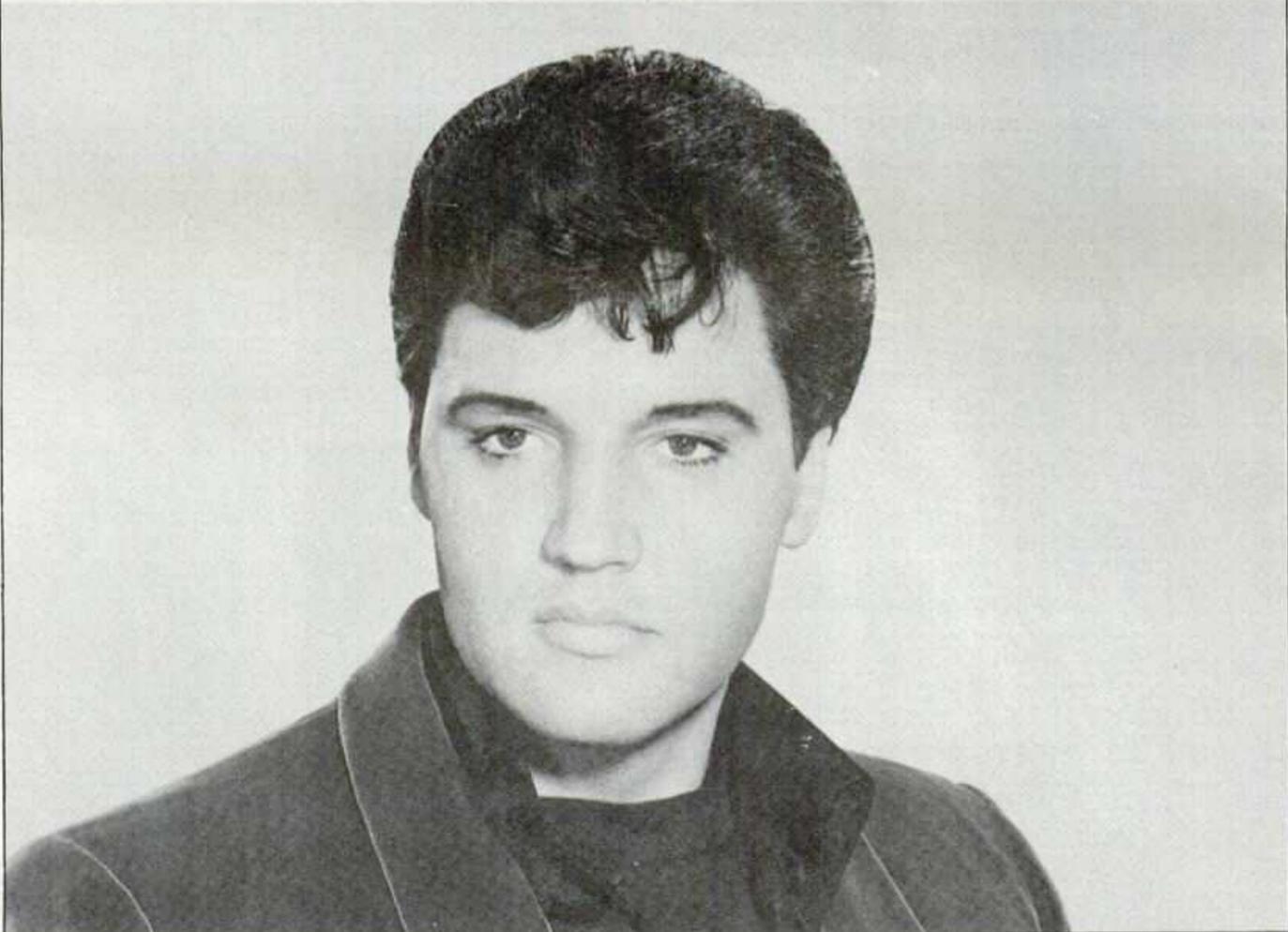
Gordy M-922 (M); S-922 (S)

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ABC Parley Bows 18-LP Release Spearheaded by 'Dolittle' Push

By AARON STERNFIELD

NEW YORK—ABC Records bowed its 18-album fall release to distributors in regional meetings in New York, Chicago and Los Angeles this week, with the lion's share of the promotional

effort focused on the original cast album of the 20th Century-Fox film, "Doctor Dolittle."

The album, to be released Aug. 28, is on the 20th Century-Fox label, distributed by

ABC. The film premieres at Loew's State Theater here, Dec. 19.

Recording activity on the score is virtually unprecedented. According to Hap Goday, representing the publisher (part of the ABC complex), material from the score will be recorded by Tony Bennett, Frank Sinatra, Petula Clark, Sammy Davis Jr., Jack Jones and Andy Williams. To date, Goday said that some 110 recording commitments have been made, with the film premiere still four months away. The original cast album will, of course, be released first.

Advance sales for the New York premiere have passed the \$200,000 mark.

Minifilm Version

New York, Chicago and Los Angeles distributors were shown a 30-minute minifilm version of "Doctor Dolittle," which stars Rex Harrison, Anthony Newley and Samantha Eggers.

Consumer advertising budget on the album is more than \$100,000, with space reserved in Look, Life, McCall's, New Yorker, the New York Times magazine section and Sunday supplements in 15 major markets, for a total circulation of 30 million.

Also, an extensive trade advertising campaign is budgeted, radio advertising is planned, and co-operative advertising is available on the local level.

Display Kit

The dealer display kit includes, window, mobile, counter, browser box and divider card displays, with wall streamers, four color foldout posters, buttons, stuffers, litho books and four-color photographs. Open end interviews for local radio have been prepared, and special screenings will be held for key disk jockeys, press and traders.

At the film level, more than
(Continued on page 8)

3 Exit Cameo Posts To Join Indie Label

NEW YORK — Cameo/Park way sales-promotion-a&r team, headed by Neil Bogart, this week resigned en masse and will assume what amounts to the management and creative functions with an existing independent record label. Name of the label is being withheld until the papers are signed.

The resignations, which will be effective in two weeks, follow the purchase of the majority of the Cameo stock by Allen Klein from William Bowen.

At Cameo, Bogart had been vice-president and sales manager. He also was responsible for signing artists and buying masters.

Also leaving are Cecil Holmes and Marty Thau, national pro-

motion managers, and Carol Coviello, Bogart's assistant. In the new set-up, Bogart will be general manager, Holmes will be in charge of r&b promotion, Thau will be in charge of pop promotion, and Miss Coviello will be Bogart's assistant.

Not involved in the change is Cameo President Al Rosenthal, who retains the post in his Philadelphia headquarters.

Negotiations between the Cameo staff and the new label, a recently formed independent, were handled as a package rather than as individual negotiations.

In the last 12 months, Cameo has had 26 records on trade paper charts.

Bogart described the parting with Klein as "amicable."

Command Talks Up 9 LP's, Cartridges

NEW YORK—A nine-album fall release schedule was presented to Command distributors throughout the nation in New York, Los Angeles and Chicago meetings last week. In addition to the albums, Command will release singles by Benny Goodman, the Ray Charles Singers, Dick Hyman, Doc Severinsen, Toots Thielemans and Warren Kime.

Dave Rothfeld, head of the Korvette chain record operation, termed the schedule the strongest in the history of the label.

To be shipped this month are albums by Toots Thielemans, Warren Kime, William Steinberg and the Pittsburgh Symphony, and a Christmas album featuring leading artists on the label.

The Steinberg offering, "Porgy and Bess," marks the maestro's first departure from pure classical product. Loren Becker, vice-president and general manager of the label, advised the distributors to market the album as pop material.

September-October releases include albums by Jerry Fielding (newly signed by the label), the Ray Charles Singers, Ashley Miller, Steinberg and Benny Goodman.

Command plans a major push on the Goodman album, his first with the label. Goodman, who was on hand for the meeting in New York Wednesday (9), will play an active role in the promotion.

The Severinsen album should get a boost from the artist's appointment as musical director of the "Today" show. Severinsen will promote the album on the show.

Becker told the distributors that the gradual elimination of monaural product presents the distributor with an opportunity to get into the tape cartridge business.

He pointed out that dealers carrying stereo records only in many cases will have space and capital to enlarge their inventory, and that this space and capital should go into cartridges.

He pointed out that non-record companies are already in the cartridge business, but, because of the short-term licensing arrangements, the door is not shut to record distributors.

Becker predicted that the 8-track cartridge business could be an important part of the distributor's business.

He also pointed out that Zenith has contracted with Command for 8-track samplers to be used as demonstration tapes for the sale of playback units.

Charles Treppel, sales manager, said that the nine new releases bring the total for the year to 20. He added that Command plans to continue with its policy of issuing limited and staggered releases.

Philips Mounts Large-Scale Fall Attack With 5-Pronged Barrage

By NIGEL HUNTER

LONDON—A major fall onslaught on the market was announced by managing director Leslie Gould at Philips' 1967 sales conference. It involves double albums, boxed sets of classical budget LP's and new cassettes, new accessories and new talent.

"Our new releases contain more than the usual blockbusters," declared Gould in his opening address. "After a rather slow summer sales period, we are looking forward to a very successful selling season. We have five months in which to make this into a good year, and we are confident that the last half year will be good."

He stated that 1968 will be musicassette year. It will be an eye-opener to all the people who have prophesied doom with its new machines, new manufacturers and new programs.

"Our plans for musicassettes cover all facets of music, spoken word and drama, education and sport," Gould went on. "The range of playback equipment will span from a \$28 machine to a \$140 machine. Everybody will have a machine in their price class. Cassettes will be

aimed at all the market and at many new ones where records never sold."

Car cassette machines will be available in more compact design, and will revolutionize the concept of music in cars. Repertoire has been planned for cars, and will be marked in over 100 different programs covering everyone's taste.

Three classical releases form the basis of the four issues in Philips' new series of budget boxed sets to be released on the Wing label next month.

Beethoven's nine symphonies are the centerpiece of the venture, and are contained on six LP's in one boxed set.

Gilbert and Sullivan

Selections from six Gilbert and Sullivan comic operas comprise the second set, and the third consists of works by Tchaikovsky. Philips is confident this release will erase any doubts still existing in the public mind about budget price quality and value.

The company is mounting a special drive to complement its share of the full-price classical market next month. A new series is being inaugurated offering two classical top-price LP's

virtually for the cost of one.

There are five issues in the initial release, and the series will feature artists like Claudio Arrau, Antal Dorati, Yuri Boukoff, Colin Davis, Gyorgy Czifra and Pierre Monteux.

Founded basically on "pop" masterpieces, the series aims at the widest market. The first release will include works by Mozart, Tchaikovsky, Grieg, Schubert, Chopin and Liszt.

The LP's will be stereo only, but Philips asserts they are also playable as mono. The company will distribute consumer leaflets giving full details of these double albums.

Philips will market a special Christmas LP in aid of Oxfam this year. The album features the Johnny Gregory Orchestra and Chorus performing Christmas carols, and will retail at \$2.80 with dealers receiving a 25 per cent margin.

The LP will also feature TV personality and satirist David Frost, who speaks a message on behalf of Oxfam and has also written the liner notes. Frost, who is at present on a fact-finding tour for Oxfam in India, and Gregory will receive no fees

(Continued on page 8)

Oldies Goodies for Racks—Chicago Single Sales Soar

CHICAGO — Rack jobbers such as Musical Isle here are reporting one of their best summers ever for singles and many are now stocking "Oldies But Goodies" 45's with surprising results.

"The singles business was never better," said Vic Faraci, manager of M S Distributing, which owns Musical Isle, one of the nation's biggest rackers. "I think it's a direct outgrowth of the raise in mono LP prices."

"The kids used to buy an LP when it was \$1.99 if they wanted a particular song. Then the difference between a 79-cent single and a \$1.99 album was just over a dollar. But that's all changed now. Now the kid sees that the mono album is \$2.59, at the very lowest, and he goes for the 79-cent single."

"This pickup in singles business makes 'oldie' singles a natural for rack jobbers. You don't watch the charts on 'oldies.' You put them on the rack and they stay there. It's standard merchandise."

At Mid-America Specialty Distributing, another major racker, manager Robert Duggan also reported a boom in singles business. "I couldn't give you a comparison or a percentage on

how it's grown, however, we're too busy.

"'Oldies' are going well. This has become a stable item for us. In fact, 'Oldies' are going a lot better than we ever anticipated."

James Brown Acquires TNT

ENGLEWOOD, N. J. — Gloria Toot has sold 51 per cent of her stock in TNT Records to James Brown Productions. Miss Toot, an attorney, retains 49 per cent and stays on as general manager. The label had been part of Tru-Glowtown Records, which Miss Toot retains. She also retains ownership of her recording studios here. Clarence Lawton will cover the Southern market for TNT.

First release under the new set-up is "Let's Party," with Don Gardner, Gardner had recorded for Tru-Glowtown, but his contract is now with TNT.

The studio has recently converted from 4-track to 8-track.

MIDEM Sets Cannes Dates

NEW YORK — MIDEM 2, the second annual record and music publishing market, has been formally set for Jan. 21-27 in Cannes. The dates were announced by Jean-Claude de

Villeroi at the close of a seven-week tour of North and South America. He explained that the entire Hotel Martinez would be available that week for MIDEM office spaces.

De Villeroi arrived in the United States in mid-June and met with New York and California record companies and publishing firms. He later visited Brazil before a final week of meetings in New York and his flight back to Paris.

Bernard Ghevry, MIDEM head, and several associates have been in Cannes to work out the details for next year's sessions. Cannes plans construction of a new annex building adjacent to the Palais des Festivals with the resulting complex expected to house all office and booth space for more than 300 participants. The annex should be completed in time for MIDEM 3 in 1969. Galas of MIDEM 2 will take place in the Palais.

CASH COLLECTS GOLD FOR 'LINE'

NEW YORK — Johnny Cash has picked up a gold record award for his Columbia Records album, "I Walk the Line." The award, certified by the Record Industry Association of America, symbolizes sales in excess of \$1 million.

Cash is currently riding the country charts with his LP, "Johnny Cash's Greatest Hits, Vol. 1," as well as his single "Long-Legged Guitar Pickin' Man," in which he performs with June Carter.

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Chi Dealers, Racks in Anti-Mono Panic; Dumping by Distributions Seen

By EARL PAIGE

CHICAGO — Distributors here report that dealers and rack jobbers are slamming the door on monaural records faster than anticipated. Some distributors described the retailing reaction against mono as a "panic" and are becoming concerned about a deluge of mono returns.

One independent distributor, All-State, has reduced its mono price to the pre-increase figure to stimulate mono movement to retailers.

All-State manager Lee Howard explained, "Dealers and rack jobbers are not ordering mono, even when customers ask for it. Obviously, they don't want to be stuck with the merchandise. But at the same time, some manufacturers are insisting we accept mono. So we are doing everything we can to get rid of mono. We have reduced our mono price back to the old level. We were up in price only six weeks.

Mfr. Role Urged

"Manufacturers should wake up to the fact that mono is glutting the marketplace, they must make up their minds to take it back and move it around to get rid of it. The best way to eliminate this excess mono is through the marketplace. Ultimately, the mono price will drop to \$1.98."

Howard and others said that if the problem continues to worsen, many distributors will begin to indiscriminately "dump" mono records.

"Much of the problem in financial," Howard added. "Under-capitalized independent distributors cannot afford a double investment."

"The dealers have all panicked," said manager Norm Hausfater of Roberts Distributing, St. Louis. "We realize this and we're buying fall product 100 to 1 in favor of stereo. But what is the independent distributor going to do with all this returning mono product?"

"They're going to dump it," is the answer to that question offered by Vic Faraci, manager of the major independent, M. S. Distributing, Chicago. "In a few months there'll be such a back-up of mono returns it will stagger the industry. They'll have to treat mono like cutouts.

"You know what happens to album lines when the bottom drops out of a product. Instead of charging the dealer \$2.25 you go to \$2.10 and then finally to 75 cents.

"The plants are going to be full of mono product and it's going to start coming back out again as distress merchandise."

Clubs the Answer?

Several distributor spokesmen revealed privately that they had reliable information that mono merchandise would be disposed of via record clubs.

"But," added Faraci, "we've got another problem. What's to prevent dealers from buying 75-

cent mono distress items and then returning them and saying they paid the new price? We'll have to punch a hole in each album or mark a big "C" on each like we do with cutouts now."

Faraci suggested that the industry in the next few months will see "a lot of shoddy promotions — albums formerly priced at \$3.79 now priced at \$1.88, for example. People will see an album by the same artist priced at both \$1.88 and

\$3.79. This will really cause confusion."

Hausfater agreed: "Nobody loses inventory on the street anymore. It all comes back, and the mono returns are going to come in heaps. Dealers have panicked. We're only stocking a box of mono. If a dealer wants Herman's Hermits on mono, we keep a box.

"But the interesting thing is that where mono is being exposed and displayed, it's still selling. You see, the consumer still doesn't know what's going on."

Indie Mfr. Problem

The clubs, one distributor spokesman suggested, "may be able to move mono like they did old product when they first started, but where does this leave the independent manufacturer?"

Leonard Garmisa, president of Garmisa Distributing, was not as pessimistic, but he admitted that a problem exists with mono returns. He believes, however, that most of the glut can be handled through returns.

"We expect a lot of mono to come back," he said, "but we have no way of determining how much. We have 10 per cent return privileges, and we're hopeful this will take care of the mono problem. Who knows what the manufacturers are going to do with the merchandise?"

Garmisa said his firm's mono orders are "very, very small."

'Adoro' to Go U. S.

NEW YORK — "Adoro," a Peer-Southern copyright, will be provided with English lyrics, according to Provi Garcia, P-S Latin manager. The version by Armando Manzanero is No. 5 on the Mexican charts.

20th-Fox Closes Its Coast Office

LOS ANGELES — Twentieth-Fox Records has closed its Coast office following the resignation of a&r director Jackie Mills, Aug. 1. The label had been on the Coast one year, with offices at the 20th film lot in West Los Angeles. The label had some 20 acts under contract and had committed itself to releasing two soundtracks, "Dr. Dolittle" and "Star!" Hosea Wilson, who handled rhythm and blues activities, has left to join ABC Records, which had been distributing 20th product.

EVEREST, YUGO FIRM IN DEAL

LOS ANGELES — Everest Records has signed a deal with Produkcija Gramofonskih Ploca, the Yugoslavian record company. The initial release under the pact is a two-LP package of Massenet's "Don Quichotte," the first catalog listing for the opera. Due this fall, the set features Miro Changelovich, Breda Kalef, Ladko Koroshetz with the Belgrade Opera Orchestra under Oscar Danon.



ABC RECORDS is promoting its newly signed Judy Garland by distributing pamphlets in the lobby of the Palace Theater, where Miss Garland is appearing. The album, recorded at the Palace, is "Judy Garland at Home at the Palace—Opening Night."

'Angels' Track to Be Issued by Smash

CHICAGO—The soundtrack recording of "Hells Angels on Wheels" is being released by Smash Records. The film was produced by Joe Solomon for U.S. Films and the musical selections on the LP were written by Stu Phillips, with the exception of one vocal on which Phillips collaborated with Chuck Sedaka.



Tony Makes It Happen

August 21 on NBC-TV

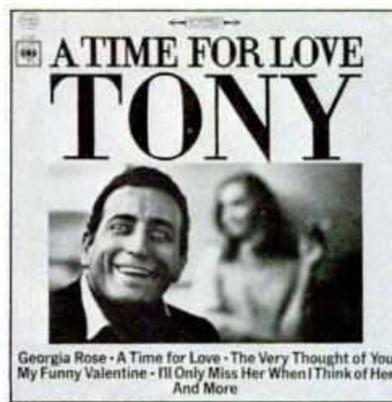
"Singer Presents Tony Bennett" in a full hour of hit after hit after hit ...like "Who Can I Turn To"... "Because of You"... "Taking a Chance on Love"... "The Shadow of Your Smile"... "Sing You Sinners"... "If I Ruled the World"... "Fascinatin' Rhythm"... "I Left My Heart in San Francisco"... "Just in Time"... "A Taste of Honey"... "Once Upon a Time"... "Keep Smiling at Trouble"... "Lost in the Stars"... "Quiet Nights of Quiet Stars"... "The Moment of Truth"... "The Trolley Song."

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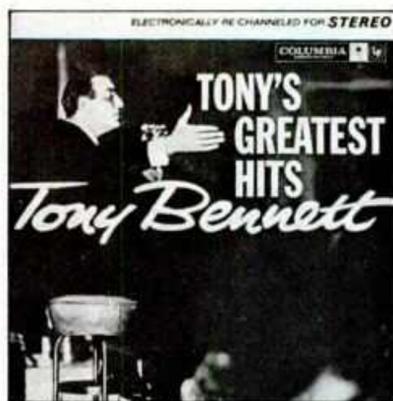
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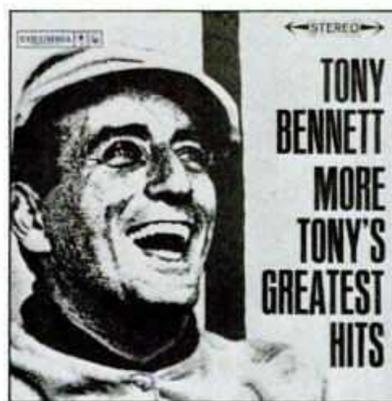
CL 2560/CS 9360



CL 2472/CS 9272



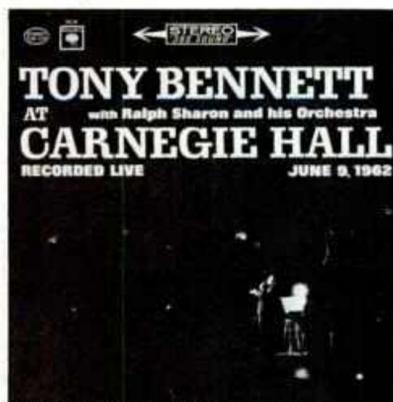
CL 1229/CS 8652



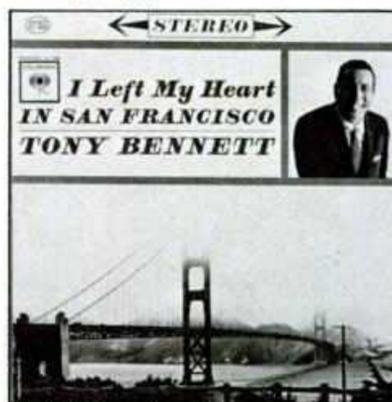
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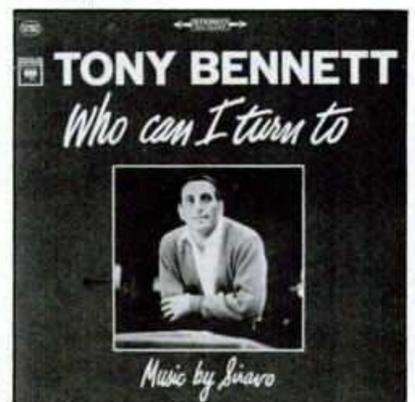
CL 2373/CS 9173



C2L 23/C2S 823 (A 2-Record Set)



CL 1869/CS 8669



CL 2285/CS 9085

Where Tony Bennett hangs his hits. On COLUMBIA RECORDS

Main Line Is Bulging With New Promotion Plans & More Labels

By JANE SCOTT

CLEVELAND — These are the current promotion plans of Ohio's largest record distributor, Main Line Records, now in its 20th year:

- A private room for disk jockeys to pick up records.
- Automatic mailing of records to key dealers.
- Promotion reports sent weekly to manufacturers.
- A brochure of staff members sent to manufacturers and dealers.

"Recent additions to our promotion staff makes us one of the biggest distributors in the country," said Joe Simone, general manager of Main Line Records' independent division.

Patrick McCoy, former promotion and music director of WHK, joined Main Line recently as promotion director. He was previously with Liberty Records, Northern One Stop and American Distributors.

Joining last month were Leonard Evanoff, formerly with Merrick Distributors, and Jay Cunniff of Pittsburgh, formerly with Hamburg Bros. Distributors. Others on the staff are Louis V. Newman; Eddie Anderson, who handles the Motown labels, and Julie Godzey, who works in Cincinnati.

The disk jockey's room is being constructed in the warehouse area.

Main line also claims to have more resident salesmen than most firms. There are Bill Cohen and Howard Kaufman in Cleveland; Fred Katz, Pittsburgh; Ken Herman, Columbus; and Terry Cox, Cincinnati. Katz was former regional sales manager with Mercury Rec-

ords. Ron Goldstein does sales and promotion in the Buffalo-Rochester area.

Gets 26 Lines

Main Line bought Cleveland-Disk June 30, thereby acquiring 26 lines, including Warner Bros., Reprise, ABC, Dunhill and Parrott. This brings the labels to 120, from about 80 manufacturers.

Heavy with the Hot 100, the firm ranges from Country Joe and the Fish to Frank Sinatra, and from the Doors to Deutsche Grammophon.

"We're proud that we were the first market to get the Doors' 'Light My Fire' played out of the West Coast area," said Simone.

Main Line Records is a subsidiary of Main Line Cleveland, Inc., headed by William M.

Shipley, chairman of the board. Eugene V. Shipley is president of Main Line Records. Carl Lombardo heads the RCA distribution division.

One of Main Line's most successful promotion's was Motown Day, held in March. This rated a spread on The Plain Dealer's Action Tab, a full page in The Cleveland Press' Showtime, and blanket coverage on radio stations WHK, WKYC, WIXY, WCOL and WVKO.

About 150 radio, TV, newspaper personnel and dealers attended a Tommy Boyce and Bobby Hart reception at the Hollenden House last month.

Simone was national promotion man for Liberty in Los Angeles before joining Main Line three months ago.



MAIN LINE promotion staff gather around Joe Simone, general manager of the independent division. From left, Eddie Anderson, Pat McCoy, Leonard Evanoff and Louis Newman.

KCLE-FM Teams With Dozier on Live Jazz Series

CLEBURNE, Tex. — Beginning Sept. 4, KCLE-FM will team with Dozier Productions of Dallas to present a series of live jazz concerts from LouAnn's in Dallas. The air personality behind the shows is Buddy Lowe, program director of the station, which beams jazz into the Dallas-Fort Worth market 18 hours a day.

First jazz group on the Monday night shows will be the Jazz Crusaders. Lowe said name artists will be the policy of the live shows. Formerly with WNOR, a Hot 100 format operation in Norfolk, Va., Lowe handles deejay chores 7 p.m. to 1 a.m. other week nights for KCLE-FM. No stranger to live remotes (all handled via direct-to-tower pickup units), Lowe has handled shows from the Club Flamingo in Fort Worth, Sunday afternoons; the Fink Mink in Dallas; and the Club Araby in Fort Worth.

The unusual thing is that Lowe is also heard 8 a.m. to 7 p.m. each day on KCLE-FM via tapes, of which he already has more than 200 hours on hand. In addition, Lowe handles talent promotion for Dozier Productions. A professional musician, he has sat in at drums on many recording sessions, including some of the records he now plays on the air. He has fronted several jazz groups in the past, and claims to have worked both radio stations and clubs "along the East Coast from Boston to Macon, Ga., out to the West Coast and back again."

Executive Turntable

Al Bell, Stax Volt Records, has been promoted from national promotion director to executive vice-president, a newly created post. A graduate of Philander Smith College, Bell joined the label in 1965. He will supervise all national promotion, work with the publicity department and act as a consultant to the production department. . . .



BELL

Walt Heebner was appointed national sales manager of Data Packaging Co.'s Morningstar tape cartridge and cassette product. Heebner will divide his time between Morningstar's headquarters at Cambridge, Mass., and his sales base in Los Angeles.

★ ★ ★

John Pfeiffer has been promoted to executive producer of Red Seal artists & repertoire for RCA Victor. Pfeiffer, who will report to Roger Hall, manager of Red Seal a&r, has been Victor's administrator of Red Seal Audi Coordination for the past five years. In this capacity, he was one of the engineers responsible for the development of Dynagroove Sound as well as being in charge of all sound for Red Seal releases. He has also produced records by such artists as Jascha Heifetz, Vladimir Horowitz and Wanda Landowska. He's been associated with RCA since 1949.



PFEIFFER

(Continued on page 8)

Link Nilsson as Dunbar Writer

NEW YORK — Nilsson, new RCA Victor artist, has been signed to an exclusive writing contract by Dunbar Music (BMI), Victor's recently established publishing arm.

Nilsson's single, "You Can't Do That" b/w "Ten Little Indians," was released last week as a result of continued air play by KRLA, Los Angeles.

Anderle Move

NEW YORK — David Anderle, new West Coast operations chief for Elektra Records, last week was incorrectly identified as holding a similar position with Kapp Records. Anderle had taught at the University of Southern California, headed the music department for Autostereo, and was West Coast head of talent acquisition for MGM Records. He also headed his own personal management firm, Directional Management.

IT DIDN'T WORK

MGM ROLLS BACK MONO PRICES TO THE OLD LEVEL

NEW YORK—MGM Records is rolling back its mono prices to where they were prior to the industrywide price equalization of mono and stereo two months ago.

At that time, mono prices were raised to the stereo level. MGM's new mono price drop will affect all labels in the MGM family, including Verve, Kama Sutra and other affiliated lines.

Mort Nasatir, MGM Records president, said the reason for going back to the previous price policy of charging less for mono is that the price equalization program did not achieve the desired results. Instead of obsoleting mono and increasing stereo sales, he said mono sales died and stereo sales have remained where they were before.

"We are starting to promote mono records again," Nasatir said. "We hope that some day mono will become obsolete, but it will have to die a natural death." Thus, mono records which sold at \$4.79 suggested list (same as stereo), will now be offered at the previous list price of \$3.79.

TRO's Appointment Accents 'Now' Idea

NEW YORK—"The business of music publishing today is so complex . . . many of its procedures are so sophisticated—that in order to progress a company must reach out for personnel with special administrative and business skills."

This philosophy was outlined by Al Brackman, executive of The Richmond Organization (TRO) in discussing the appointment of H. Minton Francis as TRO executive director (see Executive Turntable).

The announcement of Francis' post by TRO President Howie Richmond stirred considerable trade interest, in view of Francis' interesting background. A specialist in business organization and management, Francis is a West Point graduate. He retired from the Army as a lieutenant colonel in 1965 and since then has worked with civilian government agencies. These included the Department of Housing and Urban Development as an assistant to Secretary Robert C. Weaver.

He later was Deputy Director for Plans in the Office of Planning and Systems Analysis of the Post Office Department. During his 21 years in the Army, Francis received commendations for exceptional performance in connection with officer training, the launching of the first U. S. earth satellite and for leadership in conducting Army management studies. He was graduated from the U. S. Army Command and General Staff College in 1959, and was awarded the degree of Master of Business Administration, with



H. MINTON FRANCIS

honors, by Syracuse University in 1960.

At TRO, Francis will develop optimum business procedures in line with TRO's concept of "total publishing."

Francis is now drawing up a table of organization of the worldwide TRO operation. In addition there are offices in London, Paris, Cologne, Milan, Barcelona, Copenhagen, Holland and Australia; and an office is being set up in Tokyo.

Francis stated: "This is a new world for me." He added that he would seek to bring to the TRO operation advanced techniques of cost-effectiveness; and that this would allow the creative facets of the publishing enterprise—those people involved in the development and acquisition of musical properties and exploitation through records—to function at peak levels.

Stifled Jukebox Programs — Causes and Corrections

By EARL PAIGE

HADDONFIELD, N. J. — Creative jukebox programming has been stifled because operators are not making the effort to find good jukebox material among the thousands of fringe releases.

So asserted operator Bill Cannon in an exclusive interview with Billboard last week. Cannon is secretary of the Music Operators of America (MOA) and is owner of Cannon Coin Machine Co. here.

"Creativity is being stifled," he said, "because fringe records never achieve exposure on their own merits. The jukebox operators buy 45 per cent of all singles—around 50 million records

—but we are not contributing to the creativity that should be the life blood of the business.

"We're dealing in created hits and our programming is stereotyped and without individuality. Art is fast disappearing from the business because a steady stream of created 'hits' keeps feeding on itself."

Cannon heads a committee for record company communication and programming set up by MOA. He has been analyzing the current jukebox programming habits he describes as a "system," i.e., the operator buying from the one stop sub-

(Continued on page 67)

Pop

The Children of Rock Belt the Blues

By RICHARD GOLDSTEIN

WHEN the Bee Gees were first introduced to New York radio audiences as "the English surprise," it was considered suave to wink at a girl you were trying to impress, and coolly observe: "Of course you know they're the Beatles in drag."

It was a logical conclusion. After all, this "English surprise" was managed by Brian Epstein, the man who first decided that what the world needed most was not another crew-cut Casanova warbling a eulogy to his hotrod, but something longhaired, frenzied, and English—something Beatle.

But more than common management, this new combo shared something musical with Lennon and McCartney: their sound. "New York Mining Disaster — 1941" would have been a credible title for a new Beatle composition, and the production (intoning strings to back a sparsely tragic tale) would have been an appropriate sequel to "Eleanor Rigby." Even the vocal phrasing — clipped, soft and incredibly sad — had a certain McCartney quality to it.

Heads shot back when the radio announcers revealed that the Bee Gees were themselves — three brothers (Barry, Robin, and Maurice Gibb) and two acquaintances (Vince Melouney and Colin Petersen) — all Australians. Even more startling was the revelation that the Gibbs, who wrote the song, had been local show business luminaries since they were about 7. Now pushing 18, they left behind a string of hits Down Under to emerge

triumphant — a super-phoenix. They didn't even need ashes.

For, despite the objections of a few partisans (before rock 'n' roll came of age, we called them "fans"), "New York Mining Disaster — 1941" was a solid hit. Long after the novelty of successful imitation had worn away, its own subtle power continued to impress. Here was folk music in a truly modern idiom. Concise, and not rambling like the classic ballad-narrative, utterly personal and underplayed rather than melodramatic, it employed a poet's truism that journalists are just beginning to understand: a tragedy is the sum of its details. Their chronicle offered no data and no summation other than the quiet nobility of a miner facing death who calmly advises an apocryphal Mr. Jones: "Don't go talking too loud; you'll cause a landslide." The power is not in the lyric but in its implications, and that sense of indirection placed the Bee Gees a hefty cut above copycats.

Now, with the release of their album, "The Bee Gees First" (Atco), they are reluctant to talk about the Beatles. They claim any similarity is "an accident of birth," explaining that the Lennon-McCartney sound has influenced everyone. They insist "Mining Disaster" was conceived and recorded before Epstein ever heard the group (the Gibbs wrote all the material they perform on the album, and if this collection is any indication, their talent as songwriters alone is formidable).

But the *deja vu* comes in the arrangement — all those musical and vocal embellishments that grace a simple melody. Here is where one hears reverb and tonal distortion a la "Revolver" (play "In My Own Time" and "Taxman" back to back); beyond the similarities in composition, the feeling of having heard those harmonies before is too strong for comfort, and chance can be as dangerous as calculation.

The group's success with other styles (and this album is a very mixed package) makes such imitation unnecessary, and even deceptive. As it is, the listener must transcend familiarity to discover what is actually worthwhile about the Bee Gees. The new single, "To Love Somebody" backed with "Close Another Door," is a belting rhythm and blues set. Not many voices in rock can scream without screeching. But Barry Gibb has a strong voice (listen to him wail on "Close Another Door") with tremendous range (listen to him sigh on "Holiday"). At his best, he is his own stylist, and that goes for the music he sings as well.

"There's still this overriding thing of being commercial, which is always on your mind," he admits. It's an old line in rock 'n' roll, but the Gibb brothers mean something other than the cliché when they speak of slick.

The time when "going commercial" meant creating repetitive and simplified music is over, and this album is all the proof of that one needs. It is right in the financial mainstream — eclectic, zany, and cryptic



BEE GEES' 1st

Atco 33-233/SD33-233

— but it is skillfully conceived and sewn together. All the cuts are within the conventional three-and-a-half minutes; there are no radical innovations, and so it is not a "key" work. But it is the result of a renaissance, if not the cause of one.

The rock revolution is history now; the Bee Gees are its children. Their sound will never be duplicated by four guys standing under a lamp post on a summer night. It is finely, carefully wrought music, meant for deep listening, and its imagery is etched in terse filigree. The lyrics are simple, but they sting. For example, of Craise Finton Kirk, *haute monde* hero of one song, the Bee Gees observe: "His wavy hair continues not to grow."

You can approach this album assuming it will be complex; today's rock audience demands that. To be profound is to be professional. Good poetry sells. To blow the mind with radical departures is commercial. The pseudo-sound that passed for Pop music five years ago has become a vital, probing sound. Today, slick means skill.

"When people put out ads saying you're the most significant new talent of 1967, you've got to live up to it," says Robin. "So you do as much as you can to keep away from basic chords and rhythms."

And though Pop enthusiasts often mistake mere novelty for quality, "The Bee Gees First" is that not-so-rare occasion when the two coincide. There is a good deal of background

orchestration, but it all falls into place nicely; it neither smothers a good composition nor tries to mask a bad one. The special effects are abundant, but they are not a *raison d'être*. The songs are all-important.

Two major compositions ("Every Christian Lion Hearted Man Will Tell You," and "Holiday") are superb examples of eclectic Pop music. They share a brooding ecclesiastical mood ("We always thought if somebody put monks in a song it would sell"). The former song begins with Gregorian chanting, then slides into an easy rhythm, followed by some salty vocalizing in the chorus. It moves back and forth from religiosity to rock (ending in a mournful drum fade-out) with brilliant continuity because all the melodies are tightly knit; they speak to one another.

"Holiday" has more secular overtones, but it uses a cathedral organ to juxtapose a gay lyric with a melancholy tune. The tension between words and melody provides just the right setting for what the Bee Gees want to say in "Holiday": its protagonist cannot love the girl of his dreams. His statement is executed with precise and stunning musical irony.

"The Bee Gees First" is so brimming with the new poetry of Pop that one almost overlooks some cagy xerography within. It is tempting to believe that the composers of "Cucumber Castle" — which sounds so fresh and original — imitate the Beatles by accident.

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(Advertisement)



The Bee Gees—Robin Gibb, Maurice Gibb, Barry Gibb, Vince Melouney and Colin Petersen
Brimming With the New Poetry of Pop

This One



H8Q4-XOW-XTPL

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Philips Mounts Large-Scale Fall Attack With 5-Pronged Barrage

• Continued from page 3

or royalties on the record. Philips will press, distribute and promote it without profit, and there is no mention of the firm on the album. Other Philips companies will also participate in its promotion.

"We hope dealers will do as good a job as they did on the Save The Children Fund record," said Gould. "That one sold 107,000 copies."

Philips cassette executive Walter Woyda gave details of an October - November campaign to be spearheaded by a series of 30-second TV commercials. He emphasized the necessity for proper merchandising by dealers to benefit from this promotion.

Classical repertoire will be increased with the release of eight items including a version of "The Messiah," backed by advertising in consumer publications.

The first cassette release from the Caedmon catalog will be "Macbeth" on two cassettes, compared with the normal three-LP version. There will be major show releases like "Sound of Music" and "Fiddler on the Roof" and the soundtrack of "Porgy and Bess."

CBS Repertoire

CBS repertoire will feature the Tremeloes, Georgie Fame, Tony Bennett and Johnny Mathis, and releases from Pye

groups repertoire will include cassettes by Frank Sinatra, Herb Alpert, Trini Lopez and the Kinks.

On the pop record front, Philips' range of double albums will comprise 20 releases, retailing slightly above the price of one LP each.

The records are packaged in double folder sleeves with a special double circle sleeve design and logo. The point-of-sale unit for the double album is self-standing but can also be accommodated in a browser box or suspended in a window display. The slogan is "Your Gift Problem Solved, Two LP's for the Price of One."

Philips has cornered approximately 10 per cent of the record accessories market in Britain, it was claimed at the conference. But the attending sales force was warned about other manufacturers' intentions in the same field.

Record cases are the most successful line in Philips accessories, and a new one will be launched plus a music cassette rack with a three-shelf accommodation for 36 cassettes.

"System 70," a new range of variable length record racking, is also being introduced. It will fit in shelves or cabinets, and is available in three lengths: 12 inches (holding 60 records); six inches (holding 30 records); and 2 inches (holding 10 records). A complete pack will retail at \$5.80.

Jazz stars will inaugurate Mercury's Value label here retailing at about \$3. The first release of seven LP's features two by Erroll Garner, three by Dinah Washington and albums by Sarah Vaughan and Muggsy Spanier.

Philips marketing manager Darcy Glover made a bitter attack on the retailing side of the trade. He declared that there are only 300 good record dealers in Britain today, and that 80 per cent of Philips' take came from less than 20 per cent of the dealers.

Records are too difficult to buy," he said. "That doesn't mean there are not enough dealers. Probably there are far too many. Of the 5,000 and more dealers we have, there are only 300 that rank at all. The rest just don't try to sell our records. No wonder the public has difficulty buying records."

Glover discussed plans for increasing exposure of Philips product through new sales schemes, including premium offers like the current "Nescafe Bonanza" in which eight of the company's LP's are being offered at cut prices.

"To sell records you must get them in front of the consumer," he stated. "They're no use stuck in a rack behind a dealer's back or in a tatty sleeve. We have got to get records where the consumer can see them and buy them."

Quinnipiac College Sets 1st Jazz Fest; May Join IJF

NEW HAVEN, Conn.—The first Quinnipiac College Intercollegiate Jazz Festival is scheduled here for the spring, 1968, with an eye toward joining the Intercollegiate Jazz Festival complex in 1969.

On the Festival's advisory board is Stan Kenton, Dave Brubeck, Woody Herman, Clark Terry, jazz critic and columnist Stanley Dance; John Hammond, of Columbia Records; Brad Davis of Channel 3, Hartford, Conn.; Harry Downey, air personality, WICC, Bridgeport, Conn., and Rocky Clark, New Haven Register reporter.

Bob Yde, director of the intercollegiate Jazz Festival, Miami, Fla., said he is looking forward to having Quinnipiac in the IJF in 1969. "This is a mandate showing what important national proportions the IJF is taking on," said Yde.

The Quinnipiac Festival will be conducted through the school's student council. All jazz aggregations and vocal groups from schools throughout New England and the Northeast are eligible to enter.

Festival officials indicated that the Quinnipiac event grew out of the school's jazz workshop and its appearance at the Villanova Jazz Festival, Villanova, Pa., and the New Haven Festival of Arts.

Long-range plans call for the winners of the Quinnipiac event in 1968 to travel to the IJF

finals in Miami in 1969 as part of the three-day competition with groups representing schools across the nation. Quinnipiac brings to seven the number of intercollegiate festivals under the IJF. The aim of the IJF is to promote jazz in colleges and to help develop jazz talent among students. The exact time and place for the Quinnipiac event will be set later, according to Edward Lush, public relations director for the school.

Salvation, Village Discotheque, Opens

NEW YORK — The Salvation, formerly the Village's Downtown, opened to a capacity crowd of some 250 Tuesday (8). The discotheque, draped in psychedelic lighting and sound, featured the Jimi Hendrix Experience in a special appearance for the club's opening.

The latest offering to Village nightlife has a sunken dance floor that can accommodate some 150 persons, and a balcony area with tables. A bar is located behind two-way mirrors and disks are played between the acts. The lighting was prepared by Joshua W. White of Senefex Inc., and the operation is managed by Bradley Pierce, former manager of Ondine and Lincoln Center's Opera Restaurant.

ABC Parley Bows 18-LP Release Spearheaded by 'Dolittle' Push

• Continued from page 3

\$8 million has been budgeted for advertising and exploitation, and hundreds of "Doctor Dolittle" products have already been licensed for sale in more than 50,000 retail stores throughout the nation.

The album, which will list for \$6.79, is packaged in a duofold jacket with an eight-page, four-color story booklet insert.

Next on the priority list is Judy Garland's first ABC album, recorded last week in the Palace in New York and released this week. Miss Garland opened to enthusiastic reviews, and heavy national promotion is under way.

Other albums in the release include works by the Manhattan Brass Choir, Frankie Laine, the DeAngelis Singers, Tommy Row, Sheila MacRae and Della

Reese on ABC; the late John Coltrane, Peewee Russell and Henry Red Allen, Dizzie Gillespie and Al Jazzbo Collins on Impulse; Eddie Cano and Steve Allen on Dunhill; Joe Turner, T-Bone Walker and Jimmy Reed on Bluesway, and "The Little Drummer Boy" (re-release), "Fathom" soundtracks on 20th Century-Fox.

In the offing are "The Star" soundtrack, starring Julie Andrews, for next fall, and the "Hello, Dolly" soundtrack, starring Barbra Streisand, for 1969.

MGM, Macy's 'Brown' Pitch Lures 1,000

NEW YORK—A joint promotion for "You're A Good Man, Charlie Brown," by MGM Records and Macy's, drew more than 1,000 to the department store Wednesday (9) for a half-hour capsule review of the off-Broadway hit. An estimated 800 copies of MGM's original cast album were sold at the performance. The albums were autographed by each member of the cast.

A nine-by-nine foot replica of the album cover was used as a backdrop for the performance. An additional five-by-five foot blowup is hanging from the ceiling in the Macy's Fifth Floor Record Department.

Macy's ran a full page ad in the New York Times a day before the performance, advertising the special event and the MGM album. Plans are now being worked out to repeat this promotion at Macy's New Rochelle store.

Market Quotations

(As of Noon Thursday, August 10, 1967)

NAME	65-66		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	38	20 3/4	508	25 1/4	23 1/2	24 3/4	+ 1 1/2
American Broadcasting	102	72 3/4	507	82 1/4	78 3/8	78 3/8	+ 3/8
Ampex	40 3/4	22 3/4	701	39 3/8	37 3/4	37 3/8	- 1
Audio Devices	30 3/8	21 3/8	208	28 3/4	26 3/4	27 3/8	+ 1 3/8
Automatic Radio	6 3/8	3 1/4	49	6 1/4	5 3/8	6	Unchg.
Automatic Retailer Assoc.	76 1/4	51 3/4	104	76 1/4	73 3/4	74 3/8	+ 3/8
Cameo Parkway	17 1/8	2 1/8	1504	17 3/8	13 1/8	17 3/8	+ 4 3/8
Canteen Corp.	28 3/8	21 1/2	654	25 3/8	23 1/2	25 3/8	+ 1 3/8
CBS	76 3/8	59 3/8	1521	65	60 1/2	62	- 2
Columbia Pic.	52 3/8	33 1/2	196	52 3/8	47 3/8	51	+ 3 3/8
Consolidated Elec.	57 3/4	36 3/8	821	51 1/4	46 1/4	46 1/2	- 2 3/8
Disney, Walt	106	75	249	86 1/2	83 1/4	85 1/2	+ 2
EMI	5 3/8	3 1/2	848	5 3/8	5 1/4	5 1/4	- 1/4
General Electric	109 3/4	82 1/2	820	107 1/2	106 1/2	106 3/4	- 1/4
Handleman	34 1/2	17 1/8	132	32 3/8	30 3/8	31 1/8	+ 3/8
MCA	58 3/8	34 3/4	84	58 3/8	57 3/8	58 1/4	+ 7/8
Metromedia	58 3/4	40 3/8	187	58 3/4	56 3/8	57	- 1/2
MGM	59 1/4	32 3/4	172	57 3/8	54 3/8	54 3/4	- 1 3/4
3M	93 1/2	75	429	86 1/2	83 3/4	85 3/8	- 7/8
Motorola	134 1/2	90	1129	134 1/2	128 1/2	131 1/4	+ 1 3/4
RCA	56	42 3/8	1546	56	53 1/4	55 1/2	+ 1 1/4
Seeburg	20 3/8	15	685	19 3/8	17 3/8	19 1/2	+ 1 1/2
20th Century	57 3/8	32 3/8	528	56 3/4	52 3/8	53 3/8	- 1 1/2
Trans Amer.	46 1/4	28 1/2	890	44 3/4	43 3/8	43 3/8	- 3/8
WB	28 1/2	16 3/4	108	28 1/2	26 3/8	26 3/8	- 1
Wurlitzer	36	18 3/8	339	28 1/4	24 1/2	26 1/4	- 3/8
Zenith	70 3/4	47 3/4	648	70	66 3/8	67 1/4	- 1/4

OVER THE COUNTER*

(As of Noon Thursday, August 10, 1967)

	High	Low	Close
GAC	7 3/8	7 1/2	7 1/2
Jubilee Ind.	6 1/8	5 3/4	6 1/8
Lear Jet	18 3/4	16 3/8	17 3/8
Merco Ent.	12 3/4	11 1/4	12 3/4
Mills Music	25 1/4	25	25 1/4
Pickwick Int.	17 1/2	16	17 1/2
Telepro Ind.	4 3/8	3	3
Tenna Corp.	12 3/8	12	12
Orrtronics	8	6 3/4	6 3/4
ITCC	13	10	13

*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.

Executive Turntable

• Continued from page 6

Stuart Yahm will head Epic's regional promotion department on the West Coast. Yahm, who had been Los Angeles promotion manager for Mercury Records, will cover the Los Angeles, San Francisco, Denver and Seattle markets for Epic, Okeh and Crossroads Records. He will report to Epic's West Coast sales manager, **Julio Aiello**. . . British Decca's top classical recording producer, **John Culshaw**, is leaving the company in October to be BBC's head of television music. His successor is **Ray Minshull**, who joined Decca in 1957.

★ ★ ★

H. Minton Francis has joined The Richmond Organization (TRO) as executive director (see separate story). He will concentrate on developing optimum business procedures and means of internal communications, in line with TRO's concept of total music publishing. . . **Chuck Dunaway**, disk jockey on the staff of KILT, Houston, has resigned to become national promotion man for Abnak Records.

★ ★ ★

Seymour Spiegelman has been promoted to the post of Dot's Director of Eastern Operations. For the past year he has been Eastern division sales manager. He reports to **George Cooper**, label's sales vice-president. For the past 15 years, the executive has been associated with Dot, first as a member of the **Hill-toppers**, as a salesman at the firm's Memphis branch, as the Boston branch manager and as the Eastern sales topper in New York. . . **Effie Smith** was named Keyzen Records sales-promotion vice-president out of New York. She was formerly associated with Shout and Josie/Jubilee Records.

UNDERGROUND EXPLOSION!!!



NILSSON
"YOU CAN'T DO THAT"
c/w "10 LITTLE INDIANS"
#9298

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LP Perils Single In Bowing Acts

• Continued from page 1

Redding, Percy Sledge and Sam and Dave. "The most phenomenal of all, though," said Ertegun, "is Aretha Franklin who is making a sweep of both the r&b and pop fields."

As far as the new groups are concerned, Ertegun said that in many instances he's seen singles sales of 60,000 copies matched by album sales of 90,000 to 100,000 copies by the same group. "The Cream, for example," he said, "have a top selling LP but their single release didn't quite make it." He also predicts that Bee Gee's first album will sell more copies than their single.

Aware of LP's

The groups themselves are now more aware of albums than ever before. According to Ertegun, they want to have a hand in all phases of the album's preparation. He said that the Young Rascals, who are not due to cut their next LP until September, have already held several meetings at Atlantic on the presentation of the album.

The groups are setting up their own style of album presentation, said Ertegun. They seem to be moving away from lengthy liner notes to stress artwork, decoration, color and photographs.

Another reason for the in-

roads being made by the LP, according to Ertegun, is that many of the groups have cuts that run from six to seven minutes, which cannot be put on a single, so the LP remains the only showcase. "And because of this," said Ertegun, "the record business is beginning to change the broadcasting business." Stations, which never before played records that ran over three minutes, are now spinning these seven-minute sides and thus giving more exposure to album product than ever before.

Albums First

Now that the pop album potential has become so great, Ertegun is plotting LP's for the label's new groups even before the first single is released. He plans to be ready with albums by such groups as the Vagrants and Aesop's Fables even before their singles take off.

In addition to the r&b artists and the pop groups, Ertegun is continuing to build the album catalog of such standard artists as Leslie Uggams, Carmen McRae, Bobby Darin, Bent Fabric and Acker Bilk, as well as his jazz roster.

Ertegun is on the Coast this week to record a new album with Sergio Mendes, who is free to record for Atlantic even though his group, Brazil 66, is signed to A&M Records.

FTC Curbs Col. Club on Licenses

• Continued from page 1

years after the original 1962 complaint, the Commission found that the Columbia Club has illegally lessened competition in mail order record club marketing, through their restrictive licensing agreements with non-competing manufacturers. The order is final but can be appealed only through the courts.

The decision, written by chairman Paul Rand Dixon, is admittedly a "narrow" one, restricted to ending the "cost barriers" that give Columbia a discriminatory price edge in the licensing of outside LP records for its club distribution. The decision does not bar licensing or distribution of outside labels by the Club. But, in effect, it warns the Big Three—Columbia, Victor and Capitol clubs—to avoid the "unfair practices" cited in the Columbia order.

The order sets aside as "erroneous" the 1964 initial decision of Hearing Examiner Donald R. Moore, which gave Columbia and club distribution, in general, a warm approval, and found no threat of monopoly in the LP field. Moore had recommended dismissing the complaint charging Columbia with restraint of trade through alleged price and royalty fixing, and exclusive agreements with the nine outside labels it licensed in 1958.

The FTC chairman's opinion on last week's order said that restricted competition in club distribution can have an "adverse effect" on the whole field of record marketing and sales.

87 Cents a Record

FTC finds that through licensing agreements, Columbia paid slightly over 87 cents per record, while wholesale prices paid by retailers on the open market were \$1.60 to \$2.47. Columbia's price for its own records sold to dealers averaged \$2.12, taking discounts into account.

The FTC said of agreements made by Columbia Club with Caedmon, Verve, Mercury, Warner Bros., Kapp, Vanguard, United Artists, Liberty and Cameo-Parkway:

"Columbia also included in those licensing agreements provisions fixing (depressing) the price (royalty) to be paid by those manufacturers to their artists on records sold through the Columbia Record Club, and also giving the Club the sole and exclusive right or license to make records from those nine competitors' matters for a royalty of some 17.8 cents per record made from them."

The decision goes on to point out that the "competitors expressly promised not to engage in a club operation themselves, not to sell directly to anyone else who operates a club, and not to allow anyone else to use their masters for the purpose of producing records to be sold through a club. In short, Columbia sought to assure itself that no one else would be able to sell their records of those nine manufacturers through the mail in competition with the Columbia Record Club."

Worse, the FTC order finds that the records involved were in the area of the hit records, particularly the top 150 or so records that are on popularity charts published by Billboard and other trade magazines, and it was on their "hit" potential that Columbia chose its nine licensees, Dixon's opinion emphasizes.

The Commission, in its lengthy hearings, with more than 11,000 pages of testimony, and stacks of exhibits, has con-

cluded that the Big Three (Columbia, RCA Victor and Capitol Clubs) can foreclose from potential entrants into the club field some 48 per cent of all records, simply by unilaterally refusing to sell their own labels to such potential entrants — or refusing to sell except on prohibitive terms."

The over-all result, the FTC says, seriously held down competition in the club business and affected the whole structure of the record club market. The nine labels distributed by Columbia, in the year preceding their licensing sold over 11 per cent of the LP's in retail dealer stores. FTC concludes that in effect, this percentage of sales was transferred "over to one of the big three (Columbia, RCA Victor, Capitol) integrated firms," further reducing the supply of records available to potential new entrants on economical terms.

The FTC rejected the Columbia argument that its big advertising costs benefit artists and labels and entitle it to the exclusivity features in the contracts. The FTC says Columbia Club advertising is not institutional, but assures consumers that they can get records more cheaply—records already popular — through the club. Club distribution is generally limited, FTC found, to records which have already hit around 50,000 sales.

The FTC order contains statistics held confidential by Examiner Moore. Dixon found little basis for keeping "secret" a 1962 market study made for Columbia by Billboard, because "time has erased" the confidentiality. Also, he says, there is nothing confidential about other sales data "in an antitrust action."

Some of the data included in the 62 pages of the order and the Dixon opinion:

Verve Records and other labels were told to get artists to reduce royalty rate 50 per cent on records sold through the Columbia Club, and forgo any royalty on free promotional records to club subscribers.

Total of all record clubs' sales in 1961 was \$100 million, or 17 per cent of all records sold. In 1962, clubs sold over 16 per cent of a \$620 million total. Out of club sales only, in 1960, Columbia had 56.1 per cent, RCA had 26.8 per cent and Capitol 7.7 per cent. All others totaled only 9.4 per cent of club distribution.

Columbia Record Club sales in 1961 were \$41.5 million, or 7 per cent of all records sold in that year's total of \$578 million. In 1961, the nine licensed labels sold \$12.8 million or 30.9 per cent of the Columbia Club sales. From this, the FTC deduced that out of sales of all records in 1961, Columbia, with just under 20 per cent of all sales by its own label, acquired by contract another 2.19 per cent from its competitors.

Looking at 1962, FTC finds Columbia's share of total club sales was at least 53 per cent by "conservative estimate." Without the exclusive licensing of the nine labels, the Commission says this 53 per cent would have dropped to 37 per cent of all club sales.

The order breaks down the 87.5 cent cost of records to Columbia Club from its contracting labels at that time: manufacturer cost, 42.8 cents; royalties to licensors: 17.8 cents; copyright royalties 13.7 cents; AFM fees 2.4 cents, and excise tax, 10.8 cents. (Manufacturers' excise tax was eliminated in 1965.)

All in all, the FTC feels the public has been denied lower prices that would result from more competition in the record club field.

Fireworks at NARA Meet

• Continued from page 1

job recognition, seems to be the main ingredient of the meeting. E. Rodney Jones, one of the major candidates for NARA president (elections were to be held Saturday, after press time), said one of the major problems to be solved by the association is that every r&b station in the nation has qualified Negroes on their staff but not one has been able to move into management. His own station — WVON in Chicago — is an exception, he said.

The main job of NARA during this convention, he said, was to get together a body to give the executive board power to act. Just how or what the action will be, he didn't elaborate. It is known, however, that radio stations and record companies have come under enormous pressure in recent weeks to name Negroes to management positions, and several have bowed. Zenas Sears at WAOK, Atlanta, said that after Negroes picketed his station he had named a Negro to an executive position. Other radio stations and record companies have had Negro promotions recently.

The president's committee, composed of former presidents of NARA, adopted the following platform Thursday: NARA will continue to improve the image of the Negro in radio and TV.

Replying to the prevalent fear of payola in r&b radio, Jones said:

"You have been talking as if a white man won't take money. Some of the biggest offenders (and he named some he felt were guilty) have been in top 40 radio."

Del Shields, executive vice-president of the organization in 1966-1967, said Brown had not been invited to the convention, but he would meet with him while here.

Otis Redding, Stax Records artist, said there would be a gathering of 25 major record artists "behind closed doors" and that some line of action regarding the racial situation would be forthcoming within two to four weeks. Shields pointed out that there were only a few Negro-owned stations and that control of programming records had been taken from the hands of many Negroes. He called this "cultural bankruptcy of the Negro child of America."

The presidents committee, composed of Jack Gibson, Larry Dean and Bill Summers, adopted the following platform Thursday: NARA will continue to improve the image of the Negro in radio and TV. NARA will strive to upgrade Negro personnel into management and supervisory capacity where the abilities exist. NARA will seek higher salaries for Negroes. NARA will encourage its members to co-operate with community agencies seeking to improve race relations. NARA will continue to aid talented youth to enter the field through its scholarship fund.

CLUB REVIEW

The Temptations Kick Up, Sing Up a Musical Storm

NEW YORK—If two-a-day vaudeville ever comes back, the Temptations are a good bet to top the bill at the Palace.

The Motown group, at its Copa debut Thursday (10), put on a dazzling dancing exhibition, did convincing imitations of the Four Freshmen, the Ink Spots and the Mills Brothers, and showed a middle-aged, well-heeled Copa audience why their soul records will sell in the millions.

While any one of the five-member group could make it as a lead singer (they all take turns in this role), a mimic or a song-and-dance man, it's as a soul group that they really shine.

When they go into "My Girl," their first million seller, the Copa becomes the Apollo. And when they cut loose with "Beauty Is Only Skin Deep," another big one on Motown, 60th Street becomes Woodward Ave. It isn't that the Temptations have gone pop. Pop has gone the route of the Temptations.

Cartridge Forum

• Continued from page 1

treat this year will be far afield from what we offered in 1966." According to Finkel, this year's Forum will provide an expanded study of the management and marketing facets of the industry.

The Forum registration fee is \$100 for the two-day sessions, including lunches. Registrations should be addressed to: The Tape Cartridge Forum, Room 1408 Fifth Ave., New York, N. Y. 10036. Telephone: (212) LW 4-0080.

They sing "Ole Man River" Motown style—and it comes off. And they do a Four Freshman-Ink Spots-Mills Brothers medley capturing every nuance of the great groups.

Their performance was 55 minutes of sheer joy.

AARON STERNFIELD

WNEW-TV Sets Woodbury Show

NEW YORK — "The Woody Woodbury Show," a new 90-minute, five-day-a-week syndicated color variety show, premieres Aug. 28 on WNEW-TV here and throughout the country in September. The show is being distributed by Wolper TV Sales, a Metromedia firm. Jim Jordan, whose credits include Bob Hopes specials, "The Nat King Cole Show," and "The Colgate Comedy Hour," has been named director.

Cameron, First LP Launched by Epic

CHICAGO — Winner at the Chicago Sun-Times' Harvest Moon Festival a few years ago, Chicagoan Robert Cameron was launched on a recording career with Epic here last week.

Cameron and his first album, "For the First Time," were introduced here Wednesday (9) at a party hosted by the record label and Jack White and Seymour Greenspan of Summit Distributors. Cooperating in the promotion campaign is Cameron's manager, Marvin Cane, vice-president of the Richmond Organization and director of TRO-Talent Development.

“Honey Pot”

c/w “Calypsoul” # 9285

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Al Hirt's Sweet Soul Single



Ohio Fete Draws 9,000

CLEVELAND — Almost 9,000 attended the second annual Ohio Valley Jazz Festival North Sunday (6) in the Public Auditorium.

Reaction was so good that producer George Wein plans another festival here next summer. The audience not only clapped long for the performers but clapped along with some of the songs. The three-and-a-half hour concert ranged from flutist Herbie Mann with Middle East jazz to Cannonball and Nat Adderly playing "Mercy, Mercy, Mercy."

Others who wowed the audience were Dizzy Gillespie, Ramsey Lewis Trio, Nina Simone and Jimmy Smith. WJW-Radio brought the program here, along with bookers Mike and Jules Belkin.

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WE THE PEOPLE...

A Sound Revolution

Jazz Beat

By ELIOT TIEGEL

Wes Montgomery, A&M's new jazz guitarist, could easily qualify for the title of "Mr. Octave." Having developed a clever style of playing two notes simultaneously, Montgomery's cleanly flowing guitar has propelled him onto the national best seller charts with programs of popular, rather than jazz-written melodies.

The 44-year old musician from Indianapolis says that if he hadn't experimented with octaves, he "probably wouldn't be any different" from his compatriots. One reason he is so delighted with his new record affiliation is "the company's young, open-minded" attitude.

"I had thought about using octaves in place of single line notes," Wes said, after a session at Memory Lane, a major room for jazz in Los Angeles.

Montgomery admits that while he had this idea for a new fingering style, he wasn't quite sure what it would evolve into. "I thought it would be very simple because it's similar to single lines; you just add another note. It sounds like it would be very easy, but it's just the opposite because of your fingering positions. I had a lot of thoughts going at first, but very little coming out. It should not be any trouble I kept telling myself. Everytime I indulged, it became harder than I imagined."

Montgomery explained that while playing the E and G strings—"that's an octave form"—he would deaden the second and fourth strings. When he hit the strings, he struck all four, with only the two free ones vibrating. "If they're not blocked or deadened right, you won't get the right sound."

"You have to move your fingers, get them in the right position," he said, "otherwise if you're off a little, it sounds horrible. You wouldn't want to hear it, man. You ought to hear me when I have a bad night. On those nights, you haven't heard anything as bad."

It was rather surprising to hear this protean artist talking of technical failure or stumbling blocks. His career is at its zenith, he is working more clubs than ever before, he has albums on the charts, and was a recent Grammy recipient for "Goin' Out of My Head." Yet he talks of stumbling, of slipped fingers. "I don't like to give into it; once you do, you have more bad nights than good. I suppose if I practiced 12 hours a day I'd be further along than I am."

Actually, Montgomery stays away from his instrument when not on the stand or recording. He is an inveterate TV viewer. "The instrument takes so much out of me at night. On my first set I'm trying to find myself. After that, I get keyed up and I don't fight the instrument so much. I have to be keyed up to think. I'm not keyed up at a record date. I'm just following a format. In clubs, most people say I play completely different. The difference is excitement. During the night I can warm up, think and be freer. In the studio, it's like walk in, okay do it."

Montgomery was a Verve artist for two years, recording under Creed Taylor's aegis. He says A&M's deal was better than Verve's so he switched labels. "I didn't join A&M because Creed was coming over. In fact, I was surprised to hear Creed was joining the company." Taylor is thus able to continue recording Montgomery under his pact with the label as an independent producer in New York.

Montgomery explains that because he was jazz-oriented, he felt he had to develop something extraordinary in his attempt to latch onto the commercial market. "Commercial melodies alone wasn't the answer."

Yet it was the commercial melodies in "Movin' Wes," "California Dreaming," "Tequila" and "Goin' Out of My Head" which catapulted Montgomery into popville. "People hear familiar melodies. Its the connection needed. That's what it's all about. You can get to an audience with a sound, an interpretation, so that they're not even aware what tune it is." Montgomery is currently working with a quintet, having added a conga drummer with his brothers Monk and Buddy, two thirds of the former Mastersounds which faded away around 1961-62.

Having savored the grand spotlight as leader and featured instrumentalist with his quintet, Montgomery feels that people aren't paying enough attention to his sidemen. He thinks people associate with him and, unfortunately, tune out the rest of the band. "My brother's on piano and he's out of sight."

In his 10 years as a professional, Montgomery has never been recorded before an audience. Although he knows he can create more excitement before finger snapping fans ("I've tested tunes and know which ones draw the best responses"), he says he gets tense before a microphone. If he were to be cut live, "the best thing would be to have the equipment next door and the mikes in the ceiling."

Control Is Acquired Of Manhattan Audio

NEW YORK — Joseph J. Macaluso and Frank E. Pellegrin have acquired controlling interest of the Manhattan Audio Co., the new corporate entity of Manhattan Sound Studios. Macaluso has been named board chairman and chief executive officer, and Pellegrin will serve on the board. All other officers and employees will be retained.

Say You Saw It in
Billboard

Billboard SPECIAL SURVEY For Week Ending 8/19/67

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)	14
2	1	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	24
3	4	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	13
4	6	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	24
5	9	SERGIO MENDES & BRASIL '66 A&M, LP 116 (M); SP 4116 (S)	9
6	3	EQUINOX Sergio Mendes & Brasil '66, A&M LP 122 (M); SP 4122 (S)	15
7	8	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	24
8	7	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	24
9	5	THE MOVIE ALBUM Ramsey Lewis, Cadet LP 782 (M); LP5 782 (S)	6
10	17	LOVE IN Charles Lloyd, Atlantic 1481 (M); SD 1481 (S)	2
11	16	BIG SWING FACE Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	7
12	18	BEAT GOES ON Herbie Mann, Atlantic 1483 (M); SD 1483 (S)	2
13	13	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LP5 790 (S)	24
14	12	SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	21
15	19	BLUE NOTES Johnny Hodges, Verve V 8680 (M); V6-8680 (S)	5
16	—	BILL EVANS AT TOWN HALL, VOL. 1 Verve V 8683 (M); V6-8683 (S)	1
17	—	SWEET LOVE BITTER Mal Waldron, Impulse A 9142 (M); AS 9142 (S)	1
18	11	FOREST FLOWER Charles Lloyd, Atlantic 1473 (M); SD 1473 (S)	19
19	20	SWEET RAIN Stan Getz, Verve V 8693 (M); V6-8693 (S)	2
20	15	JAZZ RAGA Gabor Szabo, Impulse A 9128 (M); AS 9128 (S)	11

Jazz Off 'n' Running Sept. 1 At Baltimore Race Course

BALTIMORE — The Laurel Race Course here will be the three-day scene of a jazz festival which will headline 18 artists, including Miles Davis, Nina Simone and Herbie Mann, Sept. 1-3.

"Jazz Runs at Laurel" can facilitate some 10,000 persons, and the stage is the one used for the Newport Jazz Festival this summer.

Making up the debut evening on Sept. 1 will be Miles Davis Quintet, Dizzy Gillespie Quintet, Woody Herman and his Band, Jimmy Smith Trio, Etta Jones and Gary Bartz Quintet. Sept. 2 will see Dave Brubeck, Art Blakey Sextet,

Mel Lewis and Thad Jones Band, Horace Silver and Jimmy Johnson's Quintet. On Sept. 3, the bill will be Thelonius Monk, Clark Terry's Big Newport Band, Herbie Mann, Gloria Lynne and Blues & Alley Five.

Jazz workshops will also be held Saturday and Sunday afternoons (Sept. 2 and 3) with an international workshop featuring eight foreign jazz aggregations including the George Wein Newport Jazz All-Stars on Saturday. On Sunday the workshop will be in the form of a composer and arranger clinic, headed by Terry. The program is being produced by Browne Street.

JAZZ HEADLINERS SPARK WATTS' CULTURAL EVENT

LOS ANGELES—Major names in jazz supported the second annual Watts Summer Festival last weekend. Residents of the South Los Angeles community which exploded in riots two summers ago presented a week of cultural events to show the world that the arts flourish in the ghetto.

A surprisingly strong roster of jazz artists appeared over the weekend (11-13) to almost overshadow all other forms of musical expression. The first jazz bash occurred Friday evening at the Jordan High School athletic field, with followup presentations on the two succeeding nights.

Among the artists scheduled to perform were the Jazz Crusaders, Gerald Wilson and his band, Shelly Manne, Hampton Hewes, Buddy Collette, Oscar Brown Jr., the Afro Blues Sextet, Count Basie and his band and Joe Williams, his famous blues alumnus.

On Sunday morning, a gospel jubilee offered the Voices of Hope, the Kittens and Clouds of Joy.

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WDOL ATHENS, GA. WDAK COLUMBUS, GA.

AND A RAFT OF R&B STATIONS COAST TO COAST

A&M Spurns Psychedelic Records as 'Not in Our Bag'

LOS ANGELES — "There are five or six acid records brought here everyday," commented A&M Records general manager Gil Friesen last week. "We turn them down. It's just not our bag."

Friesen said it's just not necessary for the company to dip into the drug-flavored pop scene now. "There are blatant things being released which talk about LSD or a trip. There are also some other records which are rather abstract and leave something to the imagination," Friesen said.

This month the company will release its largest single LP package—six titles—all without a psychedelic motif. Growth of the firm's artist roster neces-

sitates this "large" release which involves Bert Bacharach, Antonio Carlos Jobim, Wes Montgomery, Claudine Longet, the Merry-Go-Round and Jimmy Rodgers, Montgomery and Jobim are produced by Creed Taylor, the independent adman who recently became affiliated with A&M as its jazz-oriented New York stanchioh.

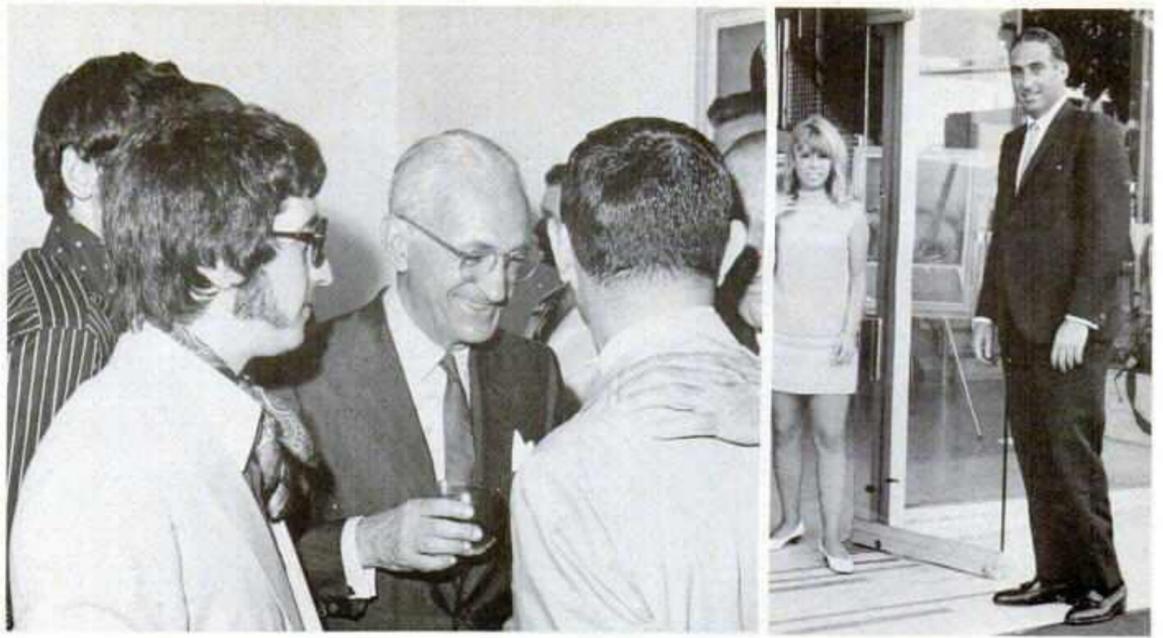
A&M has just released Montgomery's debut single, "A Day in the Life Of" parts one and two, featuring Claus Ogerman's sweeping string arrangement. While Taylor will handle the initial jazz output, co-owner Herb Alpert will cut newly signed pianist Pete Jolly. The company's own recording studio (on the company's LaBrea Avenue lot) will be ready for sessions in mid-October.

John Rosica, the A&M New York promotion chief will also take on the responsibility of national promotion man for Taylor's efforts, with special emphasis on r&b and jazz stations.

On Thursday (10) Alpert and the Tijuana Brass leave for a 25-city concert tour, encompassing first-time appearances at the Illinois, Wisconsin, Indiana and Ohio State fairs.

Production Firm Is Formed by Yorey

NEW YORK—Bob Yorey, an independent producer, has formed New Image Productions. Yorey is seeking young songwriters and artists for the new company. It will stress r&b product, but will also handle other types of music.



DECCA RECORDS gala opening of its West Coast administrative offices is celebrated by Jules Stein, left photo, chairman of the board of MCA, Inc., independent producers Brian Stone (partially hidden) and Charles Greene. Right photo shows Teri Brown, left, Decca West Coast a&r staffer, in front of the new building with Martin P. Salkin, Decca vice-president.

Paupers Get Rich Buildup by MGM

NEW YORK—MGM Records launched a promotion campaign behind the Paupers last week to give the Verve/Forecast group the same national attention that helped the Every Mother's Son group come up with a hit record.

The campaign includes a two-week, nine-city tour to perform at cocktail parties for the press and deejays. The group, whose latest single is "Magic People," will visit Seattle, San Francisco, Los Angeles, Dallas, Houston, Chicago, Philadelphia, Boston and Detroit.

Golden Names London Distrib

NEW YORK — Golden Records has named London Records of Canada Ltd. Canadian distributor. The label also has set a release of 15 LP's including three new record and game sets.

Golden Records is a subsidiary of A. A. Records here. The label's president A. I. Massler will travel to Canada soon to map the exclusive distribution plans for Golden with Frazer Jamieson, president of London Records of Canada Ltd.

The Book and Record Sets, which can be used with, or without the record three separate packages containing a double-fold record jacket with the playing board inside. Titles are "The Gallant Tailor of Fool-

adelphia," "The Wizard of Oz Returns," and "Holidays." Golden Record officials point out that in special tests youngsters' attention spans broke all records because "of strong and active participation in the game and record set." "The use of contemporary music, dialog sound effects learning techniques and physical movement stimulated the youngsters," according to the record company officials.

Breed Disk on Acta

NEW YORK—The American Breed's recording of "Don't Forget Me" is on the Acta label, not Atca, as was reported in the Billboard last week.

JUST EXPECT THE INCREDIBLE!!!

'Chicago Sound' May Make Director Co. Chi. Bound

CHICAGO—The emergence of a "Chicago Sound" has prompted Russ Robbins to consider moving his Milwaukee-based Director Corp. here. The firm is expanding into film producing and expects to set up New York and Hollywood offices. It has also launched Target Records and will shortly go into music publishing.

"We know it's happening in Chicago. Most of our sessions are cut there now," said Robbins. One of his groups, the Shag, cut a Capitol single at Chess Records' recording studio last week with Lex DeAzevedo producing. The record is "Stop and Listen," back with "Melissa."

Robbins, who has been ne-

gotiating with Bill Traut at Dunwich Productions here, has several groups under wraps and is talking with others. The Shaprells have previously released records. A newer group, the Baroques, will cut an LP this week for national distribution. Private Property is yet another new group Robbins is developing and singer Alan Houston will soon cut a single.

Director Corp. hopes to have its first film, a television pilot suitable for movie theater distribution, out in September. Other firms will be more varied. "We are rewriting one four-year-old script originally written for Monty Wooley," Robbins said.

Mendel Sharp is heading the Hollywood office and Diana Brown will be in the office in New York.

ASCAP Adds 9 Artist-Writers

NEW YORK — Mamas and the Papas and the Doors writer-performers have been elected to membership in ASCAP. The writer-members of the Mamas and the Papas are Dennis Doherty, John E. A. Phillips and Mrs. Gilliam Phillips. John Densmore, Robert A. Krieger, Raymond D. Manzarek and Jim Morrison are the Doors' writer-members.

Other new writer-members are Bobbie Gentry and Joan Baez. Jay E. Lee, co-writer of "Yellow Balloon," has also been added.



RUSTY WARREN receives gold record for her more than \$1 million in sales for "Sex-X-Ponent," her fifth gold record for a Jubilee album. Flanking Miss Warren on stage of Las Vegas' Aladdin Hotel, where she's currently appearing, are Harry Goldstein, director of West Coast operations for Jay-Gee Record Co., Inc., and Janie Gans, product manager for Jay-Gee.

TALENT TEST BY MOBIL OIL

NEW YORK — Mobil Oil Corp., as part of Mayor John Lindsay's summer project, has launched a citywide amateur talent contest — Operation Search—and first prize will be a Bell Records contract. Preliminary contests are scheduled for the city's five boroughs, finals will be in September. Only 13-23-year-olds can enter. A week's paid engagement at the Blackout discotheque also goes to the winner.

K&R, Nelson Tie

NEW YORK — Koppelman & Ruben will produce Rick Nelson's dates on Decca. First release under the new contract is "Suzanne on a Sunday Morning," written by John Boylan, a K&R contract writer. The song will make its debut over ABC-TV's "Malibu U.," a teen variety show which stars Nelson.

Monmouth Drops Stereo: to Mono

NEW YORK — The Monmouth-Evergreen line, which had a \$5.79 stereo and \$4.79 monaural list, has equalized its price at \$4.79. Two album packages, which had listed for \$7.79 in mono and \$9.79 in stereo, will both list at the mono price. The label specializes in Broadway show music and big band sounds of the 1930's and 1940's. According to Bill Borden, head of the label, a substantial demand for mono still exists, and the label will continue to press mono product indefinitely.



UNART, United Artists' BMI publishing wing, has signed Luiz Bonfa to a long-term, world-wide songwriter's contract. Bonfa, seated, is flanked by his personal manager, Arthur Miller; Michael Stewart, president of UA Music Companies, and UA Executive Vice-President Murray Deutch. Bonfa, a Brazilian writer, has penned "Summer Wind," "Manha de Carnaval" ("A Day in the Life of a Fool") and "Samba de Orfeu"—the last two for the film "Black Orpheus."

L. A. Cleffers' Local Against Tax Bite Bid

LOS ANGELES—Musicians Union local 47 is opposed to a proposed 10 per cent tax on tickets at Music Center events. Union president John Tranchitella, in writing to the chairman of the Los Angeles County Board of Supervisors, which must approve the measure, noted that higher priced tickets would create smaller audiences by denying the less wealthy an opportunity to participate in the city's cultural life.

Form Dawn, Dianne

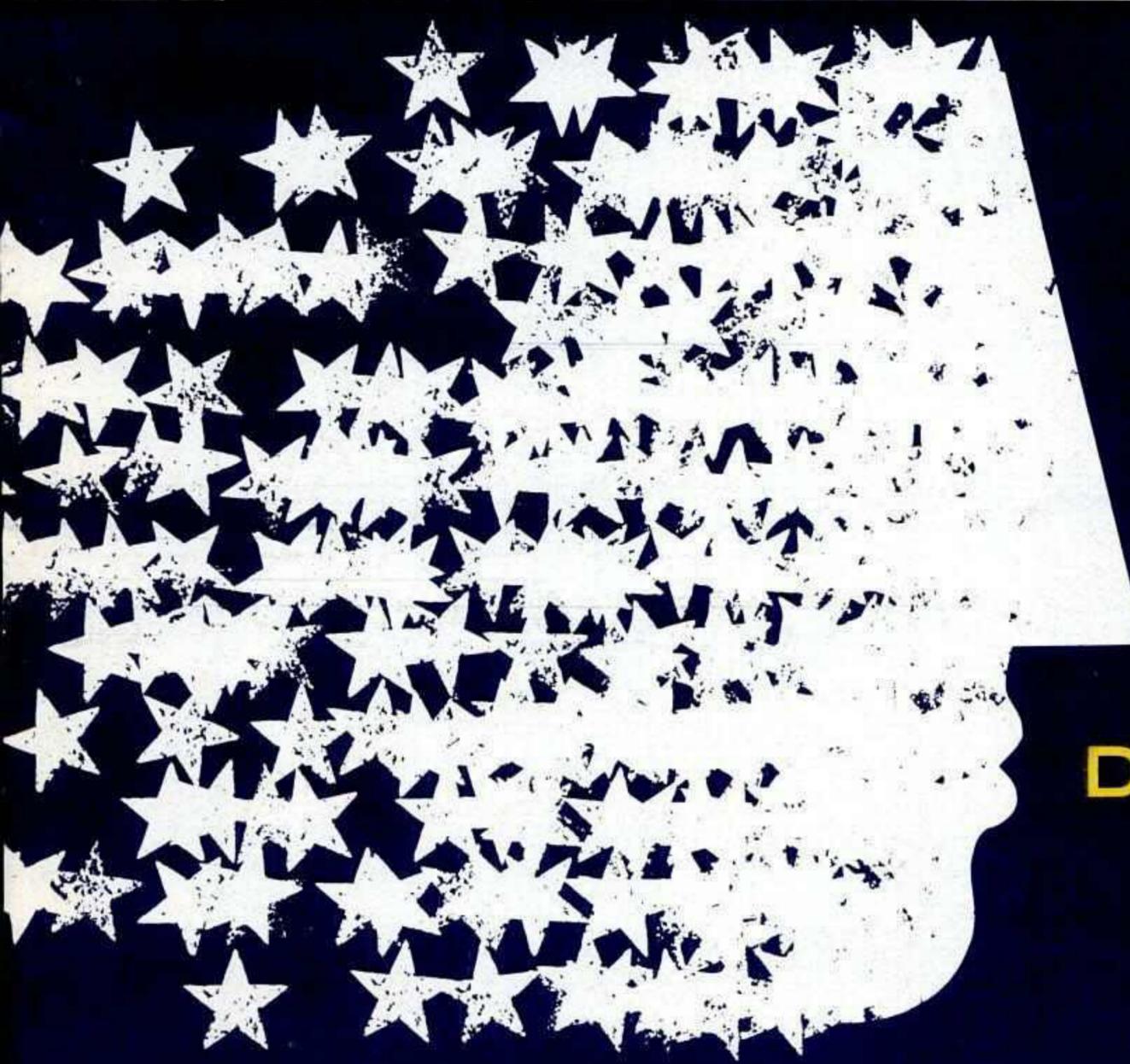
MONTGOMERY, Ala.—Two labels, Dianne and Dawn, have been formed here. The former is pop and the latter country. In the complex is a new BMI

2 Flaharty Masters Bought by Philips

CHICAGO—Philips Records has acquired two masters—"Hey, Conductor," by Sonny Flaharty and the Mark V and "A Goddess in Many Ways," by the Tuesday Club—and will release singles immediately.

The Flaharty work was acquired from Cincinnati producer Shad O'Shay and colleague Ray Allen. The other master was purchased from Marty Cooper and Ray Ruff, Little Darlin' Music, Beverly Hills, Calif.

publishing company, Carodian Music. Owner is Mitchell G. Bush. Michael Pritchard is manager and a&r director, and Bill M. Bush is general office manager.



DYNOVOICE

BOB CREWE PRESENTS THE "NEW" DYNOVOICE RECORDS, DISTRIBUTED EXCLUSIVELY BY DOT RECORDS INCORPORATED

Instrument Center Facing Doom by Wreckers

• Continued from page 1

because of the dealers' failure to act in concert.

The date has not been set, but the sweet sound of guitar picking heard along 48th Street is soon to give way to the shattering sounds of bulldozers and wrecking crews as the Rockefeller Center plan for the erection of mammoth office buildings contiguous to Rockefeller Center.

Forty-eighth Street, over the past 50 years, has become the home of some 40 instrument dealers, service companies and music teachers, and has garnered a worldwide reputation as a definitive musical outlet. Also, the section is located in the heart of the city's theater and nightclub district and near Local 802 of the American Federation of Musicians.

The Rockefellers have approached several, but not all of the lease holders on the street. No plans have been officially announced for the construction of the office buildings, but it is known that the Rockefellers are buying up pieces of property along the street. One by one, buildings are being emptied. Leases are not being renewed

and those unfortunate enough not to have a lease are receiving eviction notices. The planned buildings will be similar to the Time-Life building (see map), which is also owned by the Rockefellers.

"Everyone knows he must leave," said Ben of Ben's Music. "One has a longer lease, one has a shorter lease, but the long-term leases mean nothing to people who are going to invest over \$100 million for an office building."

Action Thwarted

The lack of official notice and the length of individual leases is thwarting any unified action by the dealers. An ad hoc committee was formed, not to block the impending destruction of their property, but to find a new site to house the six walk-in shops and the numerous other dealers and music men.

"We began looking for a building," said Walter Sear, a musician and chairman of the committee, "but we've been stymied from within as well as from without. Some have been approached for their lease while others have not. Some think they can hold onto their

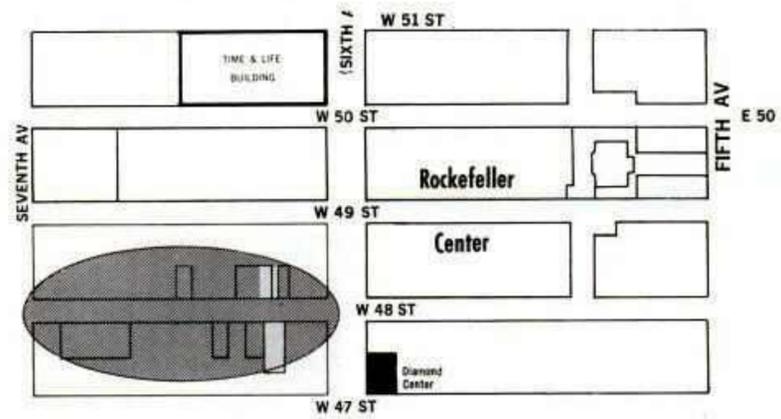
property for as long as the lease is issued. While all of them want to be together, no one wants to give up his property before he is certain he is getting the most favorable terms."

The search for new quarters to house the instrument retailers is proving to be a formidable one. According to Sear, most of the desirable property is being held by speculators, who are asking exorbitant prices. "We can only afford to invest several hundred thousand dollars," Sear continued, "because most of the dealers' available cash is rechanneled into inventory. The Rockefellers haven't asked us if we would take space in the new buildings, but we couldn't afford rentals of as much as \$8 per square foot."

Once in Same Boat

Two other industries in New York have been faced with similar situations. The jewelry dealers, forced to move from their lower Manhattan district, bought one huge building on the corner of 47th Street and Sixth Avenue (see map). Subsequently, other jewelry dealers moved into the area and once again most of the dealers were united in one central zone.

The electronics dealers, however, of radio row in lower Manhattan, did not fare as well. The construction of the World Trade Center, a huge complex encompassing the en-



TARGET OF DESTRUCTION. Musical instrument shops on New York's 48th Street, the focal point of the nation's No. 1 instrument market, is to be demolished for massive office facilities. While some dealers are seeking new headquarters for all the stores, the fear is that they will disperse throughout the city. The new buildings, to be built by the Rockefellers, are to be similar to the mammoth Time-Life building, and will be included in the entire Rockefeller center complex. The lighter shaded areas represent newly vacated property, while the outlined areas along 48th Street depict musical instrument dealers and service shops.

tire retail radio center, forced many of the thriving dealers to relocate. But they all went their separate ways; some of them moved uptown near Sixth Avenue and 43rd Street. There's not much of a radio district now. Many of the marginal shops closed up. And only a few, most of which are branches of national and regional chains, continue to do well.

Hunting for Space

One of the first musical instrument people to receive an eviction notice was Horace

Brown, owner of New York Music Exchange. Brown, whose store has been at its present site 17 years, said, "I had a lease for the first five years, then the landlord said I could remain for as long as I wanted. So I didn't sign a lease after that. Now I'm hunting every day. We hoped to remain together, but if the agreements (with the Rockefellers) are going to be made in piecemeal, I'm afraid we'll all be scattered."

(Continued on page 65)

Vox Backing Vast Rock Combo Quest

HOLLYWOOD, Calif.—Vox is launching a country-wide band battle under the theme, "Win a Movie Contract." Promoted in co-operation with movie producer Sam Katzman, the winning group will be flown to Hollywood with all expenses paid and will appear in a future Katzman movie to be produced by MGM. The contest will be held through September 10.

Vox dealers will act as talent headquarters for their areas. Groups seeking to participate must register at a Vox outlet. After signing an application,

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each group will be required to send a tape or a disk to the Vox plant in Sepulveda, Calif., along with a photo of the group and biographies of each member.

Judges will be outstanding people in the entertainment field. In addition to the movie contract, thousands of dollars in Vox equipment will be distributed as prizes.

Katzman, in seeking the assistance from Joe Benaron, president, Thomas Organ Co., Vox Division, to conduct the talent search, said:

"In our desire to bring the best entertainment to the moviegoer, we want this winning group to help make this film a big smash.

Vox equipment is used by such musical groups as the Beatles, the Monkees, and Paul Revere and the Raiders.



THE BUG on this trumpet mouthpiece was introduced by Conn at the Music Show. It's adaptable to any brass instrument by drilling a small hole in the mouthpiece, and it works with reeds, too. And it does more than amplify the tone. It can change the quality of the sound, making one instrument sound like another or making one instrument sound like a quartet.



"WIN A MOVIE CONTRACT"—is the theme of Vox's Band Battle. Here, Sam Katzman, seated, signs an agreement to have the winner appear in his next movie. Marvin Kaiser (left), Vox national sales manager, and Joe Benaron, president, look on.

Doric Issues Combo Manual

MORRISTOWN, N. J. — A play-as-you-go combo organ method has been published by the Doric Organ Co. Compiled by Dick Fenno, one of the arrangers for Herb Alpert and the Tijuana Brass, the book features simple accompaniments and rock and roll rhythms and applies them to basic selections.

The method takes the instrumentalist through bass patterns, additional rhythms, blues patterns, various tunes in keys other than "C" and offers a complete chord chart. It also includes suggestions for group performances.

The book lists at \$2.50 and is available from the Doric Organ Co., 128 James St., Morristown, N. J. 07960.

'Guit-Organ' From Texas Company

WACO, Tex.—Murrell Electronics here has introduced a new combo instrument concept that plays like a guitar, sounds like an organ, a guitar or a guitar and organ combined.

The firm calls the instrument a "GuitOrgan."

The firm, new to the instrument business, is expected to introduce a complete line of professional-quality guitars and amplifiers soon. All will be usable with the GuitOrgan tone generator.

The complete outfit consists of a guitar with electronically modified fret board, a solid state organ-tone generator with Baldwin components and a foot expression pedal. The tone generator has 10 tone-selector stop tabs.

Display Offer From Oak Publ.

NEW YORK — Oak Publications is offering a countertop song-book display rack free with an order of 100 or more assorted titles. Such an order also qualifies the dealer for a 46 per cent discount. The display is offered only until the supply lasts.

Recent releases from Oak include "The Chord-Player's Encyclopedia," an instruction manual with 4,700 chord diagrams for guitar, 12-string and 5-string banjo. Oak has also recently issued "The Art of the Folk-Blues Guitar," "Beginning the Folk Guitar," "Blues Mouth Harp," "The Dulcimer Book," "Finger-Picking Styles for Guitar," "The Flat - Picker's Guitar Guide," "The Folksinger's Guitar Guide," "The Folksinger's Guide to the 12-String Guitar as Played By Leadbelly," "How to Play the Five-String Banjo" and "Note - Reading and Music Theory for Folk Guitarists."

And for the fall season, Oak has just issued "Country Blues Guitar" and "Folk Style Autoharp" instruction books. All are available from Oak Publications, 701 Seventh Ave., New York, N. Y. 10036.

More Ravi Music

LOS ANGELES — Capitol, on its Capitol of the World series, has released a new album by sitar master Ravi Shankar. The release is called "Two Raga Moods."

The label has also just issued "Duets From India," by sarondists Vilyat and Bismillah Khan with tabla accompaniment by Shanta Prasad.

AUGUST 19, 1967, BILLBOARD

Ode to Billie Joe / Bobbie Gentry



5950

Her name is
Bobbie Gentry...
the year's fastest-
rising talent.
She wrote a song...
Ode to Billie Joe...
it's only been
out three weeks.
It's already #7

Her name is
Bobbie Gentry.



... billie joe jumped off the Tallahatchee Bridge



SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 127—Last Week, 156

*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

FRANKIE VALLI—I MAKE A FOOL OF MYSELF (Prod. Bob Crewe) (Writers: Crewe-Gaudio) (Saturday, Seasons 4, BMI)—Right in the bag of his recent smash "Can't Take My Eyes Off You," this potent ballad will meet with the same play and sales impact. Flip: "September Rain" (Saturday, BMI). **Philips 40484**

TOMMY JAMES & THE SHONDELLS—GETTIN' TOGETHER (Prod. Bo Gentry/Ritchie Cordell) (Writer: Cordell) (Patricia, BMI) — Powerhouse rocker with the feel and flavor of "Gimmie Some Lovin'" in the arrangement, should prove a fast topper for "I Like It Like That" with even more sales potential. Flip: "Real Girl" (Akbestal/Frost, BMI). **Roulette 4762**

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

EVERY MOTHER'S SON—PUT YOUR MIND AT EASE (Prod. Wes Farrell) (Writers: L & D Larden) (Pocket Full of Tunes/Tobi-Ann, BMI)—The smooth blending group of "Come On Down to My Boat" fame have another hot winner in this interesting beat ballad, well-performed, arranged and produced. Flip: "The Proper Four Leaf Clover" (Pocket Full of Tunes/Tobi-Ann, BMI). **MGM 13788**

RAY CHARLES—IN THE HEAT OF THE NIGHT (Prod. TRC) (Writers: Jones/Bergman) (United Artists, ASCAP)—The film title tune gets a blockbuster blues reading by Charles, his follow-up to "Here We Go Again." Penned by Quincy Jones and Alan and Marilyn Bergman the moody piece captures the feel of the emotion-packed film. Flip: "Something's Got to Change" (Tangerine, BMI). **ABC 10970**

KEITH—SUGAR MAN (Prod. Jerry Ross) (Writers: Randall/Linzer) (Screen Gems-Columbia, BMI)—The "Daylight Saving Time" man strikes back with a sales-packed topper for the former hit. This infectious rocker has traces of the Bo Diddley sound and should prove a giant for Keith. Flip: "Easy as Pie" (Singleton & Act Three, BMI). **Mercury 72715**

***ELVIS PRESLEY — THERE'S ALWAYS ME** (Writer: Don Robertson) (Gladys, ASCAP)—One of Presley's most potent, sensitive and commercial entries. Penned by Don Robertson, the plaintive ballad fits all programming and could prove another "Love Me Tender" for Presley. Flip: "Judy" (Progressive/Presley/McDaniel, BMI). **RCA Victor 9287**

CHART Spotlights—Predicted to reach the HOT 100 Chart

SHADOWS OF KNIGHT—Someone Like Me (Yugoth, BMI). **DUNWICH 167**
THE WHO—Substitute (Devon, BMI). **ATCO 6509**
THE IMPRESSIONS—I Can't Stay Away From You (Chi-Sound, BMI). **ABC 10964**
ARETHA FRANKLIN—Take a Look (Eden, BMI). **COLUMBIA 44270**
JOE HARNELL—Serenata (Mills, ASCAP). **COLUMBIA 44244**
AHMAD JAMAL—Nature Boy (Crestview, ASCAP). **CADET 5569**
SWINGIN' MEDALLIONS—Turn on the Music (Low-Twi, BMI). **SMASH 2107**
FRANK SINATRA JR.—Building With a Steeple (Greenlight, BMI). **RCA VICTOR 9282**
AL HIRY—Honey Pot (East/Millbridge, BMI). **RCA VICTOR 9285**
STEVE ALAIMO—New Orleans (Rockmaster, BMI). **ATCO 6512**
PEGGY MARCH—Foolin' Around (Central Songs, BMI). **RCA VICTOR 9283**
NOEL HARRISON—Suzanne (Project 7, BMI). **REPRISE 0615**
NINA SIMONE—It Be's That Way Sometime (Ninandy, BMI). **RCA VICTOR 9286**
LITTLE DION—Lonely Tear Drops (Merrimac, BMI). **RCA VICTOR 9284**
THE SOULFUL STRINGS—Paint It Black (Gideon, BMI). **CADET 5559**
ACTS OF CREATION—Yesterday Noontime (Foxborough, BMI). **CAPITOL 5973**
THE WILDWEEDS—Someday Morning (Linesider, BMI). **CADET 5572**
THE DIRTY SHAMES—Blown Your Mind (Mott St. Music, BMI). **PHILIPS 40474**
LOUIS PRIMA—Cabaret (Sunbeam, BMI). **UNITED ARTISTS 50200**
WALTER WANDERLEY—On the South Side of Chicago (Zeller, ASCAP). **VERVE 8706**

HERMAN'S HERMITS: MUSEUM (Prod. Mickie Most) (Writer: Leitch) (Peer, Int'l, BMI)—Change of pace for the group is this well-done easy rocker with off-beat lyric and rhythm backing. Strong follow-up to "Don't Go Out Into the Rain." Flip: "Last Bus Home" (Manken, BMI). **MGM 13787**

BILL COSBY—LITTLE OLE MAN (UPTIGHT—EVERYTHING'S ALRIGHT) (Prod. Fred Smith) (Writers: May-Wonder-Cosby) (Jobete, BMI)—"Uptight" serves as background for a zany piece of comedy routine as only Cosby can perform it. His first single should prove a fast smash with the multitude of Cosby fans. Flip: "Hush Hush" (Conrad, BMI). **Warner Bros. 7072**

PERCY SLEDGE—JUST OUT OF REACH (Of My Two Empty Arms) (Writer: Stewart) (Four Star, BMI)—Sledge will have no trouble grooving right up both the r&b and Hot 100 charts with this emotion-packed blues ballad performed to soulful perfection. Flip: "Hard to Believe" (Quincy & Pronto, BMI). **Atlantic 2434**

JIMMY JONES—39-21-40 (A Papa Don Prod.) (Writer: Johnson) (Minit, BMI)—Almost a big hit by the Showmen, the clever piece of rock material has all the earmarks of a smash via this exceptionally well-done Jones version. Strong chart entry. Flip: "Personal Property" (Papa Don, BMI). **Bell 682**

NILSSON — YOU CAN'T DO THAT (Prod. Rick Jarrard) (Writers: Lennon-McCartney) (Maclen, BMI)—Clever Beatles material, with mentions of their hits throughout, serves as a hot piece of material for the West Coast newcomer. Loaded with teen sales appeal it should fast establish both performer and disk as top chart items. Flip: "Ten Little Indians" (Dunbar, BMI). **RCA Victor 9298**

S. N. AND THE CT'S—THE PLEASURE OF YOUR COMPANY (Prod. Ed Cobb) (Writer: Cobb) (Equinox, BMI)—Producer-composer and former member of the Four Preps, Ed Cobb has a sure-fire winner in this smooth group with a fresh sound that moves and grooves from start to finish. A left fielder to watch. Flip: "Maria" (Tree, BMI). **Sunburst 771**

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

THE SHAKESPEARE'S—I Like You (Swing & Tempo, BMI). **GLAD-HAMP 2037**
DICK & DEE DEE—One in a Million (Tamerlane, BMI). **WARNER BROS. 7069**
ONE—Hey Taxi (Nemperor, BMI). **COLUMBIA 44256**
PEANUT BUTTER CONSPIRACY—Time Is After You (Vault, BMI). **VAULT 933**
ED TOWNSEND—Who Would Deny Me (Copperleaf/Cherrytown, BMI). **MGM 13784**
PATTI AUSTIN—A-Tisket A-Tasket (Robbins, ASCAP). **CORAL 62536**
RAGGAMUFFINS—Hate to See a Good Thing Have to Go (David Wilkes, BMI). **SEVILLE 143**
VI VELASCO—Lonely Boy (Sage & Sand, SESAC). **MTA 125**
JACQUELINE CAROL AND LOUIS ST. LOUIS—One Time for Love (Unart, BMI). **STEED 703**
HEATHER MAC RAE—Lazy Sunny Day (Zeamots, BMI). **ABC 10965**
THE NEW YORKERS—Seeds of Spring (Burdette/Flomar, BMI). **SCEPTER 12199**
TRAVIS AND CONVENTRY—THE CLEFS OF LAVENDER HILL—Gimme One Good Reason (Gallico, BMI). **DATE 1567**
THE LEMONADE CHARADE—The Yellow Brick Road (Barmour, BMI). **EPIC 10216**
JOHNNY COOPER—Fallout (Eskew, Pacific, BMI). **BARRINGTON 5003**
HOUSEHOLD SPONGE—Second Best (Murbo, BMI). **MURBO 1017**
MARSHA BRODY—Soda Pop (Hitmaker's, BMI). **HEART & SOUL 101**
NANI LEE—Bout Loving You (Sunbeam, BMI). **COLUMBIA 44251**
ROSE GARDEN—Heat Plane to London (Myrwood/Antlers, BMI). **ATCO 6510**
THE APPRECIATIONS—There's a Place in My Heart (John L./Chatlee, BMI). **SPORT 108**

COUNTRY SPOTLIGHTS

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

COUNTRY CHARLIE PRIDE—DOES MY RING HURT YOUR FINGER (Prod. Chet Atkins, Jack Clement, Felton Jarvis) (Writers: Robertson-Crutchfield) (Jando, ASCAP)—The Robertson-Crutchfield ballad with meaningful lyric content is performed to perfection by Pride and has top of the chart sales potential. One of his strongest entries to date. Flip: "Spell of the Freight Train" (Jack, BMI). **RCA Victor 9281**

GEORGE JONES & MELBA MONTGOMERY—PARTY PICKIN' (Prod. (Pappy) Daily) (Writer: Zanetis) (Glad/Zanetis, BMI) — The winning duo strikes again with a powerful novelty number loaded with programming, jukebox and sales appeal. Clever material and top performances. Flip: "Simply Divine" (Glad, BMI). **Musicor 1238**

JOHNNY PAYCHECK — THE CAVE (Prod. by Aubrey Mayhew) (Writer: Kingston) (Mayhew Window, BMI) — Intriguing Larry Kinston ballad material with potent lyric content fits Paycheck like hand in glove and gives him a change of pace that should fast spiral up the Country chart. Flip: "Then Love Dies" (Mayhew, BMI). **Little Darlin' 0032**

WILBURN BROTHERS—YOU'RE STANDING IN THE WAY (Writer: Hastings) (Sure-Fire, BMI)—**GOODY, GOODY GUMDROP** (Writer: Milete) (Sure-Fire, BMI)—First side is an exceptional ballad which the Wilburns perform for all it's worth. Flip: is a toe tapper loaded with programming and juke box sales appeal. **Decca 32169**

THE HARDEN TRIO—FORBIDDEN (Prod. Frank Jones) (Writer Devaney) (East Star/Part Time, BMI) —The "Sneakin' Cross the Border" group changes pace with this plaintive ballad that could easily build into a No. 1 chart item for them. Beautiful performance and Frank Jones production. Flip: "Mannana" (Criterion, ASCAP). **Columbia 44249**

TOMMY HUNTER—THE BATTLE OF THE LITTLE BIG HORN (Prod. Frank Jones) (Writers: Wilson / Jones / Stillman) (Plymouth, ASCAP) —**MARY IN THE MORNING** (Prod. Frank Jones) (Writers: Cymbal/Lendell) (Pamco, BMI)—Right in the vein and flavor of "Sink the Bismark" and "Battle of New Orleans" this potent entry, penned by Big Wilson, Lee Jones and Al Stillman, has the same sales potential as the former hits. Flip is a fine Hunter version of the Al Martino pop hit. **Columbia 44234**

Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

CARL BUTLER AND PEARL—For a Minute There (Hall-Clement, BMI). **COLUMBIA 44252**
BONNIE OWENS AND THE STRANGERS—I'd Be More of a Woman (Blue Book, BMI). **CAPITOL 5977**
TEX RITTER—A Working Man's Prayer (Window, BMI). **CAPITOL 5966**
VIRGIL WARNER-SUZI JANE HOKUM—Here We Go Again (Dirk, BMI). **LHI 17018**
MILLO LIGGETT—Standing By (Combine, BMI). **MONUMENT 1021**
GEORGE OWENS—Another Mouth to Feed (Screen Gems-Columbia, BMI). **RCA VICTOR 9280**
DON CHAPEL—You've Got a Fight (Glad, BMI). **MUSICOR 1256**
RAY KING—Big Wheel (Tarheel, BMI). **STARDAY 816**
HOUSTON ROBERTS—The Tie That Binds (Glaser, BMI). **LITTLE DARLIN' 0024**
SAMMI SMITH—He Went a Little Bit Farther (Gallico, BMI). **COLUMBIA 44212**
BOOTS TILL—Gay Divorcee (Wilderness, BMI). **CAPA 138**
JOHN KNIGHT—Forbidden Affair (Lebill/Singleton, BMI). **555 INTERNATIONAL 714**

R&B SPOTLIGHTS

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

GENE CHANDER — THERE GOES THE LOVER (Prod. Carl Davis) (Writers: Leavill-Davis) (Jalynne-BRC, BMI)—A wailing mover that should hit the r&b chart with impact and spill over into the Hot 100 in short order. One of Chandlers best performances. Flip: "Tell Me What I Can Do" Jalynne-BRC, BMI). **Brunswick 55339**

KING CURTIS—MEMPHIS SOUL STEW (Writer: Curtis) (Pronto/Kilynn, BMI)—Clever piece of material penned by Curtis that builds into a wild dance item that grooves through to the end. Powerhouse programming and sales item. Flip: "Blue Nocturne" (Pronto/Kilynn, BMI). **Atco 6511**

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

LORRAINE ELLISON—Heart Be Still (Ragmar/Web IV, BMI). **LOMA 2074**
HOWARD TATE—I Learned It All the Hard Way (Rittenhouse, BMI). **VERVE 10547**
MITTY COLLIER—You're the Only One (Chevis, BMI). **CHESS 2015**
DON GARDNER—Let's Party (More Soul, BMI). **TNT 500**
LAVERN BAKER—I Need You So (St. Louis, BMI). **BRUNSWICK 55341**
B. B. KING—Worried Dream (Pamco/LZMC/Yvonne, BMI). **BLUESWAY 61007**
COOKIE JACKSON—Suffer (Camelback Mountain, ASCAP). **OKEN 7292**
TIMMY THOMAS—It's My Life (Rise/Aim, BMI). **GOLDWAX 327**
SONDRA WILLIAMS—God Bless the Child (Marks, BMI). **ATLANTIC 2432**
LOVETTES—I Need a Guy (Sanavan, BMI). **CARNIVAL 530**
HERBIE GOINS AND THE NIGHT-TIMERS—Coming Home to You (Southern, ASCAP). **CAPITOL 5978**
JUDY CLAY—You Can't Run Away From Your Heart (East, BM). **STAX 230**

AUGUST 19, 1967, BILLBOARD

Talent

Four Tops Combine Soft Sell And Hard Rock at Grove Date

LOS ANGELES — The Four Tops made their debut at the Cocoanut Grove Tuesday (8) with a combination of the soft sell and the hard beat.

Brown Broadens Singing Canvas

LOS ANGELES — Oscar Brown Jr., has expanded his sights to encompass "Mother Africa." The versatile composer-vocalist, who opened a 20-day stand at the Troubadour Tuesday (1), presents a program of probing, incisive selections which captures the restlessness in America and the simultaneous optimism of emerging Africa.

Brown's repertoire is heightened by this broad canvas and made richer by the inclusion of sensuous, willowy vocalist, Jean Pace, who frequently duets with the headliner. Miss Pace has been working with Brown some time now and she is capable of delivering soulful readings ("Funny Feeling" and "Brown Baby") while adding a spiciness with her boogaloo gyrations.

Supporting Brown are pianist Johnny Robinson and the Young Brothers, who are effective when romping forcefully and gently behind the two vocalists, but fall short when opening the set with two instrumentals.

ELIOT TIEGEL

The vocal quartet which rocks pretty hard on Motown, unleashed a program of softly harmonic titles aimed at legitimizing their entry into the main room circuit. To be sure, the quartet leaned on their single record hits ("Bernadette" and "I'll Be There"), but also emphasized such smoothies as "In the Still of the Night," "Look of Love" and "I Left My Heart in San Francisco."

Lead singer Levi Stubbs Jr. is the key to the group's effectiveness. His raw power and emotional bursts lend themselves to the group's propensity toward broken heart-sad "baby I need you" type of songs. His compatriots blend nicely in supporting roles but have weak voices individually. Collectively, they are fine. Dick Stabile's house band was reduced to 12 pieces including the group's own rhythm section.

The most inspiring fun song was "If I Had a Hammer," a rousing hand clapper.

With a blend of commercial blues ("Baby I Need Your Lovin'") which Stubbs calls their "national anthem," and such non-beat contemporary titles as "Quiet Nights" and "Name," the

quartet is able to offer a well-balanced program. Their attempts at interjecting quick comedy lines are unsuccessful. However, most people come to see the voices they've heard on disk and they get their money's worth. Especially in Stubbs.

ELIOT TIEGEL



HENRY MANCINI, left, who was in Chicago for a series of concerts at the Civic Opera House, is welcomed to the city by, left to right, Lee Halloran, RCA staff vice-president, the RCA Distributing Corp., and Bob Krueger, RCA Victor field sales representative.

Herman's Hermits & Noone In a Swinging Production

WESTBURY, L. I. — Herman's Hermits performed only an album's worth of songs Monday afternoon (7) at the Westbury Music Fair here, yet gave the kids more than an LP reprise. Most of the tunes they did were productions. The closing "Henry the VIII" was half a show in itself, first a clap-along, then Peter Noone took over singing chores for a while before shifting gears again and, la Mitch Miller, going the rest of the route with a sing-a-long.

Technically, the show was a study in the development of a pop artist. For example, a high point of the show, other than "Henry the VIII" and "Mrs. Brown You've Got a Lovely Daughter" (both million-sellers on MGM), was the standard "Jezebel." But leader Noone was anything but standard in his presentation of the tune. He shook it, squeezing every note dry of emotion and hitting the high vocal peaks with the polish of any "Easy Listening" artist. Still, the background musical compliment was rock. Solid rock.

To illustrate just how well out together the show was,

Noone went into his third number, a mild tempo "Listen People," under a flood of green lights. His fourth number set the people to clapping with a rousing "Dandy." But then he plunged into the woeful "New York Mining Disaster," an extremely good production piece.

Noone was dressed topically, at least for this U. S. tour, in a "flower" suit. The majority of the audience consisted of young girls.

CLAUDE HALL

Folk Fest & Workshops to Adorn Philly Countryside

PHILADELPHIA — The Philadelphia Folk Festival will stage its sixth annual event on the Aug. 25-27 weekend at the Old Pool Farm in nearby Upper Salford Township.

Following the format of previous festivals, there will be three four-hour evening concerts plus workshops and children's programs for the afternoon hours. Since the sponsoring society is a non-profit organization, proceeds will go again to the folk song department at

the University of Pennsylvania and to help sponsor folk concerts throughout the year.

Opening Friday night concert will feature the Rooftop Singers, Sons of the Birds, Len Chandler, Steve Gillette, Leonda, Tom Paley, the Old Reliable String Band, Doc Watson and Son, Hedy West and Rosalie Sorrels.

Major concert on Saturday night lists the Beers Family, Big Boy Crudup, Bonnie Dobson, Jesse Fuller, Bill Munroe and the Blue Grass Boys, the New Loct City Ramblers, Tom Paxton, Doc Watson and Son, the Junior Wells Chicago Blues Band and Oscar Brand.

Pete Seeger headlines the

(Continued on page 53)

You," "Little Things" and "Blue Autumn."

Future plans call for a tour of Japan, Australia and New Zealand for promotion, and possibly some recording in Japan using their studios and songs. Goldsboro has toured Europe four times since 1963, and appeared at the 1967 San Remo Festival. The Japan tour marks his first trip to the Orient. Goldsboro also said that he plans to compose, arrange and produce a film score. He also expects to do a record dueting with Del Reeves in Nashville this month.

His latest LP, "The Romantic, Wacky, Soulful, Rockin', Country, Bobby Goldsboro" is being released by UA this month. This disk contains his upcoming single "Danny," "Ruby Tuesday," "My Cup Runneth Over" and his current single "Trusty Little Herbert."

UA Contract Gives Goldsboro 'Go' on Pub., Production Firms

NEW YORK—Bobby Goldsboro's new contract with United Artists Records allows him for the first time to operate his own publishing firm, as well as a production company.

Under the agreement, Goldsboro's Nadran Publishing Company will handle material he composes and songs from other writers for use by any label. He also has a commitment with UA's Unart Music Corp, a BMI publishing affiliate. His production arm, Marydan Production Co., which recently produced the Boys Next Door for Atco, is also able to produce for any label. UA will receive both publishing and production viatival from Goldsboro.

Goldsboro has penned most of his successes which include "See The Funny Little Clown," "Me Japanese Boy, Me Love

Belafonte Concerts Setting Brisk City and Money Race

NEW YORK — Harry Belafonte, currently on a concert tour of Canada and the U.S., is racking up a steady string of top grosses. Top ticket for his concerts is priced at \$7.50.

At the Saratoga Performing Arts Center, N. Y., where he opened their season June 29-30, Belafonte grossed \$57,107.50. At Toronto's 5,000-seat O'Keefe Center, where he appeared for three weeks (July 3-22), the gross was \$324,609.

In Rochester, at the Masonic Auditorium July 27-29, the gross was \$41,779 for three performances, and at Montreal's Willifrid Pelletier Theatre of the Place des Arts, July

31-Aug. 5, he drew \$120,329 for seven performances.

Belafonte opened at the Queen Elizabeth Hotel in Vancouver, B. C., Monday (7) and will appear there until Saturday (12). He begins a three-week stand at Los Angeles' Greek Theatre Tuesday (15). Concert tour will wind up in Honolulu Sept. 5-10. Miriam Makeba, Esther Marrow and the Belafonte Singers are featured on the bill.

Belafonte returns to cafes after a long absence, with a date at Caesar's Palace, Las Vegas, Sept. 15-Oct. 11, and he opens at the Hilton Plaza in Miami Beach Dec. 15.

Signings

Roland Kirk has joined the Atlantic Records roster. He'll be recorded by Atlantic Vice-President Nesuhi Ertegun. . . . German jazz clarinetist Rolf Kuhn to Impulse Records. Also joining the label is Kuhn's brother, Joachim Kuhn. . . . Atlas Records signed singer Dotti Mor to a five-year deal. She'll cut her first session early in September. . . . Paula Chesire and Frank Ruggiero have joined B-Atlas & Jody Records.

Tremeloes Return To U. S. in October

NEW YORK — The Tremeloes, British group on the Epic label, is set for a return tour of the U.S. in October. Their first tour, which ended July 23, covered 23 dates here and in Canada.

The Tremeloes are now on tour with the Hollies in England. The group is now scoring here with the Epic single, "Silence Is Golden."



Trini Lopez's easy free style shows up on the charts again—making easy progress toward top-of-the-list. His new single for Reprise (0596), "Bramble Bush," is a memento of Trini's recent movie appearance in "The Dirty Dozen." "Bramble Bush" is a happy, rhythmic, slightly Latin treatment of the folk sound. It's backed up by Trini's energetic and artistic guitar styling—on his first choice in guitars—a Gibson Guitar. (Advertisement)

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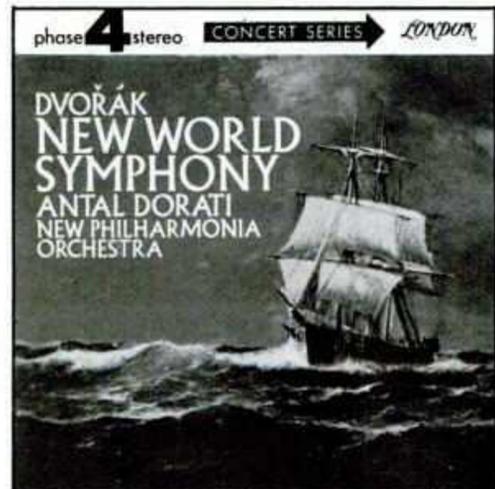


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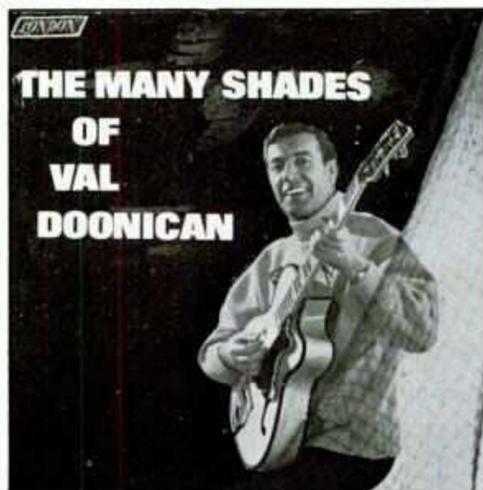
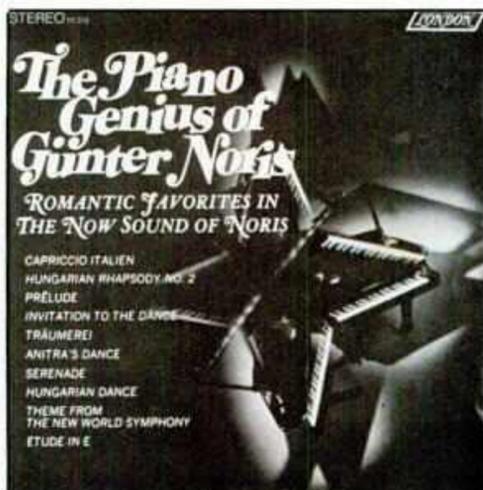
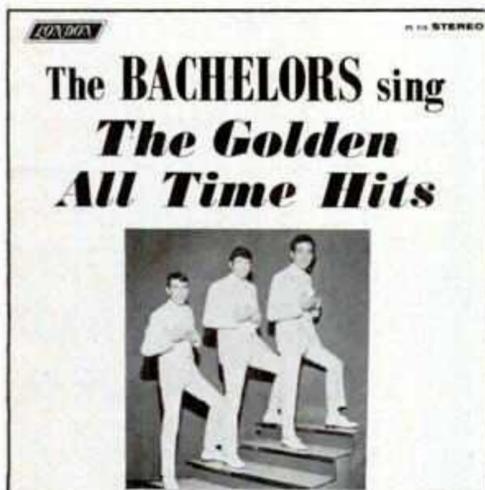
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Billboard TOP 40

EASY LISTENING

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	Wks. Ago			TITLE	Artist, Label & Number	Wks. On Chart
	1	2	3			
1	7	11	11	IN THE CHAPEL IN THE MOONLIGHT	Dean Martin, Reprise 0601 (Shapiro/Bernstein, ASCAP)	6
2	1	3	3	IT'S SUCH A PRETTY WORLD TODAY	Andy Russell, Capitol 5917 (Freeway, BMI)	11
3	2	7	7	MORE AND MORE	Andy Williams, Columbia 44202 (Sunbeam, BMI)	7
4	15	21	21	THE HAPPENING	Herb Alpert & the Tijuana Brass, A&M 860 (Jobete, BMI)	6
5	3	4	4	YOU ONLY LIVE TWICE	Nancy Sinatra, Reprise 0595 (Unart, BMI)	9
6	9	9	13	BRAMBLE BUSH	Trini Lopez, Reprise 1596 (Feist, ASCAP)	7
7	13	13	18	IN THE BACK OF MY HEART	Jerry Vale, Columbia 44185 (Feist, ASCAP)	6
8	6	6	5	YOU WANTED SOMEONE TO PLAY WITH	Frankie Laine, ABC 10946 (Morris, ASCAP)	8
9	7	5	2	MARY IN THE MORNING	Al Martino, Capitol 5904 (Pamco, BMI)	13
10	19	36	40	LOVER'S ROULETTE	Mel Torme, Columbia 44180 (Peer Int'l, BMI)	4
11	26	31	—	TIMELESS LOVE	Ed Ames, RCA Victor 9255 (Gypsy Boy/T.M., BMI)	3
12	12	12	10	I LOVE YOU	Billy Vaughn Singers, Dot 17021 (Morris, ASCAP)	13
13	8	4	1	DON'T SLEEP IN THE SUBWAY	Patula Clark, Warner Bros. 7049 (Duchess, BMI)	10
14	31	—	—	THE WORLD WE KNEW	Frank Sinatra, Reprise 0610 (Roosevelt, BMI)	2
15	20	21	22	THERE MUST BE A WAY	Jimmy Roselli, United Artists 50179 (Laurel, ASCAP)	7
16	14	20	26	WONDERFUL SEASON OF SUMMER	Ray Conniff Singers, Columbia 44192 (Gil, BMI)	6
17	17	40	—	STOUT-HEARTED MEN	Barbra Streisand, Columbia 44225 (Harms, ASCAP)	3
18	18	18	19	SAME OLD YOU	Patti Page, Columbia 44115 (Red Balloon, ASCAP)	11
19	23	24	31	MY HEART CRIES FOR YOU	Connie Francis, MGM 13773 (Massey, ASCAP)	5
20	22	25	36	SUMMER COLORS	Wayne Newton, Capitol 5954 (April, ASCAP)	4
21	11	11	9	UP, UP AND AWAY	Fifth Dimension, Soul City 756 (Rivers, BMI)	10
22	28	37	—	WHAT TO DO	Matt Monro, Capitol 5947 (Levine, ASCAP)	3
23	34	—	—	I LOOKED BACK	Perry Como, RCA Victor (Music, Music, ASCAP)	2
24	10	8	6	NOW I KNOW	Jack Jones, Kapp 833 (Helios, BMI)	12
25	25	28	37	WHEN WE ALL GET TOGETHER	Marilyn Maye, RCA Victor 9224 (Chappell, ASCAP)	6
26	15	10	14	EVERYBODY SAY PEACE	John Gary, RCA Victor 9213 (April, ASCAP)	11
27	27	33	—	YELLOW DAYS	Percy Faith, Columbia 44166 (Marks, BMI)	3
28	35	—	—	IT MAKES NO DIFFERENCE	Vic Damone, RCA Victor 9250 (Roosevelt, BMI)	2
29	32	—	—	IT MUST BE HIM	Vikki Carr, Liberty 55986 (ASA, ASCAP)	2
30	16	16	24	MORE AND MORE	Tony Sandler and Ralph Young, Capitol 5928 (Sunbeam, BMI)	7
31	33	—	—	SUMMER SONG	Doodletown Pipers, Epic 10200 (Unart, BMI)	2
32	—	—	—	ANYTHING GOES	Harper's Bizarre, Warner Bros. 7063 (Harms, ASCAP)	1
33	36	—	—	MOONLIGHT BRINGS MEMORIES	Ray Conniff Singers, Columbia 44192 (Jobey, ASCAP)	2
34	38	38	—	ALONG COMES MARY	Baja Marimba Band, A&M 862 (Irving, BMI)	3
35	—	—	—	TURN THE WORLD AROUND	Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	1
36	—	—	—	DIDN'T WE	James Darren, Warner Bros. 7053 (Madelon, BMI)	1
37	—	—	—	LAURA (What's He Got That I Ain't Got?)	Frankie Laine, ABC 10967 (Gallico, BMI)	1
38	39	—	—	BAREFOOT IN THE PARK	Neel Hefli, Dot 10702 (Famous, ASCAP)	2
39	—	—	—	LAURA (What's He Got That I Ain't Got?)	Brook Benton, Reprise 0611 (Gallico, BMI)	1
40	—	—	—	BON SOIRE DAME	Sandpipers, A&M 861 (Metric, BMI)	1

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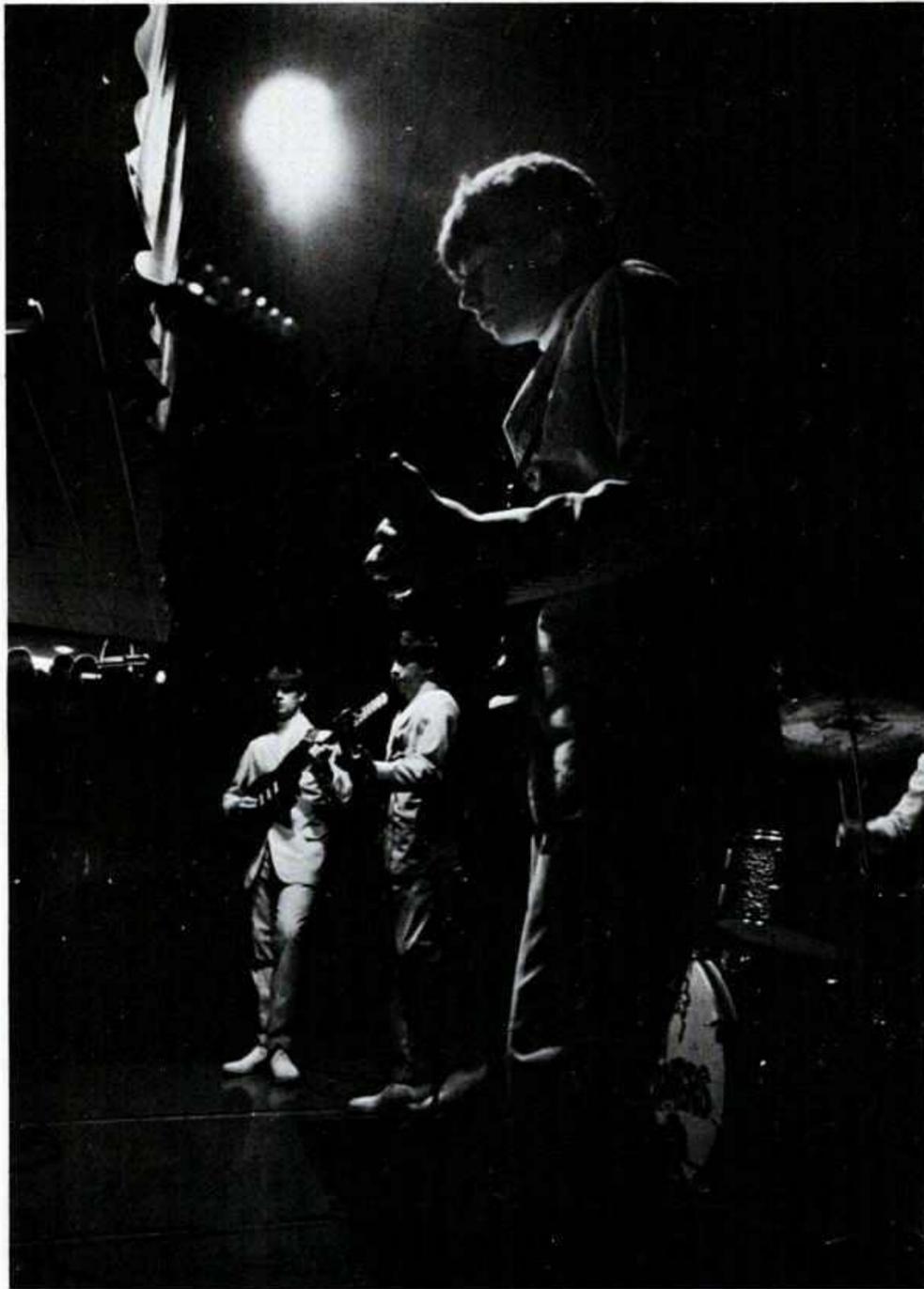
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HOT 100

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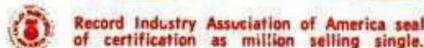


Table with columns: Wks. on Chart, Wks. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart. Includes songs like 'All You Need Is Love', 'Light My Fire', 'Pleasant Valley Sunday'.

Table with columns: Wks. on Chart, Wks. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart. Includes songs like 'The Sweetest Thing This Side of Heaven', 'Soul Finger', 'Brown-Eyed Girl'.

Table with columns: Wks. on Chart, Wks. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart. Includes songs like 'Jill', 'Don't You Miss Me a Little Bit, Baby', 'Washed Ashore'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A through Z from the Hot 100 chart.

Table listing songs A through Z from the Hot 100 chart.

Table listing songs A through Z from the Hot 100 chart.

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100 chart.

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Classical Music

Korvette's Rothfeld Urges Mfrs. To Rechannel Mono Product

• Continued from page 1

said, "A number of companies feel they must cater to purists who find fault with electronic stereo of classical recordings. I say, where a company is concerned about purists, it should have mono records available for

these people, but also provide stereo for the majority of consumers who prefer electronic stereo despite the fact that the music was originally recorded in monaural." He identified these "purists" as mainly music critics.

Rothfeld said, "The con-

sumer feels cheated if he cannot obtain a stereo recording. He's been led to believe that he should play stereo recordings on stereo machines for greater fidelity." He stressed that regulations requiring rechanneled albums to be clearly labeled as rechanneled eliminates the stigma originally attached to product not identified this way. Rothfeld noted that consumers felt they obtained better effect through electronic stereo than mono.

He cited Pickwick/33 as a low price label that has sold well at Korvette's with both electronic and original stereo. Several major classical budget lines, however, do not rechannel, offering historic material in mono only. Among these are Seraphim, produced by Angel; Odyssey, produced by Columbia; Victrola, produced by RCA Victor; and Richmond, produced by London.

Rothfeld pointed out that the leading classical companies can offer to the consumer the greatest classical names, but are not realizing the full sales potential because they don't offer electronic stereo.

As examples, he pointed to recent Arturo Toscanini recordings on Victor, Seraphim and Victrola. While some of these have sold well, Rothfeld felt they could have realized about five times the amount of sales had they been available in rechanneled versions. Several smaller dealers have expressed disappointment in sales of the recently-reissued Toscanini product.

Rothfeld thought a possible problem with music recorded by the same artist in mono and later in true stereo could be resolved by having the date of the recording clearly indicated on the cover. An example is Odyssey's recent mono reissue—the complete Beethoven symphonies conducted by Bruno Walter. A later Walter package is available in stereo on the regular price Columbia line.

Rothfeld regretted that more Toscanini and Walter material was not available in stereo, since these artists are "so salable in stereo." Referring to

(Continued on page 31)



LEONARD BERNSTEIN conducts soloist Isaac Stern and the Israel Philharmonic in a rehearsal of Mendelssohn's "Violin Concerto" at Tel Aviv's Mann Auditorium previous to a concert at Mount Scopus outside of Jerusalem following the Arab-Israeli war. The concert was filmed for use as a movie and TV documentary and also recorded by CBS Records. The album also will include "Hatikvah," Israel's national anthem, and the final movement of Mahler's "Symphony No. 2."

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NEW YORK—Virtuoso performances highlight the latest United States release of Qualiton Records. Sebestyen Pecs, a top-notch organist, delivers a fine recital of contemporary Hungarian and French music, including Frioyes Hidas' Soaring "Toccata." The other Hungarian pieces are the "Praeludium," "Harmonies" and "Quasi Dance" from "Six Organ Pieces" of Erzsébet Szonyi, four organ pieces of Pal Kadosa, Rudolf Maros' "Bagatelles," and Gabor Lisznyai's "Pastorale." Messiaen's "Meditation IX 'Dieu parmi nous'" from "Le nativité du Seigneur" leads the French selections. The other works are Eugene Gigout's "Toccata," Luis Vierne's "Andantino," and Marcel Dupre's "Prelude and Fugue in B."

Gabor Lehotka, another fine organist, contributes to a capable performance of Gregor Werner's "Concertante Pieces for Organ and Chamber Orchestra" with Miklos Erdelyi and the Chamber Orchestra of the Budapest Philharmonic So-

ciety. The other side has Michael Haydn's "Mythologische Operette." Another competent pressing has the Hungarian Chamber Orchestra and Hungarian Wind Ensemble in Mozart's "Sinfonia Concertante in E-Flat, K. 375."

Four young pianists are featured in the fourth album. The four, prize winners in last year's International Liszt-Bartok Competition in Budapest, all disport themselves well indicating good things for the future. Imbre Antal, second-prize winner, leads off with a precise reading of Beethoven's "Sonata No. 17 (Tempest)."

Gabriella Torma, a third-prize winner, flashes top form in virtuoso performances of Liszt's "Fantasy and Fugue on the Name Bach" and "Etude in F Minor." Fourth-prize winners Erika Lux and Gyula Kiss also play well, Miss Lux in Kadosa's "Capriccio No. 4" and three selections from Bartok's "Mikrokosmos" and Miss Kiss in Liszt's "Funerailles 1849."

FRED KIRBY

CONCERT REVIEW

It's Elemental to Steinberg

LENOX, Mass. — William Steinberg's first guest appearance with the Boston Symphony in three years was a towering success. The music director of the Pittsburgh Symphony conducted a Beethoven program at Tanglewood Friday evening (4), and not even the elements could mar the brilliant performance.

A violent electric storm struck toward the end of "Piano Concerto No. 3" with Theodore Lettvin as soloist and the lights went out for about 10 seconds. Steinberg and the Boston did not miss a note and continued when the lights were restored as though nothing had happened. The audience, however, responded with a roaring ovation.

And a split second after the final note was played, the silence was broken with a loud

Solid Season for Minny Symphony

MINNEAPOLIS—The Minneapolis Symphony has completed the busiest summer in its history, including a fifth pops concert under music director Stanislaw Skrowaczewski for the National Education Association. An increased pops season is planned for next summer. The summer program also included a five-week summer session at the University of Minnesota, and five family twilight concerts at the university.

clap of thunder, acting as a claque for the audience.

Lettvin, a veteran pianist with impressive concert credentials, played with great technical ability and demonstrated a deep understanding of the work.

Symphonies No. 8 and No. 5 were performed according to the best traditions of both Steinberg and the orchestra.

AARON STERNFIELD

187 Concerts by Philharmonic

NEW YORK—The 187-concert 1966-67 season of the New York Philharmonic included 115 regular Philharmonic Hall subscription performances and 19 "Promenades." The orchestra's 125th season closed on Aug. 10 at Prospect Park, the last of 12 free New York park concerts. Also included in the over-all total were eight non-subscription Lincoln Center Festival '67 concerts, eight Young People's Concerts, five Lincoln Center students' concerts, and a nine-performance pre-season tour.

Leonard Bernstein, music director, conducted 73 performances, including 55 during his 16 weeks of subscription concerts. William Steinberg, principal guest conductor, led 40 performances, 37 in his 11 subscription weeks. Andre Kostelanetz conducted 19 "Promenades" and two special Saturday night concerts.

15 for Maazel

Loren Maazel conducted 15 concerts, including 11 during the subscription season. Other subscription conductors were Charles Munch, Alfred Wallenstein, Alain Lobard, Sylvia Caduff, Anis Fuleihan, and Juan Pablo Izquierdo. Wallenstein also conducted two Long Island Festival concerts and two park concerts. Sixten Ehrling also conducted in the parks as did Seiji Ozawa, who also

conducted during Lincoln Center Festival '67 as did Karel Ancerl.

Among the instrumental soloists through May were pianists Vladimir Ashkenazy, Daniel Barenboim, David Bar-Illian, Philippe Entremont, Rudolf Firkusny, Emil Gilels, Gary Graffman, Wilhelm Kempff, Eugene List, Peter Serkin and Alexis Weissenberg; violinists Zino Francescatti, Arthur Grumiaux, David Nadien, Edith Peinemann, Isaac Stern and Zvi Zeitlin; cellists Jacqueline du Pre and Lorne Munroe; clarinetist Stanley Drucker; and organists E. Power Biggs, Catharine Crozier and Bruce Prince-Joseph.

Vocal Soloists

Vocal soloists were sopranos Saramae Endich, Gladys Kuchta, Ella Lee, Galina Vishnevskaya and Nadja Witkowska; tenors Stanley Kolk, John McCollum, George Shirley, Jess Thomas, Richard Tucker, Andrea Velis and Jon Vickers; also Carroll Benton Freeman; mezzo-sopranos Marilyn Horne, Joanne Simon, Shirley Verrett and Beverly Wolff; contralto Lili Chookasian; baritones Dietrich Fischer-Dieskau, Gerard Souzay and David Watson; bass-baritone Simon Estes; and basses Nicolai Ghiaurov, Yi-Kwei Sze, Justino Diaz and Thomas Paul.

CBS Foundation Forms Fund Honoring Casals

MARLBORO, Vt. — The CBS Foundation has established the CBS Foundation Endowment Fellowship in honor of Pablo Casals. The initial contribution was \$10,000. The fellowship will enable a young cellist to attend the Marlboro Music Festival each season.

Casals, who is celebrating his 90th birthday this year, has long recorded for Columbia Records, including albums as conductor and cellist at Marlboro, where he has participated for seven summers since 1960.

Earlier this summer, Columbia recorded Casals conducting the Marlboro Festival Orchestra in Mozart's "Symphony No. 41 (Jupiter)," "Symphony No. 35 (Haffner)" and "Eine kleine nachtmusik," and Haydn's

"Symphonies Nos. 94 and 95."

Pianist Rudolf Serkin, artistic director of the festival, has been recorded by Columbia this summer in Schubert's "Piano Quintet in A (Trout)" with violinist Jaime Laredo, violist Philip Naegle, cellist Leslie Parnas, and Julius Levine in a Marlboro pressing of Schubert's "Quintet in C."

In its "Music from Marlboro" series, Columbia earlier this year commemorated Casals birthday with four albums including the conductor leading Bach's "Brandenburg Concertos," Bach's "Orchestral Suites," and a pairing of Beethoven's "Symphony No. 8" and Mendelssohn's "Symphony No. 4 (Italian)." The other disk included songs written by Casals.

Classical Notes

Pianist Raymond Lewenthal will give an all-Liszt concert in Newport on Thursday (24) during the Metropolitan Opera's Verdi Festival. The program will contain music based on Italian operas. On Friday (18), a Newport concert will feature Brahms' "Liebesleidert Waltzes" with soprano Mary Ellen Pracht, mezzo-soprano Kay Creed, tenor Kenneth Riegel, baritone Sean Barker, and pianists Jan Behr and John Ryan, and Rossini's "Sins of My Old Age." . . . Norman Dello Joio's "Antiphonal Fantasy" will be performed on Tuesday (22) by organ-

ist Richard Ellsasser and the Toronto Symphony. . . . Mezzo-soprano Joy Davidson won first prize in the women's division of the Third International Young Opera Singers Contest in Sofia, Bulgaria. Her winning performance was Bizet's "Carmen."

Max Rudolf conducted the Cincinnati Symphony in Beethoven's "Symphony No. 9" at the Long-Island Festival on Friday (11) with Annie Walker, Patricia Berlin, Richard Kness, and Malcolm Smith as soloists. On Saturday (12), pianist Tong Il Han was soloist with the orchestra. Erich Kunzel conducted an all-Gershwin program with the Cincinnati on Sunday (6). Soloists were pianist Lorin Hollander, soprano Veronica Tyler and bass William Warfield. Guitarist Carlos Montoya appeared with Kunzel and the Cincinnati on Sunday (13). . . . Among the soloists on the Aug. 5 weekend at the Marlboro Festival were pianists Rudolf Serkin, Murray Perahia and Ruth Laredo; cellists Leslie Parnas, Robert Sylvester and Lloyd Smith; violinists Pina Carmirelli, Hiroko Yajima, Donald Weilerstein, Masuko Ushioda and Sergiu Luca; and violinists Boris Kroyt, Caroline Levine and Geraldine Lamboley.

Soprano Hanne-Lore Kuhse sang Leonore and tenor George Shirley, Florestan, in the first American performance of the original version of Beethoven's "Fidelio" at Tanglewood's Berkshire Music Festival on Sunday (6) with Erich Leinsdorf and the Boston Symphony. Other soloists were Miss Pracht, Tom Krause, Ara Berberian, Nico Castel and Harold Enns. . . . Soprano Martina Arroyo leaves for recitals in Puerto Rico and concert and opera performances in West Germany and Italy after singing "Aida" on Saturday (26) during

(Continued on page 31)

Ultraphone to Go Stereo on New Product

MOUNT KISCO, N. Y. — Beginning with its fall releases, Ultraphone Records plans to issue new product only in stereo. Mono, pressings currently in the catalog will continue to be supplied. The seven packages thus far scheduled for the fall are mainly operatic sets.

Leading off will be Taneyev's "Oresteia" on four disks. The performance is by the White Russian Great Opera and Ballet Theater. Three Tchaikovsky operas are listed, "Mazeppa" on three disks with the Bolshoi Theater conducted by Vasily Nebolshin, "The Enchantress" on four LP's with Samuel Samosud and the Moscow Philharmonic, and "Undine" conducted by Eugene Svetlanov as the final side of a two-LP set, which includes Rachmaninoff's "Aleko" conducted by Nicolai Golovanov. The latter package features the Moscow Radio Chorus and Orchestra.

Nebolshin and the Bolshoi also are slated for Rimsky-Korsakov's "May Night" on three LP's. A four-record set will have Kiril Kondrashin conducting the Bolshoi Theater in Glinka's "Ruslan and Ludmilla." The seventh package features songs, dances and romances of Anton Rubinstein with the Estonia Opera Theater Orchestra and such soloists as mezzo-soprano Zara Dolukhanova, tenor Ivan Kozlovsky, baritone Tiita Kuuzik, and bass Boris Gmyria.

Classical Notes

• Continued from page 30

the Metropolitan Opera's Verdi Festival in Newport. She will sing her first Elsa in Wagner's "Lohengrin" at the Met on Jan. 22. . . . Marco Rizzo's "Sinfonia Cubana" will have its world premiere on Wednesday (16) with Joseph Levine and the Omaha Symphony. Rizzo and his trio are playing New York's St. Regis Hotel. . . . Jane Schneider has been appointed assistant director of public relations for the Cincinnati Symphony. **FRED KIRBY**

Autumn LP's For Teldec

HAMBURG — Telefunken-Decca (Teldec) is first out in West Germany with an autumn program of special classical offerings. Teldec has two subscription releases and two releases in limited edition.

A three-LP package by the Stuttgart Chamber Orchestra of Bach's "Christmas Oratorio (Weihnachtsoratorium)" will be offered until Dec. 31 at a special price of \$13.50 (regular price \$18.75); and a 2-LP album "Sternheim," a comedy for \$8 (\$10.50 regular).

The limited-edition releases are a five-LP set of Joseph Keil-

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
2	1	MAHLER: SYMPHONY NO. 8 (2-12" LP's) 28 Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)		21	22	WAGNER: DIE WALKUERE (5-12" LP's) 14 Crespin/Vickers/Various Artists/Berlin Philharmoniker (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	
2	1	HOROWITZ IN CONCERT (2-12" LP's) 16 Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)		22	23	ORMANDY-PHILADELPHIA ORCH.'S GREATEST HITS 14 Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)	
3	3	MY FAVORITE CHOPIN 72 Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)		23	21	ART OF DENNIS BRAIN 13 Seraphim IC 60040 (M); (No Stereo)	
4	5	ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES, NO. 1, 4 & 6 (3-12" LP's) 10 BBC Symphony Orch. (Toscanini), Seraphim IC 6015 (M); (No Stereo)		24	28	STRAVINSKY: SYMPHONY IN E FLAT, OP. 1 3 Columbia Symphony (Stravinsky), Columbia ML 6389 (M); MS 6989 (S)	
5	4	A TOSCANINI TREASURY OF HISTORIC BROADCASTS (3-12" LP's) 18 NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)		25	17	VERDI: UN BALLO IN MASCHERA (3-12" LP's) 19 Price/Bergonzi/Merrill/Various Artists/ RCA Italiano Opera Orch. (Leinsdorf), RCA Victor LM 6179 (M); LSC 6179 (S)	
6	6	ORFF: CARMINA BURANA 52 New Philharmonic Orch. (DuBurgos), Angel 36333 (M); S 36333 (S)		26	26	LEONTYNE PRICE-PRIMA DONNA 45 RCA Victor LM 2896 (M); LSC 2896 (S)	
7	10	WEST MEETS EAST 6 Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)		27	25	CHOPIN WALTZES 70 Artur Schnabel, RCA Victor LM 2726 (M); LSC 2726 (S)	
8	8	MAHLER: DAS LIED VON DER ERDE 24 James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)		28	33	SHOSTAKOVICH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9 25 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)	
9	11	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN 43 New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)		29	31	SHOSTAKOVICH: SYMPHONY NO. 5 3 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40004 (M); SR 40004 (S)	
10	13	PUCCINI: LA BOHEME (2-12" LP's) 45 Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)		30	35	NIELSEN: SYMPHONY NO. 1 6 Philadelphia Orch. (Ormandy), Columbia ML 6404 (M); MS 7004 (S)	
11	9	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) 51 Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)		31	20	MAHLER: SYMPHONY NO. 2 (2-12" LP's) 11 Harper/Watts/London Symphony (Solti); London CMA 7217 (M); CSA 2217 (S)	
12	7	HOLST: THE PLANETS 10 New Philharmonic Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)		32	32	WAGNER: DIE WALKUERE (5-12" LP's) 13 Various Artists/Vienna Philharmonic (Furtwaengler), Seraphim IE 6012 (M); (No Stereo)	
13	14	GERSHWIN RHAPSODY IN BLUE 52 New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)		33	30	GOUNOD: FAUST (4-12" LP's) 26 Sutherland/Corelli/Ghiaurov/London Symphony (Bonyng), London A 4433 (M); OSA 1433 (S)	
14	12	TCHAIKOVSKY: CONCERTO NO. 1 54 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)		34	29	OLD TIMERS' NIGHT AT THE POPS 3 Boston Pops (Fiedler), RCA Victor LM 2944 (M); LSC 2944 (S)	
15	16	BERNSTEIN'S GREATEST HITS 9 New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)		35	—	WEBER: DER FREISCHUETZ 1 Grummer/Schock/Various Artists/ Berlin Philharmonic (Keilberth), Seraphim IB 60010 (M); SIB 60010 (S)	
16	19	RODGERS: VICTORY AT SEA, VOL. I 38 RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)		36	36	MORE GREATEST HITS 2 Philadelphia Orch. (Ormandy), Columbia ML 6393 (M); MS 6993 (S)	
17	15	THE WORLD OF CHARLES IVES 8 Philadelphia Orch. (Ormandy)/American Symphony (Stokowski)/New York Philharmonic (Bernstein), Columbia ML 6415 (M); MS 7015 (S)		37	38	THE ELISABETH SCHWARZKOPF SONG BOOK 2 Angel 36345 (M); S 36345 (S)	
18	18	RAVEL: BOLERO/RHAPSODIE/LA VALSE 39 New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)		38	40	MAHLER: SYMPHONY NO. 7 (2-12" LP's) 14 New York Philharmonic (Bernstein), Columbia M2L 339 (M); M2S 739 (S)	
19	37	RACHMANINOFF: SYMPHONY NO. 1 3 Philadelphia Orch. (Ormandy), Columbia ML 6386 (M); MS 6986 (S)		39	39	DVORAK: SYMPHONY NO. 9 (NEW WORLD) 11 New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)	
20	24	RACHMANINOFF: CONCERTO NO. 2 22 Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)		40	34	NIELSEN: SYMPHONY NO. 4/HELIOS OVERTURE 5 Chicago Symphony (Martinson), RCA Victor LM 2958 (M); LSC 2958 (S)	

BEST SELLING LOW-PRICED CLASSICAL LP's

Title, Artist, Label & No.	Title, Artist, Label & No.
ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES NO. 1, 4 & 6 (3-12" LP's) —BBC Symphony Orch. (Toscanini), Seraphim IC 6015 (M); (No Stereo)	WAGNER: GOTTERDAMMERUNG (Highlights) —Various Artists/Vienna Philharmonic/Philharmonia Orch. (Furtwaengler), Seraphim 6003 (M); S 6003 (S)
PUCCINI: LA BOHEME (2-12" LP's) —Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	BEETHOVEN QUARTETS (3-12" LP's) —Hungarian Quartet, Seraphim IC 6005/7 (M); SIC 6005/7 (S)
ART OF DENNIS BRAIN —Seraphim IC 60040 (M); (No Stereo)	LEONCAVALLO: I PAGLIACCI (2-12" LP's) —Gigli/Pacitti/Bazallio/Orch. and Chorus of La Scala, Milan, Seraphim IB 6009 (M); (No Stereo)
WAGNER: DIE WALKUERE (5-12" LP's) —Various Artists/Vienna Philharmonic (Furtwaengler), Seraphim IE 6012 (M); (No Stereo)	BACH: BRANDENBURG CONCERTI (2-12" LP's) —Saar Chamber Orch. (Ristenpart), Nonesuch 3006 (M); 73006 (S)
WEBER: DER FREISCHUTZ —Grummer/Schock/Various Artists/Berlin Philharmonic (Keilberth), Seraphim IB 60010 (M); SIB 60010 (S)	

berth directing works from Beethoven, Mozart, Haydn, Brahms, Mendelssohn, Dvorak, Smetana and Richard Strauss; and a five-record set with 10 of Haydn's symphonies by the Naples Symphony Orchestra under Denis Vaughn.

The Keilberth album is on the Telefunken label and the Haydn symphonies on RCA

Victor. Both are priced at \$12.25. Bach's "Christmas Oratorio" on Decca is with Elly Ameling, Helen Watts, Peter Pears and Tom Krause. The Stuttgart Chamber Orchestra is directed by Karl Muenchinger. "Sternheim," on the Telefunken label, is directed by Hans Lietzau and has Martin Held, Cornelia Froboess and Carla Hagen.

Korvette's Rothfeld Urges Mfrs.

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Toscanini, Rothfeld said, "Many more people could be introduced to his unique, thrilling, and in many instances, definitive recordings through electronic stereo."

He called it a duty on the part of the larger companies to

rechannel "so historic performances can be appreciated by a public that may not be familiar with the great artists of the past. The companies can be offering performances that are superior in interpretation to many recordings produced in stereo."

Radio-TV programming

Popular Artists Key in KFWB's Aim as 'Adult Rock 'n' Roll Outlet'

By ELIOT TIEGEL

LOS ANGELES — KFWB, Westinghouse's West Coast flagship since Dec. 28, has zeroed in on a market general manager Jim Lightfoot believes has not been serviced here. The station's programming is now geared to playing music by popular artists, rather than playing the top 40 pop singles on a repetitive basis.

Formerly an exclusive top chart singles station, KFWB is now playing from 40 to 50 per cent album tracks, in addition to airing national singles hits plus new singles titles.

Lightfoot, the 30-year-old executive who runs the operation, feels his station is possibly the first in the nation, certainly the first in this region, to gear its programming toward becoming an "adult rock 'n' roll station," where the emphasis is on presenting a broad sweep of popular music by popular artists.

Lightfoot explains his modus operandi as "When the Supremes have a hit we, KBJ,

and KRLA play it. But the Supremes have a hit we, KHJ, which is selling like a single. We will play 'Mountain Greenery' from that album. KMPC (the leading middle of the roader) won't play it because it's too contemporary. KRLA won't play it, so it gives us a broad base."

Study Sophisticated

Lightfoot feels that since market research has become so sophisticated, a station can focus in on a particular audience. For KFWB, this audience is the 18-40 crowd. "Most people our age have grown up with contemporary music. They don't want to be screamed at, so we're giving them a fun station. . . . When I was a disk jockey, singles were the big thing (they all had gimmicks and the beat was new), so radio stations operated on the theory that most people wanted to hear them play the top 40 hits over and over. Now, those people are all grown up and we now have professional musicians, not guys

who can't sing a darn. You don't have to continually play the top 40 records. People now want to hear someone popular. It's not the record anymore; it's the personality. Everytime you punch the button on our station, it's a hit artist not a hit record."

In essence, what the station is doing and has been doing for the past several months, is to expose more songs in albums by acts who are chart climbers or established artists. The general manager believes there is a gap between KMPC's Easy Listening format (which does play some non-raucous rock tunes) and the KHJ-KRLA big beat singles policies which totally eliminate non-hit tunes from LP's.

Vote on Product

In order to formulate its music programming, a management meeting on Tuesday listens to all new releases and votes on new product for the playlist. In attendance at this audition session are Lightfoot ("I'm damn sure going to be responsible for the music"); Bill Wheatley, operations manager (responsible for all programming); Bob Oakes, program director (he handles tapes and promotions); Bill Farley (the business affairs man); Bob Klopfenstein (the record librarian who replaced Don Anti) and a rotating disk jockey.

The playlist consists of 40 hits, any number of new recordings, plus a separate LP list broken down into two categories: pop and standard artists. Klopfenstein surveys 12 record dealers each week to compile best selling single-LP information. "Each location (store, distributor-rack) is weighted to the degree of his penetration in the market," Wheatley explained. The new playlist is aired 7 p.m. Tuesday, with each DJ free to program his own show, but re-

(Continued on page 38)

EDITORIAL

'Bill' Shining Exec

The general complaint of the Negro in today's radio is that he's being overlooked for executive positions. Now and then a man of superlative talent shines so bright that he can't be ignored. Such is William E. Summers III. Known to his many, many friends as Bill, Summers has just been appointed general manager of WLOU in Louisville, Ky. It also should be noted that hard work played a role in his being where he is today. Summers, a native of Louisville, attended Lincoln and Kentucky State College. He served in World War II. Even stronger has been his commitment to public service.

He has been minister of the AME Church, pastor of St. Paul AME Church. He's first vice-president of the Kentucky Christian Leadership Conference, a member of Learn More, Earn More committee, the NAACP, the Urban League, and the YMCA. In other words, Summers "proved" he was of executive ability and capability through 15 years with WLOU and more years than that in community service.

Luttman Double Play Wins Pitching Game

NEW YORK — The secret of good record promotion with radio stations is double coverage, according to East Coast promotion man Ken Luttman. Believing that "happenings" seldom happen by themselves, Luttman never lets a record just sit in a program director's hands.

No sooner does the program director receive a copy of the new Vanilla Fudge record or a single by the Doors or Freddy Scott, then Luttman is already on his way to visit a carefully selected group of one-stops and dealers. He visits at least half a dozen of them each week. Another 25 are checked by phone one week, 25 different ones the next week. "Because there's so many records being turned out today, . . . and only a limited number can be played by a radio station . . . you have to exploit every avenue available to promote a record. Radio stations check with dealers to find out what's being sold; why shouldn't a promotion man?"

Too, co-ordinating record sales with airplay solves the old prob-

lem in the industry of non-availability of product, he said. He promotes in Philadelphia, New York, Boston and areas in between. A couple of weeks ago, 14 records he'd helped promote were on the charts.

But cross promotion between dealers and radio stations is a must today, he felt. "It's so hard to get airplay. If a deejay or a radio station says they don't like a particular record of mine, I just can't take that for an answer. I'd starve."

Record promotion is no longer the type of business where you hand a deejay a record and say if he gets a chance to listen to it because it's happening in Cleveland. You have to get the dealers and one-stops interested in the record, too.

System Works

Luttman's system evidently works. He handles accounts like White Whale Records, United Artists publishing firms, Acta Records, and the artists he covers includes the Doors, the Turtles, the Outsiders, Freddy Scott, and Dee Dee Warwick.

(Continued on page 38)



HAL JACKSON, AIR PERSONALITY who produces and hosts rock 'n' roll shows for the Palisades Amusement Park in New Jersey, introduces two of the Vagrants (standing at right) to the audience. At left is Bobby Raggone of Pickwick Records.

Girls 'Man' Deejay Mikes at WABX-FM

DETROIT — Last Monday (7) WABX-FM began a new



CHICAGO RADIO WAS captivated by a recent visit from Bobbie Gentry, right, whose first Capitol release, "Ode to Billy Joe," got a warm reception. She's chatting here with top WCFL personality Jim Stagg. Capitol Midwest promotion director Ed Keeley is at left.

all-girl deejay policy and the ladies will be playing jazz-oriented pop music and humor. The girls will be featured 10 a.m. to 9 p.m. daily, and noon to midnight on Sundays. Jim Rockwell remains to do his daily 9 p.m.-1 a.m. jazz show. John Small is station manager.

The man responsible for the station's new image is Mickey Shorr, program manager and creative director of Century Broadcasting Corp. which owns WABX-FM. Shorr is originally from Detroit, where he was once a top 40 disk jockey with WJBK, WXYZ, CKLW and WKMJ (now WKMR).

Shorr first used the all-girl formula on WSDM-FM stereo in Chicago where it became very successful. Instead of calling his WABX-FM girls "disk jockeys," Shorr labels them Mickey's Collection.

The girls will tape lead-outs from records, commercials and humorous bits rather than actually broadcasting live from the studio. They represent different nationalities and have names like Curry, Halavah, Super-sport and Lo-Cal.

MURRAY THE K SAYS

An Age of Maturity for Hot 100

NEW YORK — Music has surpassed its presentation on Hot 100 radio in quality, believes WOR-FM air personality Murray (the K) Kaufman. "I saw it coming in 1965," he said. "Music has reached a maturity and, in many cases, amplifies ideas and attitudes. People in radio are still treating it as if it were for teenie boppers."

One reason why music has matured, especially rock music, is that writer-producer-artist teams are able to earn much more from a record today than individual writers and performers did in years past. "Five times as much." With this type of financial situation, a performer - writer - producer can spend much more time experimenting with sounds and words. The production is different, he said, from the Phil Spector days, "and he was one of the first producer kings. The evolution was from the a&r producer to the independent producer. Now you have the producer who is a writer and performer,

too. Like Simon & Garfunkel. Everybody is trying something different today. Johnny Rivers and Roy Orbison have both told me that they're working on something entirely new in music."

Kaufman is planning something new in music himself. Feeling that musical theater and TV music variety shows have grown stagnant in their presentation of music, Kaufman has been hard at work with producer-director John Wray on a new 90-minute TV special to be syndicated by Screen Gems. The show will be shown on WPIX-TV in New York on Sept. 22 and repeated Oct. 9. Wray is noted for directing the Broadway musical "Call Me Madam," directing the "Ed Sullivan Show" for CBS-TV for 13 years, directing a Frank Sinatra TV special, a Danny Kaye movie, the Red Buttons TV series, etc.

The new Kaufman TV special will use music in symbolism. Filmed on location—nine

different sites in New York—the show features artists like the Doors, the Association, Otis Redding, the Young Rascals, Richie Haven, Jake Holmes, Aretha Franklin, and Spanky and Our Gang. Jaime Rogers of "Hullabaloo" fame is doing the choreography. The show will have a story thread, Kaufman said.

Kaufman started his radio career in 1952 with Lorraine Day in WMGM in a talk show. He later worked with Eva Gabor on a talk show, then Virginia Graham. Afterwards, he had his own talk show. Then he switched to deejay work on WMCA, staying there from 1953 to 1958. In 1958 he moved to WINS, leaving the station in 1965 when it went to an all-news format. When he first started an evening deejay show, "everybody felt I was too sophisticated to reach the kids. Later, when I started on WOR-FM, people said I was too wild to handle a sophisticated show."

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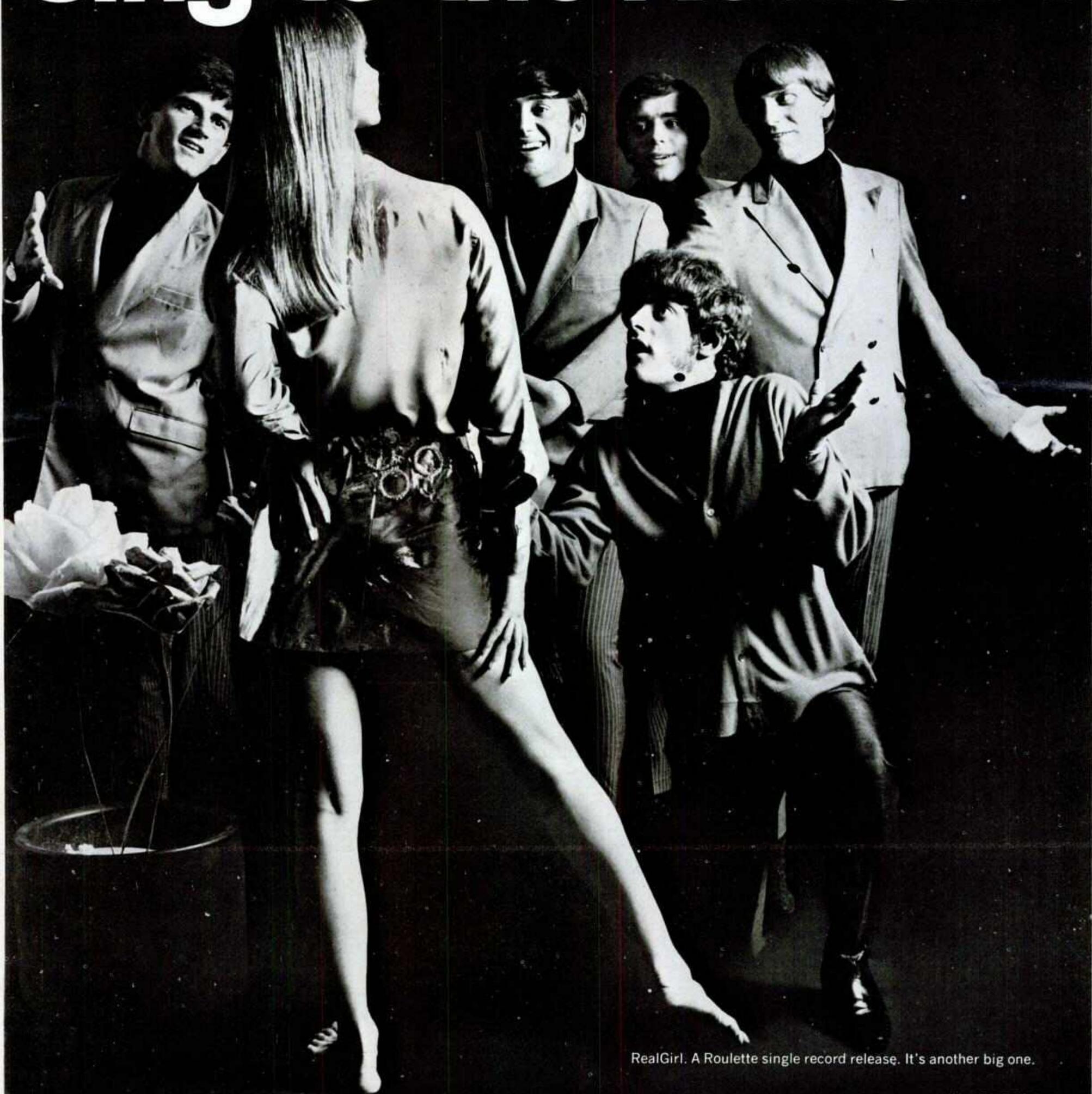
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Distributors Aid KHJ-TV In Building 'Bridges'

LOS ANGELES — What does a tv station do when it contemplates changing its programming face? KHJ-TV asked record distributors for assistance in modernizing the musical bridges between programs.

KHJ-TV, the RKO General outlet, which will expand its September and de-emphasizes live programming at the end of motion picture fare, has been asking distributors to fill its music library with instrumental versions of currently popular and past top 10 hits, tunes which "move," "swing" and are

"in." The emphasis is on sounds of "now and today." Ramsey Lewis' "In Crowd" is a perfect example, the station points out.

The outlet plans three daily live blocks of programming called "Tempo," one show to star Maria Cole as host. Currently being developed are plans for great cultural coverage on both news and feature levels.

KHJ-TV has been a leading independent station catering to teen tastes with a number of discotheque dance shows and filmed surfing programs. Both kinds of shows have exposed contemporary big beat sounds. Now, it appears the station identifications, bridges and intros are also due for a more upbeat flavor.

WCMC-TV'S DANCE SHOW

PHILADELPHIA—WCMC-TV, Channel 40 in Wildwood, N. J., has bowed a new dance show — "The Eddie Nixon Beach Party." The show is sponsored by Lit Brothers of Philadelphia. Nixon is managed by Fran O'Hanlon of Band Stand Productions here. Artists wishing to appear on the show should contact her in Philadelphia at phone SA 6-8984.



JOE FRANKLIN, who has given valuable exposure to countless records and recording artists in New York, shows his WOR-TV audience not only Joe Williams, left, but Williams' latest album for United Artists Records' Solid State line—"Presenting Joe Williams and Thad Jones and the Jazz Orchestra."

More Power to WQIK in Fla.

JACKSONVILLE, Fla. — WQIK, a country music station that has had No. 1 in ratings, will gain an even larger audience within the next two weeks as it goes to 50,000 watts. The stronger signal, said manager Marshall Rowland, will blanket the East Coast from Charleston, S. C., to Cape Kennedy. The station has just added former Decca Records artist Glenn Reeves to its air personality roster.

KBUC-FM to Bow

SAN ANTONIO — Tom Turner Sr. will open the last available FM radio station here in about six weeks. The city has seven FM stations in operation at present.

To be known as KBUC-FM, the station will feature a country music format, as is being featured by KBUC. The station will be licensed to the city of Terrell Hills.



TOM WILSON, HOST OF MGM Records' hour-long syndicated stereo radio show—"The Music Factory"—talks with independent record producer Wes Farrell, right. Farrell discussed and demonstrated how a record is recorded today; he produced "Every Mothers' Son" for MGM Records. Wilson, in his other "life," is an a&r producer for MGM Records. The show is heard on WABC-FM in New York.

KSON Follows Pattern to Success

By BILL WILLIAMS

SAN DIEGO—KSON is one of the "most highly formatted" country operations in America, and therein lies part of the secret of its success, according to President Dan McKinnon.

"Programming and promotion" are two big ingredients, McKinnon said. Last year KSON was cited by the Country Music Association for having done the best promotional job in America for country music.

One of the early format country stations in the nation, KSON is a compact operation

which almost literally operates in a fishbowl. The station is now located in a shopping center in a suburban area of the city, and functions inside a series of glass panels where all shoppers may see it.

McKinnon, whose all-country station operates 20 hours a day, is a former newspaperman who, with his brother Mike, invested in KSON a few years ago. After toying with several formats — and losing money in the process — the McKinnons hit on the country plan and have made money ever since. The two now

own this station, KSEA-FM in San Diego, KIII-TV in Corpus Christi (which Mike operates), and three newspapers in the San Diego area. KSEA is a fully-automated top 40 operation ("less jock talk, more groovy rock").

Promotion Pays

Promotion is a constant way of life for McKinnon. He gears it toward the audience and toward the advertisers. The promotion runs the gamut from window stickers to mailers to billboards throughout the market. He gives prizes, operates contests, and involves himself in community affairs. All of these have paid dividends.

McKinnon feels he had a built-in audience receptive to country music. Studying statistics he discovered that 61 per cent of the people who moved to California after 1950 were from territories in which country music had been established. Eighty-seven per cent of this number moved to Southern California. The cowboy hat and the guitar soon became the KSON symbol.

The energetic young company president also books three or four country music shows a year. "They must be strong packages," McKinnon explains. "The public won't take any less these days." As a result, the shows have brought in an average of 4,200 paid admittances, and made a handsome profit.

Involvement

McKinnon's community involvement ranges all the way from a trip to Vietnam to sponsoring patriotic contests. The KSON president utilizes his "surrey with the fringe on top" remote unit to broadcast from shopping centers, fairs, auto sales and the like. He also does live shows from remote spots, using a local country music band.

McKinnon boasts top national sponsors, including some who are on no other country stations. These include United Air Lines, the Bank of America, and Pacific-Southwest Airlines.

He attributes much of the success to station teamwork. Chuck Owen is station manager. Fran Conrad, his personal secretary, also works on national sales. Tom Wilson is his promotion man, and Mike Lowe handles sales. He describes Phyllis Ortiz as the best traffic operator in the business.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Jack Walker, long-time deejay with WLIB in New York, has been made program director of the r&b-formatted station. . . . WRKO in Boston has climbed to the top in Hooper ratings in a very brief time since it switched to a rock format. June-July Hooper total rated time periods shows the station with 13.9, compared with 9 for WBZ and 9.9 for WME. On Saturdays, WRKO goes up to a 20.1 during the 10 a.m. to 6 p.m. period. The men who did the job include Al Gates, John Rode, Joel Cash, J. J. Jeffries, and Chuck Knapp.

Glenn Bell, program manager of WMAQ and WMAQ-FM, Chicago, has been appointed general manager of KSO, Des Moines, Ia. . . . KGLN music director Stan Delahoyde reports that the Easy Listening station is reorganizing its record library. "Sample singles we receive are few, and the albums are almost nonexistent. We play almost every type of music at one time or another. Especially short of country music." Send to P.O. Box C, Glenwood Springs, Colo.

KSRC, Socorro, N. M., owned and operated by Buck Walters, was destroyed by fire recently. A total loss. Walters hopes to go back on the air as soon as possible. The station could use both singles and albums. . . . Another station that suffered fire damage was WRKL in New City, N. Y. 10956. The station was burned to the ground a week or so ago after broadcasting a controversial program regarding riots and civil rights. Owner is Al Spiro. Entire library of 4,000 Easy Listening albums was lost. Needs help badly and I think all record companies should come to his aid.

New music director of WPGA and WPGA-FM Stereo in Perry-Warner Robins, Ga., is Barr Nobles; he'd been previously with WMOG, Brunswick, Ga. Congrats, Barr. . . . William E. Summers III has been appointed general manager of WLOU, Louisville, Ky.; he replaces Elton B. Chick, who was transferred to the Rounsaville station in Cincinnati — WCIN — as general manager. Summers, a native of Louisville, has been employed by WLOU for 15 years. . . . WJPD in Ishpeming, Mich., is out to build a better image in the community. Bud Shields, general manager of WIKB in Iron River, Mich., and WJPD,



(Continued on page 38)

'Hawaii Calls' in Switch to KHVH

HONOLULU — "Hawaii Calls," now in its 33d year via Mutual Network and 100 other radio across the U. S., has shifted to KHVH here. The show originates from four Waikiki hotels on successive Saturdays—the Moana Banyan Lanai, the Reef Hotel Terrace, the Hawaiian Village Longhouse and the Illikai. Webley Edwards is originator and producer-narrator; Ben Kalman is musical director. KHVH features a Hawaiian music format.

'Joe Franklin' Show to Go Syndicated

NEW YORK — "The Joe Franklin Show," an hour-long TV interview program which has featured many record artists in the country music, jazz, and pop music fields, will go into syndication in September. Show will be syndicated in the U.S. and internationally by the new firm of Spectrum Ltd., a subsidiary of Spectrum Productions Inc., a division of Transcontinental Investing Corp. Hardie Frieberg, formerly with ZIV, Wrather Corp., and TV Programs of America, has been named president of Spectrum Ltd.

Franklin, a long time New York radio and TV personality, has been heard and seen locally for 14 years. His show is on WOR and WOR-TV.

KITS TO DJ'S ACCENT LORBER

NEW YORK — Disk jockeys around the nation are being sent custom-designed promotion kits in a new drive by MGM Records to establish the Alan Lorber Orchestra on the Verve label. Kits include finger cymbals. The drive on Lorber's new album, "Lotus Palace," will include also a major advertising campaign, airing of 30 and 60-second radio spots, and a series of taped telephone interviews.

WGPL-FM in Gospel Play

WINSTON-SALEM, N. C. — With a change of call letters from WAIR-FM, the new WGPL-FM launched a religiously previously broadcast middle-of-the-road music, but Vice-President Bernard Mann felt the station could serve a better need in the new format. There are 500 churches within the coverage area of Winston-Salem, Greensboro and High Point, he said.

WGPL-FM, part of the Holiday Broadcasting chain, has a separate staff, headed by Don Matney, formerly manager of WLXN, and assistant manager Wilbur Goforth. Sister station WAIR programs rock 24 hours a day.

Wooten to Do Show for GI's

SEATTLE — On Aug. 28, KAYO program director and air personality Bobby Wooten will do a two-hour country music deejay show over the 17-station Armed Forces Radio Network—for only one week. The show will spring from Saigon, as Wooten begins a three-week tour of Vietnam. He will also tape a two-hour show daily to be played the following week.

The shows will be strictly a gesture on the part of KAYO and Wooten to bring country music to GIs serving in Vietnam, in particular Wooten's son Ronald stationed with the marines in Danang. He's making the trip at his own expense.

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FROM THE VERVE

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Billboard SPECIAL SURVEY For Week Ending 8/19/67

TOP SELLING R & B SINGLES

★ 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	I WAS MADE TO LOVE HER Stevie Wonder, Tamla 54151 (Jobete, BMI)	9	26	26	I'LL DO IT FOR YOU Toussaint McCall, Ronn 9 (Suma, BMI)	7
2	3	COLD SWEAT James Brown & the Famous Flames, King 6110 (Dynatone, BMI)	5	27	32	A WOMAN WILL DO WRONG Helene Smith, Phil L.A. of Soul 300 (Twig/Dandelion, BMI)	2
3	6	BABY I LOVE YOU Aretha Franklin, Atlantic 2427 (Pronto, BMI)	4	28	24	SOOTHE ME Sam & Dave, Stax 218 (Kags, BMI)	8
4	4	HYPNOTIZED Linda Jones, Loma 2070 (Zira/Floteca, BMI)	15	29	17	AIN'T NO MOUNTAIN HIGH ENOUGH Marvin Gaye & Tammi Terrell, Tamla 54149 (Jobete, BMI)	12
5	2	MAKE ME YOURS Bettye Swann, Money 126 (Cash Songs, BMI)	16	30	23	FOR YOUR PRECIOUS LOVE Oscar Toney Jr., Bell 672 (Sunflower, ASCAP)	13
6	5	MORE LOVE Smokey Robinson & the Miracles, Tamla 54152 (Jobete, BMI)	9	31	42	GIMME LITTLE SIGN Brenton Wood, Double Shot 116 (Big Shot, ASCAP)	2
7	7	(I Wanna) TESTIFY Parliaments, Revilot 207 (Groovesville, BMI)	8	32	31	WHEN WE'RE MADE AS ONE Manhattans, Carnival 529 (Sanavan, BMI)	5
8	8	HERE WE GO AGAIN Ray Charles, ABC 10938 (Dirk, BMI)	11	33	38	SHOOT YOUR SHOT Jr. Walker & the All Stars, Soul 35036 (Jobete, BMI)	2
9	10	YOUR UNCHANGING LOVE Marvin Gaye, Tamla 54153 (Jobete, BMI)	7	34	36	WASHED ASHORE (On a Lonely Island in the Sea) Platters, Musicor 1251 (Catalogue-A-La-King, BMI)	7
10	11	FOR YOUR LOVE Peaches & Herb, Date 1563 (Beechwood, BMI)	8	35	40	IT'S BEEN A LONG, LONG TIME Elgins, V.I.P. 25043 (Jobete, BMI)	3
11	16	SWEETEST THING THIS SIDE OF HEAVEN Chris Bartley, Vando 101 (Blackwood, BMI)	5	36	37	FORGET IT Sandpebbles, Calla 134 (Unbelievable, BMI)	3
12	9	BABY PLEASE COME BACK HOME J. J. Barnes, Groovesville 1003 (Groovesville, BMI)	14	37	—	GROOVIN' Booker T & the M.G.'s Stax 224 (Slacar, BMI)	1
13	13	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 35034 (Jobete, BMI)	6	38	43	FUNKY BROADWAY Wilson Pickett, Atlantic 2430 (Routine/Drive-In, BMI)	2
14	14	LET IT BE ME Sweet Inspirations, Atlantic 2418 (Pronto, BMI)	4	39	44	HEARTACHES—HEARTACHES O. V. Wright, Back Beat 583 (Jec, BMI)	2
15	15	TAKE ME (Just as I Am) Solomon Burke, Atlantic 2416 (Fame, BMI)	6	40	39	THAT'S HOW IT IS (When You're in Love) Otis Clay, One-Derful 4848 (Arc-Cragvee, BMI)	3
16	18	THAT DID IT Bobby Bland, Duke 421 (Don, BMI)	5	41	—	REFLECTIONS Diana Ross & the Supremes, Motown 1111 (Jobete, BMI)	1
17	12	SOUL FINGER Bar-Kays, Volt 148 (East, BMI)	13	42	30	YOU GAVE ME SOMETHING (And Everything Is All Right) Fantastic Four, Ric Tic 128 (Myto, BMI)	11
18	33	YOU'RE MY EVERYTHING Temptations, Gordy 7063 (Jobete, BMI)	2	43	47	YOU'VE GOT TO PAY THE PRICE Al Kent, Ric Tic 127 (Myto, BMI)	2
19	19	NEARER TO YOU Betty Harris, Sansu 466 (Marsaint, BMI)	6	44	46	KNUCKLEHEAD Bar-Kays, Volt 148 (East, BMI)	2
20	20	LET THE GOOD TIMES ROLL AND FEEL SO GOOD Bunny Sigler, Parkway 153 (Travis, BMI)	5	45	35	LOVE ME TENDER Percy Sledge, Atlantic 2414 (Presley, BMI)	7
21	21	COME ON SOCK IT TO ME Syl Johnson, Twilight 100 (Cafor, BMI)	6	46	45	HEART & SOUL Incredibles, Audio Arts 60007 (Famous, ASCAP)	4
22	22	GLORY OF LOVE Otis Redding, Volt 152 (Shapiro-Bernstein, ASCAP)	4	47	48	LAST MINUTE MIRACLE Shirelles, Scepter 12198 (Flomar/Floteca, BMI)	2
23	28	A WHITER SHADE OF PALE Procol Harum, Deram 7507 (Essex, ASCAP)	5	48	—	A WOMAN'S HANDS Joe Tex, Dial 4061 (Tree, BMI)	1
24	29	I TAKE WHAT I WANT James & Bobby Purify, Bell 680 (East/Cotillion, BMI)	3	49	49	CHAINED TO YOUR HEART Bobby Moore, Checker 1180 (Kama-Sutra, BMI)	2
25	27	SHOW BUSINESS Lou Rawls, Capitol 5941 (Raw Lou/Hidle, BMI)	5	50	—	DON'T YOU MISS ME A LITTLE BIT, BABY Jimmy Ruffin, Soul 35035 (Jobete, BMI)	1

KFWB Adult Rock 'n' Roll Outlet

• Continued from page 32

quired to submit his intended playlist to management 24 hours before airtime.

Pop LP artists are the new, contemporary names. Standard acts would encompass Al Martino, Peggy Lee and Ella Fitzgerald. The station will not play a standard artist interpreting an evergreen tune like "Sunny Side of the Street." It would play the same song by a popster.

Rocks at Night

Lightfoot acknowledges that the station does rock a little harder at night to achieve a more swinging mood aimed at the "action group" at home or out on the town. The station's DJ lineup, with three exceptions—Gene Weed, Joe Yocum and B. Mitch Reed—have all signed on with the new owners. Al Lohman and Roger Barkley, the two humorous morningmen, fast jabbering Reed, Bob Hudson, the former KRLA "Emperor" and smooth chatting Bruce Hayes, are all tied together by the music, whereas their time blocks are individually different.

As a parody of KMPC's teen-

age underground (kids who dig the non-rock things), Lohman and Barkley have recently launched an adult underground club, with some interesting audience participation. Since Lightfoot feels the LA market is oversaturated with contests ("every used car dealer has a promotion manager"), the station's promotional slant has involved a "fun" ingredient rather than hardsell giveaways.

The DJs have softened their former Crowell-Collier upbeat style (Reed still "babies" everybody) to fit into the adult and late teen image. Concurrently, the news staff has been bolstered from four to ten men, with documentaries and editorials scheduled for the future. There is more chatter time for the DJs between disks and they often gab with the newsmen who are heard at five minutes on the hour and half-hour.

People 18-40 who have liked pop music, Lightfoot says, have had to hang onto a teenage station. "We have found a gap between KMPC and KRLA," he continues confidently, "and we are going down the middle of this brand new road."

Vox Jox

• Continued from page 36

is spending all of his time in Ishpeming grooming the Hot 100 (daytime) and r&b (nighttime) programming. Tony Thomas of WIKB is also in Ishpeming, working program director and early-bird announcer. He expects to return to WIKB later in August, and Marc Kalman, a recent Brown Institute graduate, will take over then as program director. Other staffers on WJPD include Buck Baldwin, Steve Mitchell, and Jim Amross. Sounds like a winner.

Record companies take note: "We are the No. 1-rated station with 43 per cent of the audience in a four-station market with a population of 110,000 . . . but we get poor record service. We receive nothing from Motown, Atlantic, or many of the other labels. I have tried writing to the record companies, but it has been to no avail," says program director Robert J. Puffer of KUDI, P.O. Box 2888, Great Falls, Mont. Some of the groups that have played the area, he says, include Ray Lewis, Lovin' Spoonful, Mitch Ryder. . . I'm printing ratings of any station

doing something right. Latest to be doing a lot of things right is CKLW, Detroit, under the guiding programming hands of Paul Drew. The June-July Hooper showed CKLW with a total rates time period figure of 18.3 and WKNR with 14.6. Leader was WJR with an Easy Listening format, but it looks like the Drew operation has cut into WKNR, long a leader in the market. Nobody else is close to these three. Incidentally, in the Monday through Friday noon to 6 p.m. period, CKLW leads both WJR and WKNR. Same for Saturday daytime. This represents an amazing upsurge for CKLW since Drew took over.

Lee Garrett has been named music director of WHAT, r&b station in Philadelphia; he has been handling a 9-midnight show and will continue it. Garrett is a graduate of the Missouri School for the Blind and a former night-club singer. . . .

GARRETT Chuck Bunting, music director of KMMM, Muskogee, Okla., P.O. Box 1305, says station is out to break stay-awake record by deejay. Wants to know what the record is now. Can anybody help him? I'd like to know myself.

Ken Luttmann

• Continued from page 32

Two of the records he's pushing at the moment include Pink Floyd's "See Emily Play" on Tower records and the Traffic on United Artists Records with "Paper Sun." Both records were very big in England, he said.

But a promotion man has to use every legitimate device at his command, Luttmann felt. When he was with Capitol Records (he was with the label six years), promotion men usually gave "exclusives" in return for airplay of other artists. "We'd give out a Beach Boys exclusive to get Al Martino played. Then, when he hit strong, we'd give an Al Martino exclusive to get a record by the Lettermen played."

Billboard SPECIAL SURVEY For Week Ending 8/19/67

TOP SELLING R & B LP's

★ 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)	20	16	2	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	32
2	4	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	2	17	10	KING & QUEEN Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S)	19
3	3	TEMPTATIONS LIVE Gordy 921 (M); S 921 (S)	21	18	12	JUST FOR NOW Nancy Wilson, Capitol T 2712 (M); ST 2712 (S)	12
4	16	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	2	19	—	GROOVIN' Young Rascals, Atlantic 8148 (M); SD 8148 (S)	1
5	5	JAMES BROWN LIVE AT THE GARDEN King 1018 (M); S 1018 (S)	10	20	20	LISTEN Ray Charles, ABC ABC 595 (M); ABCS 595 (S)	6
6	6	HIP-HUG-HER Booker T & the MG's, Stax 717 (M); S 717 (S)	9	21	22	BACKLASH Freddie Hubbard, Atlantic 1477 (M); SD 1477 (S)	7
7	7	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	14	22	—	WONDERFULNESS Bill Cosby, Warner Bros. W 1634 (M); WS 1634 (S)	1
8	8	REVENGE Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S)	11	23	18	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros. W 1518 (M); (No Stereo)	4
9	17	SOUND OF WILSON PICKETT Atlantic 8145 (M); SD 8145 (S)	2	24	26	THE FABULOUS IMPRESSIONS ABC ABC 606 (M); ABCS 606 (S)	6
10	15	UP, UP, AND AWAY 5th Dimension, Soul City SCM 91000 (M); SCS 92000 (S)	4	25	23	THE QUEEN ALONE Carla Thomas, Stax 718 (M); S 718 (S)	8
11	11	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	24	26	21	COLLECTIONS Young Rascals, Atlantic 8134 (M); SD 8134 (S)	19
12	13	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	36	27	24	LET'S FALL IN LOVE Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	23
13	14	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	3	28	—	THE BEST OF JOE TEX Atlantic 8144 (M); SD 8144 (S)	1
14	9	SUPREMES SING RODGERS & HART Motown MLP 659 (M); SLP 659 (S)	10	29	—	SUPER HITS Various Artists, Atlantic 501 (M); SD 501 (S)	1
15	28	OTIS REDDING LIVE IN EUROPE Volt 416 (M); S 416 (S)	2	30	30	LITTLE RICHARD'S GREATEST HITS Okeh OKM 12121 (M); OKS 14121 (S)	2

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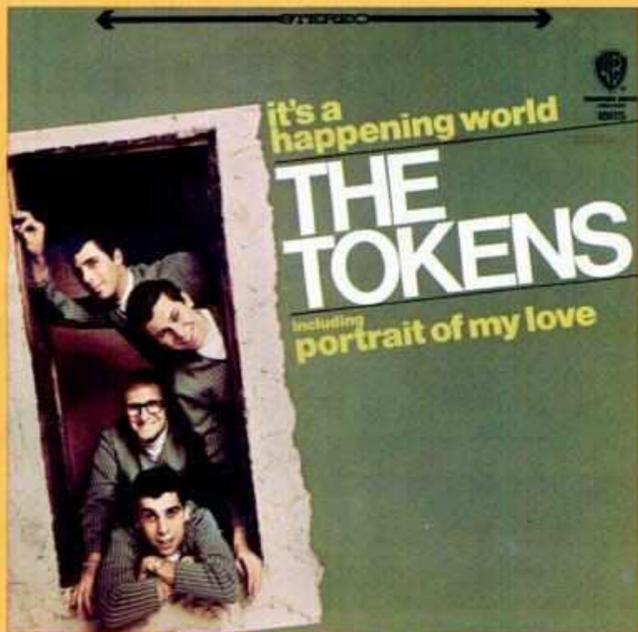
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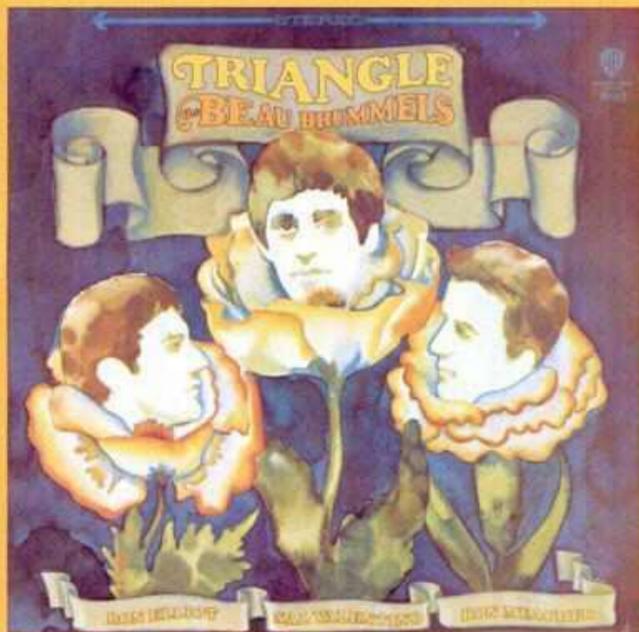
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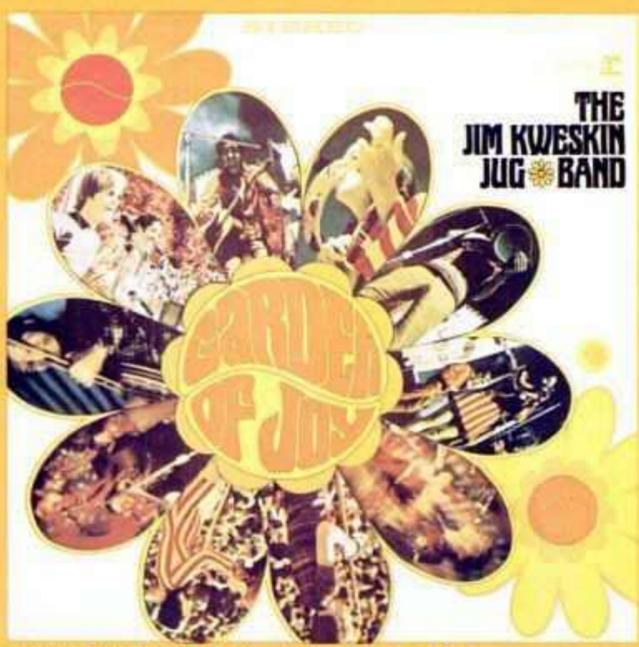
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THE LIVE KINKS / The Kinks R-6260



UNDERGROUND / The Electric Prunes R-6262



GARDEN OF JOY / The Jim Kweskin Jug Band R-6266



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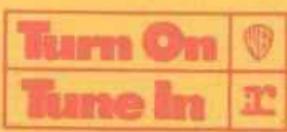


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Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like SGT. PEPPER'S LONELY HEARTS CLUB BAND, HEADQUARTERS, FLOWERS, THE DOORS, SURREALISTIC PILLOW, SOUNDS LIKE, I NEVER LOVED A MAN THE WAY I LOVE YOU, UP, UP AND AWAY, BORN FREE, RELEASE ME, THE HOLLIES GREATEST HITS, REVENGE, DR. ZHIVAGO, INSIGHT OUT, A MAN AND A WOMAN, THE SOUND OF MUSIC, MORE OF THE MONKEES, HERE WHERE THERE IS LOVE, CLAUDINE, PAUL REVERE & THE RAIDERS GREATEST HITS, REWIND, THE TEMPTATIONS GREATEST HITS, DADDY'S LITTLE GIRL, GROOVIN', MOBY GRAPE, WITH A LOT O' SOUL, MAMA'S AND THE PAPA'S DELIVER, WHIPPED CREAM & OTHER DELIGHTS, BOB DYLAN'S GREATEST HITS, THE BEST OF THE LOVIN' SPOONFUL, SPRING!, YOU ONLY LIVE TWICE, COLLECTIONS, S.R.O., REACH OUT, GOING PLACES, TOO MUCH, THE MONKEES, JANIS IAN, MAN OF LA MANCHA, JAMES BROWN LIVE AT THE GARDEN, FRANKIE VALLI SOLO, TEMPTATIONS LIVE!, THIS IS MY SONG, THE SUPREMES SING RODGERS & HART, I'LL TAKE CARE OF YOUR CARES, DOUBLE TROUBLE, EVOLUTION, BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?, THOROUGHLY MODERN MILLIE.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like KING & QUEEN, MY CUP RUNNETH OVER, THE LONELY BULL, WHAT NOW MY LOVE, LET'S FALL IN LOVE, SOUTH OF THE BORDER, THE BEST OF THE ANIMALS, TIME & CHARGES, THE WILD ANGELS, THAT'S LIFE, SERGIO MENDES & BRASIL '66, WONDERFULNESS, WHY IS THERE AIR?, ABSOLUTELY FREE, JUST FOR NOW, BORN FREE, EQUINOX, WE CAN FLY/UP, UP AND AWAY, NEW GOLD HITS, LOU RAWLS LIVE, IF YOU CAN BELIEVE YOUR EYES AND EARS, ELECTRIC MUSIC FOR THE MIND AND BODY, CALIFORNIA DREAMING, THE SEA, I STARTED OUT AS A CHILD, GEORGY GIRL, TIME, TIME, SUPER PSYCHEDELICS, THE YARBIRDS GREATEST HITS, THE BEST OF EDDY ARNOLD, THE BEST OF THE BEACH BOYS, VOL. 2, LITTLE GAMES, HAPPY TOGETHER, I'M A MAN, HIP-HUG-HER, THERE'S A KIND OF HUSH ALL OVER THE WORLD, GOOD TIMES, BETWEEN THE BUTTONS, CASINO ROYALE, FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM, SUPREMES A' GO GO, HOW GREAT THOU ART, FOUR TOPS LIVE!, LISTEN, SOMEWHERE MY LOVE, HAPPINESS IS DEAN MARTIN, JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART, HEADS UP!, BIG SWING FACE, THE BEST OF SONNY & CHER.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like FIDDLER ON THE ROOF, ARETHA FRANKLIN'S GREATEST HITS, THE SUPER-HITS, FUTURE, PARSLEY, SAGE, ROSEMARY AND THYME, THE GRATEFUL DEAD, DANNY BOY, ERIC BURDON & THE ANIMALS, VOL. II, SO GOOD, THE MAMAS AND THE PAPAS, THE SANDPIPER, I THINK WE'RE ALONE NOW, LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM OUTER SPACE, SUPREMES SING HOLLAND-DOZIER-HOLLAND, A MAN AND HIS SOUL, TINY BUBBLES, SOMETHIN' STUPID, GREATEST HITS OF ALL TIMES, HAPPY JACK, LOU RAWLS SOULIN', THE ZODIAC COSMIC SOUNDS, MAME, GRAND PRIX, BY REQUEST, RHAPSODIES FOR YOUNG LOVERS, VOL. 2, THE BEST OF HERMAN'S HERMITS, ROGER, BORN FREE, WESTERN UNION, IN CASE YOU'RE IN LOVE, GOLDEN GREATS, SECOND GOLD VAULT OF HITS, MERCY, MERCY, MERCY, LONELY AGAIN, GREATEST HITS FROM ENGLAND, BORN FREE, AND THEN... ALONG COMES THE ASSOCIATION, LADY, RHAPSODIES FOR YOUNG LOVERS, WALKIN' IN THE SUNSHINE, BOOTS WITH STRINGS, BACK TO BACK, THE BEST OF THE SEEKERS, FRESH CREAM, WINCHESTER CATHEDRAL, GOT LIVE IF YOU WANT IT, STRANGERS IN THE NIGHT, YOUNG RASCALS, BIG HITS (High Tide and Green Grass), THE SOUND OF WILSON PICKETT.

(Continued on page 48)

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POP SPOTLIGHT

THESE YEARS

Matt Monro. Capitol T 2801 (M); ST 2801 (S)

Matt Monro has another winner in this collection of 11 songs, including some of today's top tunes. Whether swinging as in "The Happening" and a different version of "Release Me" or in soft ballad style as in "There's a Kind of Hush" and "Don't Sleep in the Subway," Monro is at his best in arrangements by Billy May and Sid Feller. "Spanish Eyes" is another standout.

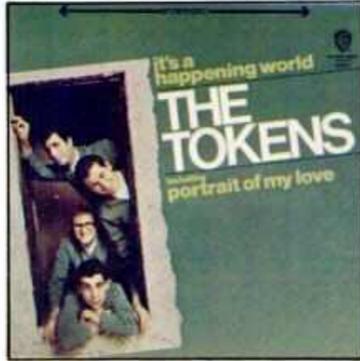


POP SPOTLIGHT

THE TOKENS/IT'S A HAPPENING WORLD

The Tokens. Warner Bros. 1685 (M); WS 1685 (S)

The group includes their successful single as the title for the LP as well as "Portrait of My Love." This is a fine album and one that should heighten their popularity again. "The Lion Sleeps Tonight," their initial success some years ago, comes back in the form of "Wimoweh" five and a half years later on this disk.

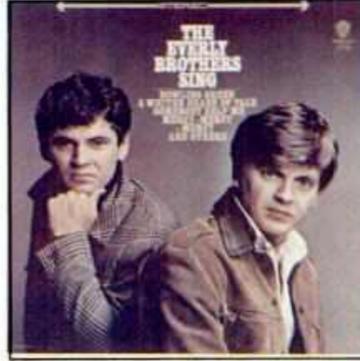


POP SPOTLIGHT

THE EVERLY BROTHERS SING

The Everly Brothers. Warner Bros. 1708 (M); WS 1708 (S)

The Everly Brothers, who had the pop sound a decade ago, are still current, very much so with their standard "Bowling Green," and with the recent "Whiter Shade of Pale." They appeal to the teen-agers of 10 years ago as well as the teen-agers of 1967.



POP SPECIAL MERIT

THE EARTH

The San Sebastian Strings. Warner Bros. 1705 (M); WS 1705 (S)

Rod McKuen's word pictures and homely little philosophic observations are delivered in a husky voice with the San Sebastian Strings providing a lush background. The lyrics were written by McKuen, with the compositions, arrangements and conducting by Anita Kerr. The companion album, "The Sea," made it big, and so should this.



POP SPOTLIGHT

FOR YOUR LOVE

Peaches & Herb. Date TEM 3005 (M); TES 4005 (S)

Billed as the "Sweethearts of Soul," Peaches and Herb do as well in the pop market as in r&b. Their second album for Date is pegged for pop market tastes but their soul sound will get the r&b deejays behind it, too. Their "For Your Love" single click is included here and their treatment of "Everybody Loves a Lover" has take-off potential as a single release.



POP SPOTLIGHT

TODAY'S THEMES FOR YOUNG LOVERS

Percy Faith, His Orch. & Chorus. Columbia CL 2704 (M); CS 9504 (S)

This LP is going to make itself known in weeks to come, and how could it miss with such a roster of successes in one Faith album. "The 59th Street Bridge Song," "There's a Kind of Hush," "Release Me," "Can't Take My Eyes Off You," "Windy," "Happy Together" and "Somethin' Stupid."



POP SPOTLIGHT

CONCERT IN THE PARK

Andre Kostelanetz. Columbia CL 2688 (M); CS 9488 (S)

The selections are mostly from the recent Broadway stage, and the tempo is march. The result is a sound that is generally associated with a concert in the park. And it's a gay, carefree sound, combining the best of the Great White Way and the village green. The cover art catches the spirit of the album.



COUNTRY SPOTLIGHT

I'LL NEVER FIND ANOTHER YOU

Sonny James. Capitol T 2788 (M); ST 2788 (S)

There are happy songs, there are somber songs in this LP, and James conquers them all with his understanding of lyric's value. The Southern Gentlemen and James harmonize brilliantly. He captures the melancholy mood perfectly in "Scars" and "Today is the End of the World." His opener, "I'll Never Find Another You," is a hit.



COUNTRY SPOTLIGHT

CARRY ON WITH JOHNNY CASH & JUNE CARTER

Columbia CL 2728 (M); CS 9528 (S)

This LP follows up two hits—"Jackson" and "Long-Legged Guitar Pickin' Man." And, considering the tunes are by Johnny Cash and June Carter, customers are getting a tremendous bargain. "I Ain't Me, Babe," is a successful venture by the duo into the pop field. But listen to "I Got a Woman" for a sensational pop hit-potential.

COUNTRY SPOTLIGHT

JUST BEYOND THE MOON

Tex Ritter. Capitol T 2786 (M); ST 2786 (S)

Old man Ritter just keeps rolling along. The great country artist contemplates the wonders of God and the verities of faith in this soul-stirring album, which includes such inspirational material as "Touch of the Master's Hand" and the immortal "Beyond the Sunset." It's full of love and understanding.



COUNTRY SPOTLIGHT

JACKSON AIN'T A VERY BIG TOWN

Norma Jean. RCA Victor LPM-3836 (M); LSP-3836 (S)

She always scores, and this album features some real heart-touching performances, including the singles "Don't Let That Door-knob Hit You," "Jackson Ain't a Very Big Town" and "Conscience Keep an Eye on Me." Norma Jean also comes through strong on "Pursuing Happiness" and "Ride, Ride, Ride." An all-around entertaining LP.



COUNTRY SPOTLIGHT

THE COUNTRY GENTLEMAN SINGS HIS FAVORITES

Carl Smith. Columbia CL 2687 (M); CS 9487 (S)

A top country performer, Carl Smith racks up strong, consistent album sales. Here's why: Consistent, strong performances on tunes such as "It's Such a Pretty World Today," "Release Me (And Let Me Love Again)," and "All the World is Lonely Now." His "Thinks a Lot" has verve. Vitality describes Smith all the way.



LOW PRICE CLASSICAL

SPOTLIGHT

VERDI: AIDA
Caniglia/Gigli/Stignani/Vagiu-
ous Artists/Rome Opera Orch.
(Strahn). Seraphim IC-6016 (M)

Verdi's rich and colorful opera is given a high-caliber reading by Maria Caniglia, Beniamino Gigli, Ebi Stignani and Gino Bechi with the Rome Opera Chorus and Orchestra.



CLASSICAL SPOTLIGHT

DONIZETTI: L'ELISIR D'AMORE

(2 LP's)
Frenil Gedda/Various Artists/
Rome Opera Orch. (Molinari-
Pradelli). Angel BL-3701 (M);
SBL-3701 (S)

Mirella Freni's Adina is stunning. Tenor Nicolai Gedda sings well as Nemorino. Renat Capecchi and Marlo Sereni turn in stylish performances. Molinari-Pradelli, conducts expertly.



CLASSICAL SPOTLIGHT

VIVALDI: THE FOUR SEASONS

The New Philharmonic Orch. (Stokowski). London SPC-21015 (S)

Baroque buffs should flock to this version of Vivaldi's most popular work. Leopold Sokowski's direction of the New Philharmonic Orchestra is full of drive and spirit. The violin troupe headed by Hugh Bean, Desmond Bradley and Kenneth Moore give it added color. The Phase 4 Stereo is an audio plus.



JAZZ SPOTLIGHT

BRAVO! BRUBECK!

Dave Brubeck. Columbia CL 2695 (M); CS 9495 (S)

The artist's talents only increase with each new jazz vein he moves into, and this time it is a Mexicana-Latino one. For opener he comes up with the successful "Cielito Lindo," moves to "La Paloma Azul," and also includes "Poinciana" and "La Bamba." This LP served up in that unique style that has made him what he is, will make it big.



JAZZ SPOTLIGHT

I'M MOVIN' ON

Jimmy Smith. Blue Note BLP 4255 (M); BLP 84255 (S)

"I'm Movin' On," the title selection, also serves as a message from the jazz genius himself. This LP finds him in rare form as he zips and swirls through an original "Back Talk," gets into a blues ballad mood with "Tain't No Use," and then into Anthony Newley's "What Kind of Fool Am I." The title number was penned by Hank Snow and it's a jazz rendition a la country.



JAZZ SPOTLIGHT

SUPER SOUL

Richard (Groove) Holmes. Prestige 7497 (M); PR 7497 (S)

Holmes is in a jazz corner of his own. On this LP, he gets orchestral backing from Richard Evans and the effect is out of sight. "Why Don't You Do Right," "Green Dolphin Street," "Back Home in Indiana," and even "Tennessee Waltz" all help to make up this powerhouse Holmes album that could put him higher in the sales mark than he already is.

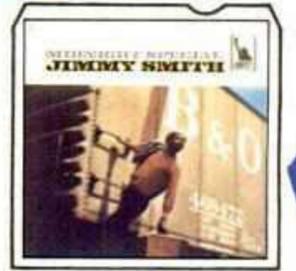
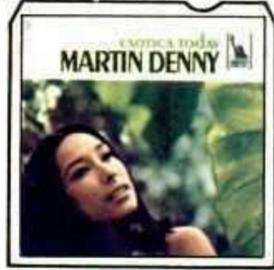
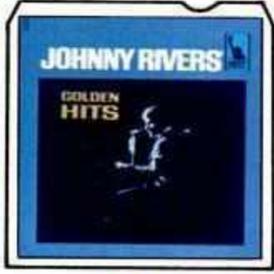
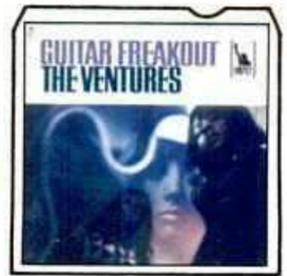


FOLK SPOTLIGHT

JOAN

Joan Baez. Vanguard VRS-9240 (M); VSD-79240 (S)

Miss Baez' versatility and maturity only heighten with each of her disks. In this case, she includes her current high-rising single "Be Not Too Hard," as well as "Dangling Conversation," "The Lady Came From Baltimore," "If You Were a Carpenter," a number penned by her late brother-in-law, Richard Farina; "Children of Darkness" and an original, "Saigon Bride."



REACH FOR THE STARS

**ON 4 TRACK AND 8 TRACK
LIBERTY STEREO-TAPE CARTRIDGES**



Album Reviews Continued



POP SPOTLIGHT

SOUTH PACIFIC

Music Theater of Lincoln Center. Columbia OL 6700 (M); OS 3100 (S)

Some of the best Rodgers and Hammerstein tunes, aided by the fine voices from the "South Pacific" revival currently enjoying a long run, make this LP a standout. Florence Henderson's Nellie Forbush and Giorgio Tozzi's rich baritone lead an excellent cast. A most enjoyable and delightful record.



CLASSICAL SPOTLIGHT

PROKOFIEV: CINDERELLA

Moscow Radio Symphony (Rozhdestvensky). Melodyia/Angel. RB-4102 (M); SRB 4102 (S)

Gennady Rozhdestvensky is in his element as he leads the Moscow Radio Symphony in a delightful performance of Prokofiev's delightful ballet. Rozhdestvensky's extensive experience includes many performances as a ballet conductor and he helps make the score come alive. The ballet is familiar in the United States through film and live performances.



POP SPOTLIGHT

CLASS OF '67

Floyd Cramer. RCA Victor LPM-3827 (M); LSP-3827 (S)

Floyd Cramer is one of the most-listenable, and most-listened to, pianists in the world. This record provides something for Easy Listening stations, country stations, background music stations; it'll receive heavy airplay. The Cramer touch was never better than on "Release Me (and Let Me Love Again)," "Groovin'" and "Windy."

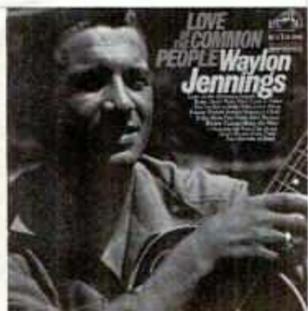


CLASSICAL SPOTLIGHT

GLAZOUNOV: CONCERTO IN A MINOR, OP. 82; DVORAK: CONCERTO IN A MINOR, OP. 53

Nathan Milstein. Angel S-36011 (S)

Dvorak's only violin concerto gets a spirited and sincere reading by Milstein. His phrasing is leisurely and lively, especially in the last movement. The Glazounov work is a much more difficult work and shows off Milstein's extraordinary skills. His playing here is always direct and tight as he develops the main themes.



COUNTRY SPOTLIGHT

LOVE OF THE COMMON PEOPLE

Waylon Jennings. RCA Victor LPM-3825 (M); LSP-3825 (S)

Jennings' distinctive style and versatility could put this LP high on both the country chart and the pop chart. Whether the selections are country, folk-rock or rock, Jennings scores with all. Backing is exceptionally strong. Chet Atkins deserves praise as producer.

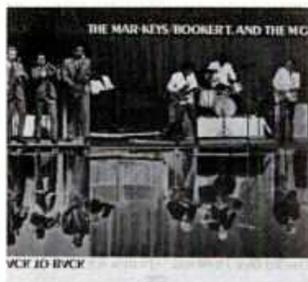


CLASSICAL SPOTLIGHT

SIBELIUS: PELLEAS & MELISANDE/BELSHAZZAR'S FEAST

Leningrad Philharmonic (Rozhdestvensky). Melodyia/Angel R-40031 (M); SR-40031 (S)

Rozhdestvensky's conducting and The Leningrad Philharmonic breathe new life into these superb Sibelius' works. Included are "Pelleas and Melisande Suite," "Romance in C Major," "Belshazzar's Feast-Suite" and "Valse Triste." This is an item that should be in all classical music libraries.



R&B SPOTLIGHT

BACK TO BACK

The Mar-Keys/Booker T & the MG's. Stax 720 (M)

This pressing is a natural pairing of the Mar-Keys and Booker T. and the MG's, who form the Mar-Keys rhythm section. Sales should be spurred by the inclusion of hits by both instrumental groups in "live" performances. Among the top hits are "Green Onions," "Red Beans and Rice" and "Hip Hug-Her," by Booker T. and the MG's, and "Last Night" and "Philly Dog" by the Mar-Keys.



CLASSICAL SPOTLIGHT

BACH: VIOLIN CONCERTOS DOUBLE CONCERTOS

Henryk Szeryng / Collegium Musicum Winterthur (Szeryng). Mercury MG 50446 (M); SR 90466 (S)

Szeryng, a master violinist, is masterful in clean, precise performances of Bach's two violin concertos. He is joined by Peter Rybar for an excellent treatment of the rapt dialog in the "Double Concerto in D Minor." Szeryng, performing double duty, also does a highly capable job in conducting the Collegium Musicum Winterthur in the three selections.

SEE ALBUM REVIEWS ON BACK COVER

AUGUST 19, 1967, BILLBOARD

NEW ACTION ALBUMS

NO NATIONAL BREAKOUT ALBUMS THIS WEEK

★ 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.

STAX/VOLT REVIEW LIVE IN LONDON, VOL. 1 . . .

Various Artists, Stax 721 (M); S 721 (S) (833-00721-3; 833-00721-5)

STAX/VOLT REVIEW LIVE IN PARIS, VOL. 2 . . .

Various Artists, Stax 722 (M); S 722 (S) (833-00722-3; 833-00722-5)

BACK TO BACK . . .

Markeys & Booker T & the M.G.'s, Stax 720 (M); S 720 (S) (833-00720-3; 833-00720-5)



CLASSICAL SPOTLIGHT

VIRGIL FOX . . . ORGANIST AT SYMPHONY HALL, BOSTON

Command CC 11036 (M); CC 11036 SD (S)

A new Virgil Fox album is always welcome, and this virtuoso performance is especially so. Turning to the organ at Boston's Symphony Hall in his notable series of Command pressings, Fox has a tour de force in superb readings of Mozart's "Fantasy in F Minor," Franck's "Final in B Flat" and Mendelssohn's "Sonata No. 1."



LOW PRICE CLASSICAL SPOTLIGHT

LISZT: A FAUST SYMPHONY

Royal Philharmonic Orchestra (Beecham). Seraphim SIB-6017 (S)

Sir Thomas Beecham's superb interpretation of Liszt's "Faust Symphony" represents an outstanding value for the classical collector. The Royal Philharmonic, the Beecham Choral Society, and the gifted tenor, Alexander Young, have created a recording masterpiece.



LOW PRICE CLASSICAL SPOTLIGHT

THE NEW MUSIC

Rome Symphony (Maderna). RCA Victorla VIC-1239 (M); VICS-1239 (S)

Avant-garde music at its best and, at times, its most far out is offered in this fascinating budget album that is a genuine bargain. The most impressive work is the overpowering "Threnody for the Victims of Hiroshima" of Penderecki, but Bruno Maderna and the Rome Symphony also play works by Stockhausen, Earle Brown and Pousseur with distinction.



CLASSICAL SPOTLIGHT

STRAVINSKY: THE RITE OF SPRING/PROKOFIEV: CLASSICAL SYMPHONY

New Philharmonia Orch. (Fruhbeck de Burgos). Angel 36427 (M); S 36427 (S)

Fruhbeck de Burgos, one of today's top conductors, leads the excellent New Philharmonia Orchestra in a dynamic, exciting performance of Stravinsky's most popular work. Prokofiev's "Classical Symphony," which concludes the album, also is given a vital interpretation.



LOW PRICE CLASSICAL SPOTLIGHT

THE ART OF GERALD MOORE

Various Artists. Seraphim 60044 (M)

The virtuoso accompanist is showcased here with such distinguished voices as Karl Erb, Marta Fuchs, Elisabeth Schwarzkopf, Kirsten Flagstad and Dietrich Fischer-Dieskau. Technical quality of the record for the most part is high, considering the 24-year span of some of the recordings. An anthology well worth buying. A text on the recitals is enclosed.



FOLK SPOTLIGHT

TWO RAGA MOODS

Ravi Shankar. Capitol T 10482 (M); ST 10482 (S)

Another treat for Western ears from the master of the sitar comes here in the form of two Indian ragas. The first (Side One) is a morning raga, and the second a raga dealing with a folk theme. This LP will undoubtedly move with the rest of the high-riding Indian folk artist's albums that have such an impact on musical tastes.

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.

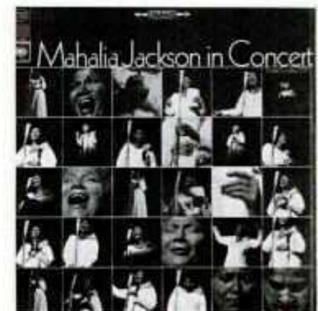


LOW PRICE CLASSICAL SPOTLIGHT

FRITZ WUNDERLICH-LYRIC TENOR

Seraphim 60043 (M); S-60043 (S)

Fritz Wunderlich, who died in 1966, was one of the great lyric tenors of his day. In his repertoire of songs from opera and operetta, the point is well made. His was a really thrilling voice and the songs, which he sings in German, are memorable, indeed.



GOSPEL SPOTLIGHT

MAHALIA JACKSON IN CONCERT

Columbia CL 2690 (M); CS 9490 (S)

Miss Jackson's infectious fervor infuses this album with meaning and spirit. Recorded during her two Easter Sunday concerts at Carnegie Hall this year, this pressing proves a deeply moving experience, whether in plaintive selections like "Were You There?" or rousers like "Come On Children, Let's Sing."

(Continued on page 48)

Album Reviews

Continued from page 47



SPOKEN WORD SPOTLIGHT

MEN AND WOMEN OF SHAKESPEARE

Sir John Gielgud & Miss Irene Worth. RCA Victor Red Seal VDM-115 (M); VDS-115 (S)

Shakespeare's "Macbeth," "A Midsummer Night's Dream," "The Merchant of Venice," "Romeo and Juliet," "As You Like It," "King Lear" and, of course, "Hamlet," representing excerpts of both the playwright's tragedy and comedy plays, are handled masterfully by Gielgud and Miss Worth. If your taste is for good Shakespearean reading, than this LP is a must.



SOUNDTRACK SPOTLIGHT

THE CAPER OF THE GOLDEN BULLS

Soundtrack. Tower T 5086 (M); TS 5086 (S)

A tantalizing, exciting exotic theme song leads off this soundtrack and it's merely a prelude to further exciting, exotic mood pieces—"Bedroom Bolero," for example, "Senorita With the Mini-Skirt" and "Toro March." The pace is Latin, the beat is torrid. The single of the theme reached the bottom of the chart, but this LP will go much higher in the album category.

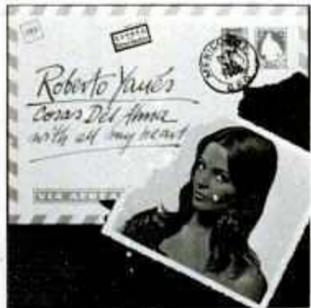


SPOKEN WORD SPOTLIGHT

DR. SPOCK TALKS WITH NEW MOTHERS

Caedmon TC 1228 (M)

Spock is the name most used around new parents' household and any spillover from his best-selling books will make this LP a best seller as well. The record consists of questions by mothers and answers supplied by Spock. Information is given in an informal and entertaining way sure to please all new parents. Editing is excellent.

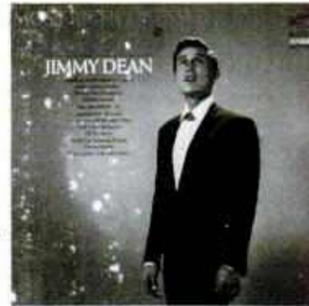


INTERNATIONAL SPOTLIGHT

COSAS DEL ALMA WITH ALL MY HEART

Roberto Yanes. Columbia EX 5191 (M)

Yanes' singing and playing are in top form in this, his 11th album for Columbia. The most popular singer in the Spanish-speaking world sings such songs as "Tres Destinos," "Cosas del Alma," "Yo Soy Aquel" (a recent hit) and his own "El Aplauso," with style and flavor.



RELIGIOUS SPOTLIGHT

MOST RICHLY BLESSED AND OTHER INSPIRATIONAL SONGS

Jimmy Dean. RCA Victor LPM-3824 (M); LSP-3824 (S)

Dean's tender and true voice hits the mark in this LP comprised mainly of religious tunes. He's strongly assisted by the Imperials Quartet and the Jordanaires, and all blend beautifully together. "It's No Secret," "Lord, I'm Coming Home" and "Most Richly Blessed" are prime examples.



INTERNATIONAL SPOTLIGHT

SOY LA CANCION (I AM THE SONG)

Glorietta. United Artists UAL 3605 (M); UAS 6605 (S)

A pretty girl with a pretty lilting voice, Glorietta has captivated the island of Puerto Rico and will easily do the same in this, her first, LP for United Artists in the U. S. She packs a lot of pleasant listening into songs like "Mas Que Nada," "Eres un Caso Perdido," and "Credo de Amor."

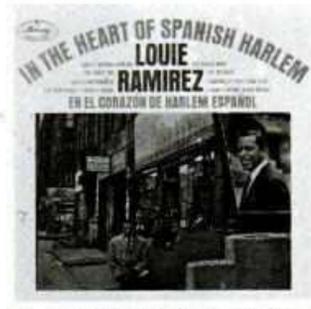


RELIGIOUS SPOTLIGHT

FAITH OF OUR FATHERS

Tennessee Ernie Ford. Capitol T 2761 (M); ST 2761 (S)

A gentleman who has had million-sellers, yet has made an impact never to be forgotten in the field of hymns, selling more of them than almost anybody in the business. He sings close to the spirit and this was never more evident than in "Pass Me Not." Others join him on some of the songs, like "A Child of the King," but Ernie Ford is ahead all of the way and the results will please everybody.



INTERNATIONAL SPOTLIGHT

IN THE HEART OF SPANISH HARLEM

Louie Ramirez. Mercury MG 21121 (M); SR 61121 (S)

Louie Ramirez really gets cooking in this package of Latin-jazz efforts, all of which are intended to set the soul on fire. There's the mono vocal and rhythm beat of "The New Breed" overlaid by searching horns. "Love It Up" has a rock flavor. A winner will be "Lucy's Spanish Harlem."

INTERNATIONAL SPOTLIGHT

EL PESCADOR DE ESTRELLAS STARRY NIGHTS

Trio Los Panchos. Columbia EX 5192 (M); ES 1892 (S)

The warm, Latin sound of Trio Los Panchos should find many aficionados in the Latin market, and should also pull respectable sales in the pop market. The material isn't too ethnic for the gringo buyer. Best known cut is the title song.



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.

ORIGINAL CAST SPECIAL MERIT

FIDDLER ON THE ROOF

Original Cast. CBS 70030 (M); 70030 (S)

The London cast album of "Fiddler on the Roof" has a lot to recommend it, especially Topol, in the lead part created on Broadway by Zero Mostel. Topol is the kind of star personality who makes his presence known. The Jerry Bock-Sheldon Harnick score is continually enjoyable.

POP SPECIAL MERIT

THIS IS TIM HARDIN

Atco 33-210 (M); SD 33-210 (S)

Tim Hardin doesn't fool around. He is a straightforward singer-instrumentalist who gets his message across with simplicity and style. His range is wide but it's all based in folk-rock and he knows the roots. There are a lot of his own compositions here but such traditional items as "Stagger Lee" and "I've Been Working on the Railroad" are made for this time, too.

POP SPECIAL MERIT

MISS BARBARA EDEN

Dot DLP 3795 (M); DLP 25795 (S)

The star of "I Dream of Jeannie," a popular television series, demonstrates a pretty fair legit voice. The fare is standard, and the arrangements on the corny, wholesome side, but it's good, clean fun. Strongest cut is "Pledge of Love."

POP SPECIAL MERIT

PAUL JONES SINGS SONGS FROM THE FILM "PRIVILEGE" AND OTHERS

Capitol ST 2795 (S)

British actor-singer Paul Jones has fine springboard in the movie, "Privilege" and this LP should do well because of it. He's in the Anglo-rock groove and does well with some stimulating songs from the film, especially the title song and "Free Me."

POP SPECIAL MERIT

THANK YOU, PRETTY BABY

Nat King Cole. Capitol ST 2759 (S)

Nat King Cole had a special way with a romantic song that gave it a lingering quality. Some of his best romantic bands have been together in this package and the effect is quite rewarding. "Magic Moment," "People" and "You Made Me Love You" show a mastery of style that remains unmatched.

POP SPECIAL MERIT

THE DYNAMIC O. C. SMITH

Columbia CL 2714 (M); CS 9514 (S)

O. C. Smith is a singer with chart potential. He takes off like a seasoned pro in his first Columbia album and assures his place among the top balladeers of the day right from the start. His manner is relaxed, his repertoire is tasty and his impact is total. There's lots of pleasurable spinning time throughout.

POP SPECIAL MERIT

CHUCK BERRY IN MEMPHIS

Mercury MG 21123 (M); SR 61123 (S)

Chuck Berry's pulsating beat makes this LP an attractive package. Whether wailing "My Heart Will Always Belong to You," swinging "Rambling Rose," Berry is "Sweet Little Rock and Roller," Berry is still current. The standard "So Long" and "Bring Another Drink" are other gems.

POP SPECIAL MERIT

15 HITS OF PAT BOONE

Dot DLP 3814 (M); DLP 25814 (S)

This hit-filled collection in Boone's easy style makes for enjoyable listening. Although Boone is still young, numbers like "Love Letters in the Sand," "April Love" and "Friendly Persuasion" are tinged with nostalgia in this album.

POP SPECIAL MERIT

THE RATTLES GREATEST HITS

The Rattles. Mercury MG 21127 (M); SR 61127 (S)

This hard rock album by this popular German group could spread their continental fame across the Atlantic. Singing in English, the quintet gives new dimensions to such familiar numbers as "Zip-a-Dee-Doo-Dah" and "Everybody Loves a Lover." But, there's a lot more to this disk and it all moves in today's dance style making it an ideal party item. "Go to Him," "Mashed Potatoes" and "Cryin', Waitin', Hopin'" are among the other gems.

POP SPECIAL MERIT

I BELIEVE

Anita Bryant. Columbia CL 2706 (M); CS 9506 (S)

The title song sets the theme of the album—it's inspirational and "can do." There's "You'll Never Walk Alone," "Anyone Can Move a Mountain" and "Impossible Dream." Miss Bryant has the facility of taking semi-religious material such as "He's Got the Whole World in His Hands," giving it a pop sound, and making her points.

LOW PRICE POP SPECIAL MERIT

STRUTTING DOWN ROYAL STREET

Al Hirt. RCA Camden CAL 2138 (M); CAS 2138 (S)

These sides are big band arrangements of songs associated with the New Orleans Negro funeral march tradition, such as "Oh, Didn't He Ramble," "Just a Closer Walk With Thee," etc. Stirring instrumentals which should appeal to Hirt fans as well as to jazz and pop buff generally.

(Continued on page 55)

TOP LP's • Continued from page 40

151	162	YOU GOT WHAT IT TAKES	2	176	169	DIONNE WARWICK ON STAGE & AT THE MOVIES	8
		Dave Clark Five, Epic LN 24312 (M); BW 24312 (S) (445-24312-3; 445-24312-5)				Scaplan 8214 (M); VA-9678 (S) (350-08478-3; 350-08478-5)	
152	157	JOHNNY CASH'S GREATEST HITS, VOL. 1	5	177	180	DYNAMIC DUO	14
		Columbia CL 3478 (M); CS 9478 (S) (350-02478-3; 350-09478-5)				Jimmy Smith/Wes Montgomery, Verve V 8478 (M); VA-9678 (S) (350-08478-3; 350-08478-5)	
153	158	SOUNDS OF SILENCE	40	178	178	THE PERCY SLEDGE WAY	3
		Simon & Garfunkel, Columbia CL 2449 (M); CS 9249 (S) (350-02449-3; 350-09249-5)				Atlantic 8144 (M); SD 8144 (S) (180-08144-3; 180-08144-5)	
154	154	THE KINKS GREATEST HITS	52	179	179	FOR EMILY, WHENEVER I MAY FIND HER	13
		Reprise R 8217 (M); RS 8217 (S) (790-08217-3; 790-08217-5)				Glenn Yarbrough, RCA Victor LPM 3801 (M); LSP 3801 (S) (775-03801-3; 775-03801-5)	
155	156	REVOLVER	51	180	172	IMPOSSIBLE DREAM	23
		Beatles, Capitol T 3574 (M); ST 3574 (S) (300-02374-3; 300-02374-5)				Jerry Vale, Columbia CL 2583 (M); CS 9283 (S) (350-02583-3; 350-09283-5)	
156	175	JOHNNY'S GREATEST HITS	442	181	181	DON'T COME HOME A DRINKIN'	20
		Johnny Merita, Columbia CL 2449 (M); CS 9249 (S) (350-02449-3; 350-09249-5)				Loretta Lynn, Decca DL 4842 (M); DL 74842 (S) (400-04842-3; 400-04842-5)	
157	151	CHANGES	36	182	183	CABARET	33
		Johnny Rivers, Imperial LP 9234 (M); LP 12324 (S) (370-09234-3; 370-12324-5)				Original Cast, Columbia KOL 4440 (M); KOS 3040 (S) (350-04440-3; 350-03040-5)	
158	149	GIMME SOME LOVIN'	22	183	198	CANNED HEAT	2
		Spencer Davis Group, United Artists UAL 3578 (M); UAS 6578 (S) (875-02578-3; 875-04578-5)				Liberty LRP 3326 (M); LST 7326 (S) (430-02326-3; 430-02326-5)	
159	148	MAN IS NOT ALONE	3	184	182	THE PETER, PAUL & MARY ALBUM	52
		Senator Earlvert McKinley Dickson, Capitol T 2734 (M); ST 2734 (S) (300-02734-3; 300-02734-5)				Warner Bros. W 1848 (M); WS 1848 (S) (925-01848-3; 925-01848-5)	
160	160	ALL THE TIME	5	185	—	LITTLE RICHARD'S GREATEST HITS	1
		Jack Greene, Decca DL 4904 (M); DL 74904 (S) (400-04904-3; 400-74904-5)				Olak Oka 12121 (M); OES 14121 (S) (695-12121-3; 695-14121-5)	
161	152	WICKED PICKETT	31	186	185	COLOR MY WORLD/WHO AM I?	27
		Wilson Pickett, Atlantic 8138 (M); SD 8138 (S) (180-08138-3; 180-08138-5)				Patsy Clark, Warner Bros. W 1473 (M); WS 1473 (S) (925-01473-3; 925-01473-5)	
162	165	THE MAGNIFICENT MEN "LIVE!"	4	187	184	THE FABULOUS IMPRESSIONS	6
		Capitol T 2775 (M); ST 2775 (S) (300-02775-3; 300-02775-5)				ABC ABC 406 (M); ABCS 406 (S) (105-00406-3; 105-00406-5)	
163	146	CARRYIN' ON	31	188	188	WATCH OUT	40
		Law Royle, Capitol T 2623 (M); ST 2623 (S) (300-02623-3; 300-02623-5)				Boyz n the Moor, A&M LP 118 (M); SP 4118 (S) (100-04118-3; 100-04118-5)	
164	155	DAVE DEE, DOZY, BEAKY, MICK & TICH'S GREATEST HITS	3	189	189	IT'S SUCH A PRETTY WORLD TODAY	5
		Fontana MBS 27547 (M); SES 47547 (S) (498-27547-3; 498-47547-5)				Wynne Stewart, Capitol T 2727 (M); ST 2727 (S) (300-02727-3; 300-02727-5)	
165	167	THE WILD ANGELS, VOL. II	18	190	191	HITS OF OUR TIMES	6
		Soundtrack, Tower T 5056 (M); TS 5056 (S) (875-05056-3; 875-05056-5)				Lawrence Welk, Dot DLP 3790 (M); DLP 25790 (S) (430-02790-3; 430-25790-5)	
166	150	JOHNNY RIVERS' GOLDEN HITS	33	191	190	I HEAR A SYMPHONY	54
		Imperial LP 9234 (M); LP 12324 (S) (370-09234-3; 370-12324-5)				Supremes, Motown MLP 643 (M); SLP 643 (S) (475-00643-3; 475-00643-5)	
*167	—	DEVIL'S ANGELS	1	192	192	LOVIN' SOUND	7
		Soundtrack, Tower T 5074 (M); TS 5074 (S) (875-05074-3; 875-05074-5)				Ian & Sylvia, MGM E 4288 (M); SD 4288 (S) (460-04288-3; 460-04288-5)	
168	164	WHY! (Am I Treated So Bad)	8	193	194	FOR YOUR PRECIOUS LOVE	4
		Cannibal Adderley Quintet, Capitol T 2617 (M); ST 2617 (S) (300-02617-3; 300-02617-5)				Dear Tony Jr., Bell 4004 (M); 4004-S (S) (213-04004-3; 213-04004-5)	
*169	—	LET'S LIVE FOR TODAY	1	194	186	KING CURTIS PLAYS THE GREAT MEMPHIS HITS	12
		Gross Beat, Dunhill D 30020 (M); DS 30020 (S) (445-50020-3; 445-50020-5)				Alta 25-211 (M); SD 25-211 (S) (175-02511-3; 175-02511-5)	
170	170	THE IMPOSSIBLE DREAM	58	195	—	BILL BLACK'S GREATEST HITS	1
		Jack Jamer, Kapp KL 1484 (M); KS 3484 (S) (465-01484-3; 465-03484-5)				Hi Hi 13015 (M); SML 23015 (S) (355-13015-3; 355-23015-5)	
171	166	DAVE CLARK FIVE'S GREATEST HITS	62	196	—	YAKETY SAX	46
		Epic LN 24183 (M); BN 24183 (S) (445-24183-3; 445-24183-5)				Boyz n the Moor, Monument MLP 6002 (M); SLP 18002 (S) (475-00602-3; 475-18002-5)	
*172	187	HUGH MASEKELA'S LATEST	3	197	—	OTIS REDDING LIVE IN EUROPE	1
		Uni 3610 (M); 73016 (S) (874-03016-3; 874-73016-5)				Van 416 (M); S 416 (S) (925-00416-3; 925-00416-5)	
*173	—	BRIGHTEN THE CORNER	1	198	—	SHAKE, RATTLE & ROLL	1
		Ella Fitzgerald, Capitol T 2485 (M); ST 2485 (S) (300-02485-3; 300-02485-5)				Arthur Conley, Alta 25-220 (M); SD 25-220 (S) (175-02200-3; 175-02200-5)	
174	173	YOUNGER THAN YESTERDAY	23	199	200	I LOVE YOU	2
		Byrds, Columbia CL 3442 (M); CS 9442 (S) (350-09442-3; 350-09442-5)				Billy Young Singers, Dot DLP 3813 (M); DLP 25813 (S) (430-03813-3; 430-25813-5)	
175	176	BEST OF THE BEACH BOYS, VOL. I	51	200	—	LOVE-IN	1
		Capitol T 2545 (M); ST 2545 (S) (300-02545-3; 300-02545-5)				Charles Lloyd Quartet, Atlantic 1481 (M); SD 1481 (S) (180-01481-3; 180-01481-5)	

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Country Music

Hillsiders, English Country-Style Act, Signed by RCA; 4 Sides Cut

By BILL WILLIAMS

NASHVILLE — RCA has signed the Hillsiders, an all English country styled to a record contract. This is the first British country act ever signed to an American label. RCA also signed Gordon Smith, manager-producer of the group, to a contract to produce their sessions.

The Hillsiders, originally brought to America to do a back-up session for Bobby Bare at Victor, impressed Nashville a&r director Chet Atkins and he signed them as a single act.

Smith said he insisted that they retain their "Hillsiders" sound, and that under the contract he could select their material and handle the sessions.

The Hillsiders cut four sides at Victor during the past week. Additionally, Atkins will re-

lease, under the RCA label, an album cut by the group in London.

The five members of the Hillsiders, Joe Butler, bass; Kenny Johnson, rhythm; Brian Hilton, lead guitar; Ronnie Bennett, steel guitar, and Brian Redmin, drums, are from Liverpool where, according to Smith, "the only kind of music now is country music."

Smith also owns his own label, Star, which is pressed and distributed by Pye, and the first country release on that label is due out this week: "Ruby, Don't Take Your Love to Town," by the Tumbleweeds, another Liverpool group.

A Single Unit

Smith's operation includes recording, managing, booking and promotion, and operates

under a single unit known as the Country Music Federation, established in January of this year to spread this type of music throughout the Empire. Ron Mace handles the booking of clubs in England and Mickey Hayes does the overseas booking for the 65 bands, 25 solo artists under contract to the Federation. The firm also has arrangements to handle music by Combine, Forrest Hills, Gal-

(Continued on page 53)

KGBS' NIXON IS SPARKING EDWARDS DRIVE AT UCLA

LOS ANGELES—Joe Nixon of radio station KGBS is spearheading a fund-raising campaign for the John Edwards Memorial Foundation at UCLA. His aim is to form an organization called the Friends of J-E-M-F, consisting of important people in the recording industry.

"The Foundation is convinced that country music is one of the most important creations of American culture and that it deserves serious attention," Nixon said. The Foundation collects information and artifacts about country music.

The Friends of the J-E-M-F, he said, would be dedicated to aiding the foundation in whatever ways possible by raising money and by encouraging industry support for the work they are doing. The foundation receives no funds from the university. It relies solely on donations for operating expenses. Ed Kahn is executive secretary of the foundation.

All-Industry Award Ceremony To Be Held Oct. 20 at CMA Fete

By BILL WILLIAMS

NASHVILLE—An all-industry awards ceremony, the first ever of its kind in country music, will be held Oct. 20 this year preceding the Country Music Association Hall of Fame presentation in Nashville.

The awards, to be given by CMA, will be done during the 42d anniversary celebration of the "Grand Ole Opry."

Billboard, which was the first award-giver at the convention (1953 was the first award year) was the first to relinquish its annual presentations in favor of the all-industry plan.

Under the set-up, CMA members will select the nominees and then vote on the nominations. The outcome will be kept secret, and will be completely under the jurisdiction of an auditing firm.

On the Friday night of the convention, there will be a banquet, the presentation of the CMA awards in all categories, and then the announcement of the Hall of Fame winner or winners.

Letters will be sent out shortly to all CMA members advising them of the mechani-

cal aspects of the election, and disclosing that the operation and tabulation of the procedure will be done by Price Waterhouse.

A multitude of awards have appeared in recent years, and this is an effort to make the single awards more meaningful. The awards will not be limited to any geographical area of the country, nor will anyone (CMA member or not) be excluded.

Coupled with an outstanding show currently in the planning stage, this will be CMA's great night at the convention.

Urban Renewal Plan Pushed in Nashville

NASHVILLE — Representatives of Nashville's "music row" appeared before the Metropolitan City Council (7) to push for a program of urban renewal which ultimately will bring property stability to the music community.

Harold Hitt, Columbia Records, acted as spokesman for the group which included Frances Preston, BMI; Jack Stapp, Tree Publishing; Kelso Hersten, Capitol Records; Owen Bradley, Decca; and Bill Denny, Cedarwood Publishing.

The council gave overwhelming approval on the first phase of the project. The plan calls for new streets in the "University" area, including a broad boulevard which will replace 16th Ave., now the principal

street in the heart of the music industry. This will necessitate the tearing down of most structures on the west side of the street, and replacing them with new buildings. Many of the music row residents have held off any rebuilding plans pending council action on the project, but most have purchased property along the row in order to construct once the program gets under way.

Among the firms to be affected by the eventual routing of the boulevard are Wil-Helm Talent, Glaser Publications, Bill Hudson Agency, the Gospel Music Association Forrest Hills Music, Decca Records, Cedarwood Publishing and Moeller Talent, Tree Publishing and Dial Records.

Nashville Scene

By BILL WILLIAMS

Jim Ed Brown's stolen Cadillac was recovered across the river in East Nashville, not much the worse for wear, but sans his credit cards. He has sent out notice to all the credit card companies, and for a while will be paying by cash. . . . Lefty Frizzell has signed with Aud-Lee. . . . Writers Edna Lewis and Les Ledo re-

newed contracts with Acuff-Rose. . . . Monument artist Rusty Draper married model Fay Degraff. . . . The Wilburn Brothers, Minnie Pearl, Rita Faye (just signed by Capitol) and the Cates Sisters performed in Busch Stadium before a Cardinal game. Roy Drusky sat in as guest disk jockey for Mike Hoyer, United Artists singer, who is the regular DJ at WHO, Des Moines. . . . Chuck Neese is the new general manager of Dottie O'Brien Enterprises. . . . The Willis Brothers go off on a two-week tour of Europe in September. . . . The same for Red Sovine. . . . The Indiana State Fair features Porter Wagoner, Norma Jean, Minnie Pearl, Don Gibson, Roy Acuff, Bobby Bare, LeRoy van Dyke, Bobbi Staff and Lefty Frizzell. . . . Becky Brown, wife of Jim Ed, is an outstanding dancer. She did a jazz routine on the Ralph Emery show, and may become a regular with the Stoney Mountain Cloggers. . . . Walt & Betty Riddle into the Starday studios for a release on the Nashville label. They're brother and sister-in-law of George Riddle. Walt is a DJ at WMRI, Marion, Ind. Laurie Records and Dollie Records have begun the second year of their association, having produced 14 sin-

(Continued on page 53)

Yesteryear's Country Hits

COUNTRY SINGLES— 5 Years Ago August 18, 1962

1. Wolverton Mountain—Claude King (Columbia)
2. Adios Amigo—Jim Reeves (RCA Victor)
3. A Little Heartache—Eddy Arnold (RCA Victor)
4. The Comeback—Faron Young (Capitol)
5. Devil Woman—Marty Robbins (Columbia)
6. She Thinks I Still Care—George Jones (United Artists)
7. Success—Loretta Lynn (Decca)
8. Mama Sang a Song—Bill Anderson (Decca)
9. Everybody But Me—Ernest Ashworth (Hickory)
10. Trouble's Back in Town—Wilburn Brothers (Decca)

COUNTRY SINGLES— 10 Years Ago August 19, 1957

1. Bye Bye Love—Everly Brothers (Cadence)
2. Teddy Bear/Loving You—Elvis Presley (RCA Victor)
3. Fraulein—Bobby Helms (Decca)
4. Four Walls—Jim Reeves (RCA Victor)
5. Gonna Find Me a Bluebird—Marvin Rainwater (MGM)
6. Whole Lotta Shakin' Goin' On—Jerry Lee Lewis (Sun)
7. Fallen Star—Jimmy Newman (Dot)
8. White Sport Coat—Marty Robbins (Columbia)
9. Fallen Star—Ferlin Husky (Capitol)
10. My Shoes Keep Walking Back to You—Ray Price (Columbia)



WJJD PERSONALITIES WERE recently awarded a plaque from Monument Records for breaking "Little Old Wine Drinker Me" by Robert Mitchum. Shown, from left, are deejays Rich Osborn, Roy Stingley and Stan Scott; Monument's midwest promotion director Bob Rudolph; WJJD program director Chris Lane, and deejays John Trotter and Don Chapman.

Smith Back To Starday

NASHVILLE—Arthur (Guitar Boogie) Smith of Charlotte, N. C., has re-signed with the Starday label after a period with Dot. He previously had recorded a series of albums on Starday.

Starday previously had signed Guy Mitchell, former pop stand-out, as a country artist. Both Mitchell and Smith will be recorded by producer Tommy Hill, Starday a&r chief. Hill said he would feature the "modern country" sound in recording Mitchell. Mitchell's bookings will be handled by the Moeller agency.

Smith's vocalist, Tommy Faile, also will record for Starday. The firm's music publishing concern, functioning in the music row area, has executed exclusive songwriter agreements with Ray King, Warren Robb, George Riddle, George Morgan, Betty Amos and Shirl Milete. This office is headed by Judy Myers.

NASH. NITERY GOES COUNTRY

NASHVILLE — Another nightclub in Nashville's legendary Printer's Alley has gone country. The Rainbow Room joined the Black Poodle, the Carousel and the Windjammer in booking a country act.

Country music vocalist Cindy Street is playing the Rainbow and will be there through Aug. 20. This is the first breakthrough for country at this club.

3,502 FLOCK IN TO SEE HALL

NASHVILLE — The flow of foreign visitors continued to the Country Music Hall of Fame and Museum this week as 3,502 made their way through the structure.

Among those were eight students from France, here as part of the Experiment in International Living program; nine from Istanbul, a part of the same program, and 40 foreign officers from the Redstone Arsenal representing West Germany, Korea, Italy, France and Jordan.



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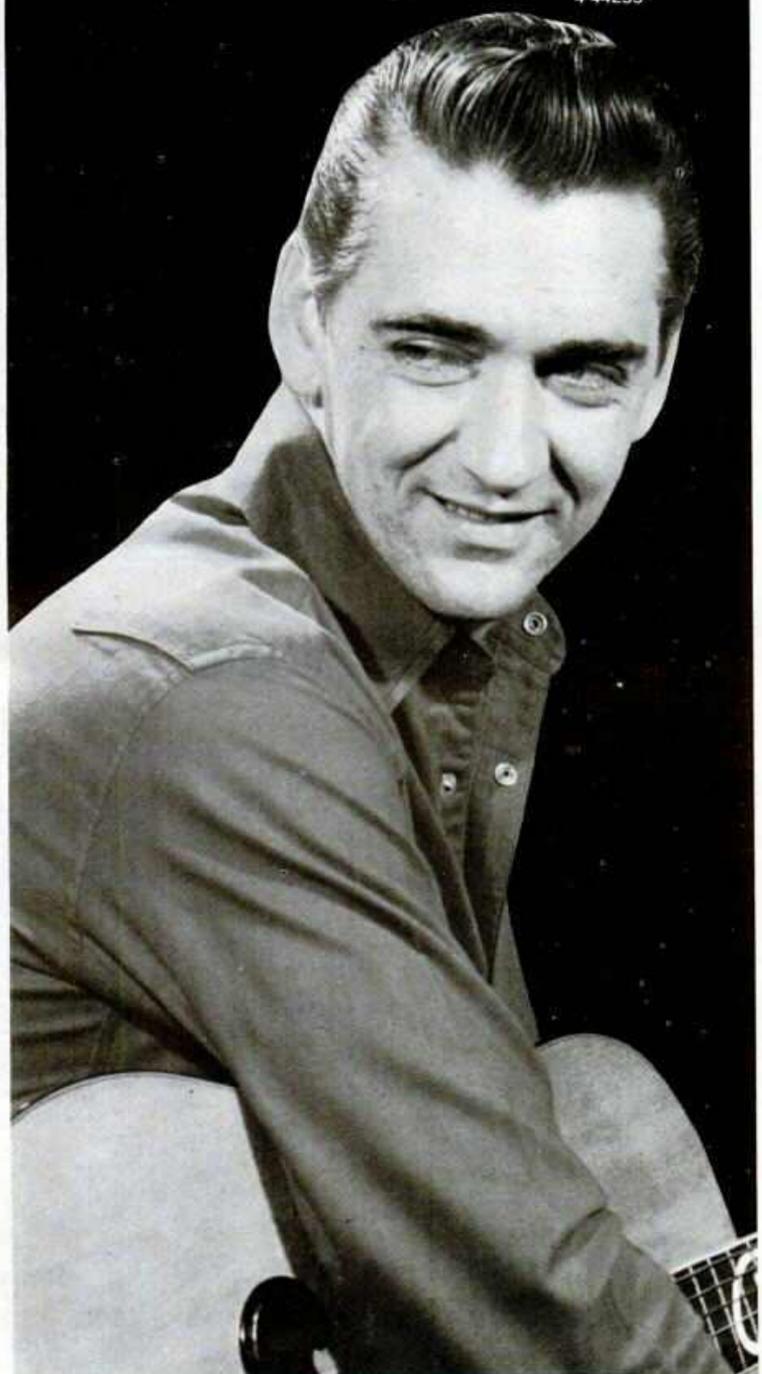


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HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1		I'LL NEVER FIND ANOTHER YOU 11 Sonny James, Capitol 5914 (Chappell, ASCAP)		38	39	YOU'RE SO COLD 8 Hugh X. Lewis, Kapp 830 (Wilderness, BMI)	
2	4	BRANDED MAN 7 Merle Haggard, Capitol 5931 (Owen, BMI)		39	40	I LEARN SOMETHING NEW EVERYDAY 5 Bill Phillips, Decca 32141 (Forest Hills, BMI)	
3	2	TONIGHT CARMEN 12 Marty Robbins, Columbia 44128 (Mojave-Noma, BMI)		40	33	IN YOUR HEART 8 Red Sovine, Starday 811 (Cedarwood, BMI)	
4	6	CINCINNATI, OHIO 9 Connie Smith, RCA Victor 9214 (Moss-Rose, BMI)		41	55	I WASHED MY FACE IN THE MORNING DEW 3 Tom T. Hall, Mercury 72700 (Newkeys, BMI)	
5	13	YOUR TENDER LOVING CARE 6 Buck Owens, Capitol 5942 (Blue Book, BMI)		42	49	THROUGH THE EYES OF LOVE 5 Tompall & Glaser Brothers, MGM 13754 (Jack, BMI)	
6	11	LONG LEGGED GUITAR PICKIN' MAN 9 Johnny Cash & June Carter, Columbia 44158 (Perkins, SESAC)		43	62	TOO MUCH OF YOU 2 Lynn Anderson, Chart 1475 (Peach, SESAC)	
7	9	HOW LONG WILL IT TAKE 9 Warner Mack, Decca 32142 (Page Boy, SESAC)		44	27	MISTY BLUE 16 Eddy Arnold, RCA Victor 9182 (Talmont, BMI)	
8	3	POP A TOP 14 Jim Edward Brown, RCA Victor 9192 (Stuckey, ASCAP)		45	46	ROLL OVER AND PLAY DEAD 5 Jan Howard, Decca 32154 (Belton, BMI)	
9	19	MY ELUSIVE DREAMS 6 David Houston & Tammy Wynette, Epic 10194 (Tree, BMI)		46	41	MY ELUSIVE DREAMS 7 Curly Putnam, ABC 10934 (Tree, BMI)	
10	8	DON'T SQUEEZE MY SHARON 11 Charlie Walker, Epic 10174 (4 Star, BMI)		47	50	GENTLE ON MY MIND 4 Glenn Campbell, Capitol 5939 (Glazer, BMI)	
11	7	IF YOU'RE NOT GONE TOO LONG 15 Loretta Lynn, Decca 32127 (Sure-Fire, BMI)		48	58	FAIR WEATHER LOVE 6 Arlene Harden, Columbia 44133 (Cedarwood, BMI)	
12	5	I CAN'T GET THERE FROM HERE 14 George Jones, Musicor 1243 (Glad/Blue Crest, BMI)		49	59	CALIFORNIA UPTIGHT BAND 4 Flatt & Scruggs, Columbia 44194 (Newkeys, BMI)	
13	21	BREAK MY MIND 8 George Hamilton IV, RCA Victor 9239 (Windward Side, BMI)		50	57	FOOL, FOOL, FOOL 3 Webb Pierce, Decca 32167 (Cedarwood, BMI)	
14	14	LOVE ME AND MAKE IT ALL BETTER 10 Booby Lewis, United Artists 50161 (Tree, BMI)		51	52	NINETY DAYS 5 Jimmy Dean, RCA Victor 9241 (Forest Hills, BMI)	
15	16	PROMISES AND HEARTS 11 Stonewall Jackson, Columbia 44121 (Barmour, BMI)		52	65	A WOMAN IN LOVE 2 Bonnie Guitar, Dot 17029 (Lin-Cal/Ring-a-Ding, BMI)	
16	17	THE STORM 8 Jim Reeves, RCA Victor 9238 (Tuckahoe, BMI)		53	53	THESE MEMORIES 7 Jeannie Seely, Monument 1011 (Pamper, BMI)	
17	20	NO ONE'S GONNA HURT YOU ANYMORE 8 Bill Anderson, Decca 32146 (Painted Desert, BMI)		54	54	CHEF'S TUNE 9 Some of Chef's Friends, RCA Victor 9229 (Delmore, ASCAP)	
18	15	WITH ONE EXCEPTION 17 David Houston, Epic 10154 (Gallico, BMI)		55	66	QUEEN OF HONKY TONK STREET 2 Kitty Wells, Decca 32163 (Wells, BMI)	
19	26	IN DEL RIO 8 Billy Walker, Monument 1013 (Matamira, BMI)		56	61	MY LOVE FOR YOU 3 Ernie Ashworth, Hickory 1466 (Acuff-Rose, BMI)	
20	10	ALL THE TIME 18 Jack Greene, Decca 32123 (Cedarwood, BMI)		57	60	CHANGE OF WIFE 6 Geezinslaw Brothers, Capitol 5918 (Geezinslaw, BMI)	
21	24	VIN ROSE 10 Stu Phillips, RCA Victor 9219 (Acuff-Rose, BMI)		58	35	THE PRIVATE 10 Del Reeves, United Artists 50157 (Tree, BMI)	
22	18	LITTLE OLD WINE-DRINKER ME 15 Robert Mitchum, Monument 1006 (Moss-Rose, BMI)		59	67	I FORGOT TO CRY 3 Charlie Louvin, Capitol 5948 (Hill & Range, BMI)	
23	32	I'M STILL NOT OVER YOU 5 Ray Price, Columbia 44195 (Pamper, BMI)		60	69	WEST CANTERBURY SUBDIVISION BLUES 3 Stonemans, MGM 13755 (Jack, BMI)	
24	30	TRUCKERS PRAYER 6 Dave Dudley, Mercury 72697 (Central Song, BMI)		61	71	I'M A FOOL 5 Slim Whitman, Imperial 66248 (Tubb, BMI)	
25	23	SOMETHING FISHY 11 Dolly Parton, Monument 1007 (Combine, BMI)		62	—	I'LL NEVER BE LONESOME WITH YOU 1 Cal Smith, Kapp 834 (Next Door/Touchdown, BMI)	
26	22	BLACKJACK COUNTY CHAIN 9 Willie Nelson, RCA Victor 9202 (Tree, BMI)		63	70	HARD LUCK JOE 2 Johnny Duncan, Columbia 44196 (Unart, BMI)	
27	28	NEW LIPS 9 Roy Drusky, Mercury 72689 (Screen Gems-Columbia, BMI)		64	—	YOU'LL ALWAYS HAVE MY LOVE 1 Wanda Jackson, Capitol 5960 (Party Time, BMI)	
28	31	LAURA (What's He Got That I Ain't Got) 4 Leon Ashley, Ashley 2003 (Gallico, BMI)		65	—	SHINY RED AUTOMOBILE 1 George Morgan, Starday 814 (Raleigh-Starday, BMI)	
29	45	PHANTON 309 4 Red Sovine, Starday 811 (Cedarwood, BMI)		66	73	AMERICAN POWER 2 Johnny Wright, Decca 3162 (Wells, BMI)	
30	25	COME KISS ME LOVE 14 Bobby Bare, RCA Victor 9191 (Melody Trails, BMI)		67	—	JACKSON AIN'T A VERY BIG TOWN 1 Norma Jean, RCA Victor 9258 (Acclaim, BMI)	
31	42	CAUSE I HAVE YOU 6 Wynn Stewart, Capitol 5937 (Central Song, BMI)		68	—	CHOKIN' KIND 1 Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)	
32	34	DON'T PUT YOUR HURT IN MY HEART 7 Conway Twitty, Decca 32147 (Wilderness, BMI)		69	—	MY HEART GETS ALL THE BREAKS 1 Wanda Jackson, Capitol 5960 (Tree, BMI)	
33	38	YOU PUSHED ME TOO FAR 6 Ferlin Husky, Capitol 5938 (Tree, BMI)		70	68	THAT'S THE ONLY WAY TO CRY 3 Wynn Stewart, Capitol 5937 (Central Songs, BMI)	
34	48	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied) 5 Skeeter Davis, RCA Victor 9242 (Glaser, BMI)		71	72	I JUST WANT TO BE ALONE 2 Ray Pillow, Capitol 5953 (Jack, BMI)	
35	36	GOODBYE WHEELING 6 Mel Tillis, Kapp 837 (Cedarwood, BMI)		72	—	YOU'RE LOOKING FOR A PLAYTHING 1 Jamey Ryan, Columbia 44169 (Glehi, BMI)	
36	12	I KNOW ONE 17 Country Charlie Pride, RCA Victor 9162 (Jack, BMI)		73	—	CRAZY 1 Ray Price, Columbia 44195 (Pamper, BMI)	
37	44	JULIE 6 Porter Wagoner, RCA Victor 9243 (Wilderness, BMI)		74	74	I KNOW HOW TO DO IT 4 Bobby Braddock, MGM 13737 (Tree, BMI)	
				75	75	LONGTIME TRAVELING 2 Buddy Cagle, Imperial 66245 (Churchill, BMI)	

Nashville Scene

• Continued from page 50

gles the first year. Laurie does the international distribution while Dollie retains control of the product. . . . CAPA is stepping up its activity. **Kitty Hawkins** is due for a release immediately; **Doc Whiting** and his wife, **Anne**, were in Nashville to record four sides on new novelty artist **Don Lewis**. . . . "All the Time," which was so big for **Jack Green**, has been recorded by Columbia's **Patti Page**. It was written by **Wayne Walker** and **Mel Tillis** of Cedarwood. . . . **Robert Mitchum** on Monument has recorded two sides using two of the top songwriters in the business for the material. On one side is **John D. Loudermilk's** "You Deserve Each Other," and on the other side is **Boudleaux Bryant's** "Ricardo's Mountain." . . . **Ken Fairlie** is now working under **Scott Seely** attempting to enlarge the country music side of Accent

Records, as well as their Boomerang and S & R Music publishing firms. They are trying now to build up their stable of artists and country music catalogs. Accent is headquartered in Hollywood.

Judy Lynn's first release for Columbia is **Teddy Bart's** "I Don't Play With Matches Anymore." Bart, in addition to being one of Nashville's leading songwriters, is local rep for Music-Music-Music Publishers. . . . **Buddy Lee** reports that **Hank Williams Jr.** broke attendance records in Pennsylvania and Massachusetts. . . . **Billy Walker** has recovered from his kick at the hooves of a horse. . . . **Bobby Lewis**, United Artist giant, has been busy doing syndicated shows (in guest slots), and working the flair circuit. . . . **Kenny Roberts** made a trip to Lindsay, Ont., to tape a return appearance on the network **Tommy Hunter Show**. **Kenny** is due to have a new Starday album out soon.

'Listening Lyricists' Get a Chance at KHJ

LOS ANGELES — KHJ is currently running a three-week on-air promotion soliciting listeners to send in original lyrics on any topic, with the Buffalo Springfield set to write the music and record the composition in their next album.

After two days, 600 lyrics had been received, reports promotion manager **Mitch Fisher**. A station management committee is selecting semi-finalists—one lyric per hour which is read over the air and moved onto the final judging which will be done by a panel of staff personnel and possibly guest musicians. **Fisher** estimates there will be 400 semifinalists.

First prize is \$1,000, plus publishing royalties accruing from the LP. **Fisher** says peo-

ple have been writing pro and con lyrics anent the Vietnam war; anent drugs—pro and con; anent police brutality—pro and con, and generally about topics in the news. "It's like being a psychiatrist and reading people's minds," **Fisher** said. "It's really a reflection of the masses and how they think."

Questionable lyrics are censored out of the competition. The mail comes from 10-year olds to adults. "One 10-year-old wrote about divorce and a broken home," **Fisher** noted. Love remains the number one theme, with one title: "Love Is Like Suicide."

"We give people freedom of expression," **Fisher** said, "and it's wild what they're coming up with."

Hillsiders Act Signed by RCA

• Continued from page 50

lico and Moss-Rose publishing companies.

Smith, who directs it all, is 21 years old. He credits **Al Gallico** for most of the surge of country music in Britain, which he says has "saturated Liverpool, spread to London, and just now is reaching into Kent for the first time." The Federation is opening up a new country music nightclub in Kent within a week.

"What we really need more than anything is a TV series," **Smith** said. "We're all over

radio, both on BBC and the pirates, but we've made no inroads in television."

Smith also feels there is a great future for English country style artists in the U. S. "We're going to try to place more British masters over here," he explained, "and try to get our artists known. The American artists certainly are known in England."

He convinced **Al Gallico** that country music had a future in the British Isles, and he said the entire federation concept was financed by **Peter Maurice**, the firm representing **Gallico** in London.

"We even have our own version of the 'Grand Ole Opry' in Liverpool every three months now," he added, "at the Philharmonic Hall in Liverpool." He said thousands show up for this presentation.

But the real thrill for the Hillsiders came when they appeared on the real "Grand Ole Opry" at WSM in Nashville.

KSON in FM Split

SAN DIEGO, Calif.—KSON, the Dan Mckinnon-operated country music powerhouse, has split its programming on FM to an Easy Listening format without deejays. The new call letters are KSEA. The station operates with 39,500 watts. The automated operation use Schaffer equipment.

Services for Clay & Wife

SHREVEPORT, La. — Funeral services were held last week for **Henry B. Clay**, general manager of 50,000-watt KWKH, and his wife. The two were killed Aug. 3 in a plane crash near Nevada, Mo., en route to Canada. **Clay** was the founder of the "Louisiana Hayride," a live talent show that several years ago served as a springboard to fame for such artists as **Elvis Presley**, **Johnny Cash**, **Jim Reeves**, **Ray Price** and **Floyd Cramer**. **Clay**, a native of Atlanta, became manager of WLAY at Muscle Shoals, Ala., after being discharged from the Navy Air Force after World War II. In 1947, at 28 years of age, he became manager of KWKH. Survivors include four children.

Flatt & Scruggs Cuts by Johnston

NASHVILLE—The Flatt & Scruggs act now is under the production of **Bob Johnston** at Columbia Records.

Don Law had continued to produce sessions by **Flatt** and **Scruggs** even after his retirement from Columbia. They were one of six acts he retained. A Columbia spokesman would not comment on the possibility of other acts making a change-over.

Lester Flatt, following his appearance last week at Constitution Hall in Washington, was hospitalized at Sparta, Tenn., in the White County Hospital with what doctors described as a "blood clot." His condition was listed as fair.

PAMS in C&W With KCKN Pkg

DALLAS — PAMS, one of the nation's leading producers of radio and TV identification jingles, has entered the country music field with a pilot package for KCKN in Kansas City. **James R. West**, vice-president of PAMS, said that any insiders in radio have been waiting a long time for PAMS to take the step, but the resultant "PAMS Country" lives up to the quality of sound and ideas for which PAMS is noted in full measure. The music package was written by PAMS music director **Euel Box**. **Terry Lee** is featured with a vocal group.

Circle Talent In Drake Fold

NASHVILLE — **Pete Drake**, president of Stop Records Inc., has acquired Circle Talent Agency from **Chuck Eastman**. **Eastman** will continue to run the agency and will book the same talent. Additionally, the agency will book **Sorrells Pickard** of Boone Records, **Larry Kingston** of Starday, **Deanna Marie of Little Darlin'**, the **Calhoun Twins** on Stop Records, **Pam Gilbert** of Stop Records, and **Drake**.

The Circle offices have been moved into the building which

now houses Stop Records Inc., and Window Music (809 18th Ave. South), both owned by **Drake**. **Eastman** had been booking **Cousin Judy**, **Jac**, **Barlow**, **Leon Douglas**, **Billy Large**, **George Riddle**, the **Centrells**, **Tommy O'Day** and the **Jay Sisters**.



Bobby Bishop, WAYSIDE Recording Artist, and His latest "Crying Chair" b/w "I Hate to Sing & Run." **Bobby** wrote "Crying Chair" & several others including "Where Is the Circus" by **Hank Thompson**. DJ's needing a copy of **Bobby's** latest write **Little Richie Johnson** Box 3, Belen, New Mexico 87002



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Philly Countryside

• Continued from page 23

Aug. 27 closing concert along with **Eric Anderson**, **Gordon Bok**, **Jesse Fuller**, **Carolyn Hester**, **Son House**, the **Pennywhistlers**, **Roger Sprung** and the **Progressive Blue Grassers** and the **Junior Wells Chicago Blues Band**.

Folk dancing sessions will be led by **William Brooks**; the song ballad workshop by **Dr. Kenneth S. Goldstein**; and **Arlo Guthrie** will conduct a workshop on humor in folksongs. There will also be a banjo contest, workshops on Negro blues, banjo and guitar, and a children's play party and concert featuring **Saul Broudy**, **Sara Grey**, **Marty Singleton**, **Jackie Pack** and **Lee and Tossie Aaron**.



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Country Music

Billboard SPECIAL SURVEY For Week Ending 8/19/67

HOT COUNTRY ALBUMS

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

Billboard Award	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1		ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	8
2	2		BUCK OWENS AND HIS BUCKAROOS IN JAPAN Capitol T 2715 (M); ST 2715 (S)	13
3	5		IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol T 2737 (M); ST 2737 (S)	9
4	4		BLUE SIDE OF LONESOME Jim Reeves, RCA Victor LPM 3793 (M); LSP 3793 (S)	10
5	3		DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	13
6	7		JOHNNY CASH'S GREATEST HITS, VOL. 1 Columbia CL 2678 (M); CS 9478 (S)	5
7	6		BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	17
8	8		COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)	11
9	10		TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	30
10	15		SINGIN' AGAIN Ernest Tubb & Loretta Lynn, Decca DL 4872 (M); DL 74872 (S)	5
11	11		CONNIE SMITH SINGS BILL ANDERSON RCA Victor LPM 3768 (M); LSP 3768 (S)	9
12	9		MAKE WAY FOR WILLIE NELSON RCA Victor LPM 3748 (M); LSP 3748 (S)	16
13	12		THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	31
14	21		STONEMAN'S COUNTRY Stonemans, MGM E 4453 (M); SE 4453 (S)	10
15	20		DIESEL ON MY TAIL Jim & Jesse, Epic LN 24314 (M); BN 26314 (S)	6
16	16		ANOTHER STORY Ernest Tubb, Decca DL 4867 (M); DL 74867 (S)	6
17	17		I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	17
18	18		LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	24
19	19		DON'T COME HOME A DRINKIN' Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	25
20	23		IT'S A GUITAR WORLD Chet Atkins, RCA Victor LPM 3728 (M); LSP 3728 (S)	16
21	22		DRIFTING APART Warner Mack, Decca DL 4883 (M); DL 74883 (S)	11
22	28		APARTMENT NO. 9 Bobby Austin, Capitol T 2773 (M); ST 2773 (S)	4
23	25		COOL COUNTRY Wilburn Brothers, Decca DL 4871 (M); DL 74871 (S)	7
24	13		YOUR GOOD GIRL'S GONNA GO BAD Tammy Wynette, Epic LN 24305 (M); BN 26305 (S)	11
25	14		NEED YOU Sonny James, Capitol T 2703 (M); ST 2703 (S)	17
26	26		WALKIN' IN THE SUNSHINE Roger Miller, Smash MGS 27092 (S); SRS 67092 (S)	9
27	33		JUKEBOX CHARLIE Johnny Paycheck, Little Darlin' LD 4006 (M); SLD 8006 (S)	2
28	29		PATSY CLINE'S GREATEST HITS Decca DL 4854 (M); DL 74854 (S)	17
29	30		ALL MY TOMORROWS Nat Stuckey, Paula LP 2196 (M); LPS 2196 (S)	6
30	31		I CAN DO NOTHING ALONE Bill Anderson, Decca DL 4886 (M); DL 74886 (S)	6
31	32		THANKS, HANK! Jeannie Seely, Monument MLP 8073 (M); SLP 18073 (S)	6
32	39		HITS BY GEORGE George Jones, Musicor MM 2128 (M); MS 3128 (S)	2
33	34		AMERICA'S MOST WANTED BAND Buck Owens' Buckaroos, Capitol T 2722 (M); ST 2722 (S)	16
34	24		WALK THROUGH THIS WORLD WITH ME George Jones, Musicor MM 2119 (M); MS 3119 (S)	20
35	27		MY KIND OF COUNTRY Marty Robbins, Columbia CL 2645 (M); CS 9445 (S)	17
36	34		LIZ ANDERSON SINGS RCA Victor LPM 3769 (M); LSP 3769 (S)	12
37	37		RUBY, DON'T TAKE YOUR LOVE TO TOWN Johnny Darrell, United Artists UAL 3594 (M); UAS 6594 (S)	4
38	38		SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	35
39	—		TOGETHER AGAIN Kitty Wells & Red Foley, Decca DL 4906 (M); DL 74906 (S)	1
40	41		WHAT AM I GONNA DO NOW? Ferlin Husky, Capitol T 2705 (M); ST 2705 (S)	7
41	—		MY DIRTY, ROTTEN, COTTON PICKIN' LITTLE DARLIN' Geezinslaw Brothers, Capitol T 2771 (M); ST 2771 (S)	1
42	44		FROM MEXICO WITH LAUGHS Don Bowman, RCA Victor LPM 3795 (M); LSP 3795 (S)	4
43	—		BILL PHILLIPS STYLE Decca DL 4897 (M); DL 74897 (S)	1
44	—		MR. MEL Mel Tillis, Kapp KL 1535 (M); KS 3535 (S)	1
45	45		JUST JIM Jim Edward Brown, RCA Victor LPM 3744 (M); LSP 3744 (S)	9

Album Reviews

• Continued from page 48



COUNTRY SPECIAL MERIT

GOIN' TO CAL'S PLACE

Cal Smith. Kapp KL-1537 (M); KS-3537 (S)

This young performer, front man for the Ernest Tubbs band, keeps coming on strong. He does such a tremendous job with "The Bottle Let Me Down" and other tunes here that he could break into star status at any time. At any rate, he's a star in this album and it's a good one; every tune delivered with convincing verve.



R&B SPECIAL MERIT

DREAMER

Patti La Belle & the Bluebelles. Atlantic 8147 (M); SD 8147 (S)

This LP is not only a showcase for one of the outstanding female groups in the business, but the works of some great pop writers—Trade Martin, Burt Bacharach, and others—as the four girls perform their special versions of tunes like "Always Something There to Remind Me" and "Take Me for a Little While." The flip side is live and contains "Danny Boy" and "Down the Aisle."



COMEDY SPECIAL MERIT

SEX, SCHOOL... AND LIKE OTHER PRESSURES

Andy Parks. Capitol SJ 2799 (S)

A teen comedian talking at teens with things that is aimed to reach them—long hair, parents (with plenty of digs at dad), etc., plus snide asides at sex. Rather too hip, in some cases, for teens, older people could find this album a "window" for a humorous look at their offspring. Very funny in spots.

when answering ads . . .

Say You Saw It in
Billboard



BLUES SPECIAL MERIT

THE BLUES IS NOW

Jimmy Witherspoon with Brother Jack McDuff. Verve V 5030 (M); V6-5030 (S)

Here are some great sides by a great blues artist. Spoon does some blues classics, including some with new lyrics, such as "Past Forty Blues." Brother Jack McDuff on organ is beautiful. Fine arrangements and sound.



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.

POPULAR

MY KIND OF SOUL

Len Barry. RCA Victor LPM-3823 (M); LSP-3823 (S)

DAVID BOWIE

Deram DE 16003 (M); DES 18003 (S)

SYMPHONY OF THE BIRDS

Johan Dalgas Frisch. MGM E 4442; SE 4442

SGT. PEPPERS LONELY HEARTS CLUB BAND

Peter Knight & His Orch. Mercury MG 21132 (M); SR 61132 (S)

LIBERACE NOW!

Dot DLP 3816 (M); DLP 25816 (S)

GEORGY GIRL AND OTHER MUSIC TO WATCH GIRLS BY

Living Marimbas. RCA Camden CAL-2149 (M); CAS-2149 (S)

BLOOMING HITS

Paul Mauriat & His Orch. Phillips PHM 200-248 (M); PHS 600-248 (S)

A HARD ROAD

John Mayall & the Bluesbreakers. London LL 3502 (M); PS 502 (S)

IN A SENTIMENTAL MOOD

Jimmy Powell. Jubilee JGM 8001 (M); JGM/S 8001 (S)

WARM & WAVERY
Tony Randall. Mercury MG 21128 (M); SR 61128 (S)

15 HITS OF JIMMIE RODGERS
Dot DLP 3815 (M); DLP 25815 (S)

SONGS FROM MAN OF LA MANCHA

The Mike Sammes Singers. Disneyland 1322 (M)

THE HAPPY SOUND OF THE SLEWFOOT FIVE

Decca DL 4915 (M); DL 74915 (S)

FINGER-LICKIN' GOOD SOUL ORGAN

Lonnie Smith. Columbia CL 2696 (M); CS 9496 (S)

ALL TIME ORIGINAL HITS

Various Artists. Dot DLP 3818 (M); DLP 25818 (S)

GOLDEN INSTRUMENTALS

Various Artists. Dot DLP 3820 (M); DLP 25820 (S)

CLASSICAL

THE BEAUTIFUL BLUE DANUBE

The Royal Philharmonic Orchestra (Sargent). Capitol 8664 (M); SP 8664 (S)

WALTZING PIANO

Gabriel Tacchino. Capitol SP 8665 (S)

ELECTRONIC MUSIC

University of Toronto. FOLKWAYS FM 33436 (M); FMS 33436 (S)

ST. SAENS: THE CARNIVAL OF THE ANIMALS AND OTHER GOOD TIME CLASSICS FOR TWO PIANOS

Whittemore & Lowe. Capitol SP 8657

FOLK

DUETS FROM INDIA

Vilayat Khan and Bismillah Khan. Capitol ST 10483 (S)



THREE-STAR ALBUMS

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

POPULAR

THE RIVER IS WIDE

The Forum. Mira MLP 3014 (M)

JAZZ

DISCOVERY 3

The Afro Blues Quintet Plus 1. Mira LP 3013 (M); LPS 3013 (S)

FOLK

NORTHLAND BALLADS

Al Oster. Alkon AK 1002 (M)

CARL SANDBURG SINGS HIS AMERICAN SONGBAG

CAEDMON TC 2025 (M)

HEAD START

The Child Development of Mississippi. ASCH 701 (M)

THE SNOW QUEEN

Cathleen Nesbitt. Caedmon TC 1229 (M)

INTERNATIONAL

AFRO-HISPANIC MUSIC FROM WESTERN COLOMBIA AND ECUADOR

Ethnic Folkways FE 4376 (M)

Yesteryear's Hits

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

POP SINGLES—5 Years Ago August 18, 1962

1. Breaking Up Is Hard to Do—Neil Sedaka (RCA Victor)
2. Loco-Motion—Little Eva (Dimension)
3. Roses Are Red—Bobby Vinton (Epic)
4. The Wah-Watusi—Orions (Cameo)
5. You Don't Know Me—Ray Charles (ABC-Paramount)
6. Things—Bobby Darin (Atco)
7. Ahab the Arab—Ray Stevens (Mercury)
8. Little Diane—Dion (Laurie)
9. Speedy Gonzales—Pat Boone (Dot)
10. Sealed With a Kiss—Brian Hyland (ABC-Paramount)

POP SINGLES—10 Years Ago August 19, 1957

1. Teddy Bear/Loving You—Elvis Presley (RCA Victor)
2. Love Letters in the Sand/Bernardine—Pat Boone (Dot)
3. Tammy—Debbie Reynolds (Coral)
4. Bye Bye Love—Everly Brothers (Cadence)
5. Searchin'/Young Blood—Coasters (Atco)
6. Diana—Paul Anka (ABC-Paramount)
7. Rainbow—Russ Hamilton (Kapp)
8. I'm Gonna Sit Right Down—Billy Williams (Coral)
9. White Silver Sands—Don Prado (Jubilee)
10. So Rare—Jimmy Dorsey (Fraternity)

R&B SINGLES—5 Years Ago August 18, 1962

1. You'll Lose a Good Thing—Barbara Lynn (Jamie)
2. Bring It on Home to Me—Sam Cooke (RCA Victor)
3. Party Lights—Claudine Clark (Chancellor)
4. Twist and Shout—Isley Brothers (Wand)
5. Loco-Motion—Little Eva (Dimension)
6. The Wah-Watusi—Orions (Cameo)
7. I Need Your Loving—Don Gardner and Dee Dee Ford (Fire)
8. Roses Are Red—Bobby Vinton (Epic)
9. Ahab the Arab—Ray Stevens (Mercury)
10. Stop the Wedding—Etta James (Argo)

POP LPs—5 Years Ago August 18, 1962

1. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
2. West Side Story—Soundtrack (Columbia)
3. The Stripper & Other Fun Songs for the Family—David Rose & Ork (MGM)
4. Pot Luck—Elvis Presley (RCA Victor)
5. Vincent Edwards Sings (Decca)
6. Peter, Paul & Mary (Warner Bros.)
7. Rome Adventure—Soundtrack (Warner Bros.)
8. Stranger on the Shore—Mr. Acker Bilk (Atco)
9. West Side Story—Original Cast (Columbia)
10. Breakfast at Tiffany's—Henry Mancini (RCA Victor)

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International News Reports

Dressed Up U. S. Reissues Get Mixed Sales Action in Mexico

By KEVIN M. KELLEGHAN

MEXICO CITY — Previously released American material, repackaged, dressed up and shipped down here for reissue, gets mixed consumer reaction.

Such albums with titles beginning "The Best of . . .", "Greatest Hits of . . .", "Golden Hits of . . ." and others are often ignored by the Mexican record buying public.

But record companies risk little money by trying. And in several instances, reissues have reaped huge sales without much effort and certainly without much expense.

Capitol de Mexico has 15 Nat King Cole albums on the market. They're all consistently good sellers.

Unexpected Bonanza

And Discos Peerless has found reissues of Mexican favorites an unexpected bonanza. Peerless has set up a special promotion on radio, offering several sets of "The Best of . . ." Mexican favorites. A set of three records is offered in an attractive box "for the price of two (\$8)" if the listener calls the station during the program. The set is then delivered to the listener's home.

"We're using this plan to spearhead promotion of the same albums later in stores," says Heinz Klinckwort, president of Peerless. "Sales have been fantastic." The program gets a heavy slice of the promotion budget.

Peerless has 12 such specials on the market now, plans three more during the next five months. Included are offerings by Aldo Rizzaldi,

Guillermo Alvarez, several of Pedro Infante, Ramon Palomar and Mariachi favorites without voice.

CBS (Columbia) however, feels reissues make little difference in sales. "We analyze the package sent to us from the U. S.," says Raul Bejarano, "to see where it fits into our catalog of the same artist." CBS launches an American artist's records every four months, on an average. But the album containing the best of an artist's hits is rare. "We'll offer 'The Best of' album only once or twice a year," Bejarano says. In some cases, the album is a stylized offering, such as an orchestra playing hits Sinatra made famous. CBS also offers annually Columbia's hits of the year album.

Cautious on Collection

"We're very careful about offering a collection of hits by one artist," Bejarano says, "for several reasons. First, we don't have the time. Second, we've found it's better to offer an album of hits from several generations. Third, we've had better success doing an album with 12 hits of an artist over his entire career."

Currently among Capitol's catalog are the best of Frank Sinatra, Al Martino, Jackie Gleason, Guy Lombardo, George Shearing, Judy Garland.

So far, Capitol de Mexico has not released collections of hits of local artists. Among CBS collections are double disk albums of Glenn Miller and Tommy Dorsey.

Platter & Print Partnerships in Germany 2-Way Money-Maker

By OMER ANDERSON

BONN—The German disk industry's unique link-up with German mass circulation magazines is proving to be a successful selling force.

Nearly all German record companies have established platter-print partnerships.

Aside from selling records, the link-up obviously encourages the magazines to publicize the German record industry. The magazines publish their own top tune lists and record recommendations, along with artist promotion material.

It is possible for the magazines to earn as much as 40 per cent of the gross on some of their special record offerings. One of the most successful link-ups is between Electrola and Telefunken-Decca (Teldec), with Hoer-zu, West German's leading radio-TV guide with circulation of around six million.

The deal permits Hoer-zu to sell \$1.50 records direct from the magazine's own mail-order division with a profit of 65 cents on each record to the magazine. There is two-way publicity in this link-up: Hoer-zu plugs Electrola and Teldec, and Hoer-zu receives publicity from the record jacket, which carries the Hoer-zu label.

Der Stern, German's Life-like weekly magazine, works with Deutsche Grammophon, Philips, CBS and Metronome. The magazine receives a standard 2 per cent from gross sales of the rec-

ords it promotes. This applies to over-all sales, but when Der Stern's own mail order department books the order, it receives 30 per cent.

This can run into big money for the magazine, as is illustrated by the recordings of Ester and Abi Ofarim, the Israeli couple. Their release "New Songs of the World" netted the magazine sales of 25,000 copies in the first week.

Der Stern has sold over 200,000 records under its special promotion arrangement with the disk companies at prices varying from \$4.50 to \$6.25.

Ariola-Eurodisc has a similar tie-up with Funk-und-Bild and Bunte magazines. Ariola's tie-up has been invaluable in promoting Soviet disk product in West Germany. For example, Bild-und-Funk has helped distribute "A Ballet Evening at the Bolshoi Theater," a release on the Melodia-Eurodisc label from the repertory of the Soviet state disk company.

Philips works with Twen, the sophisticated magazine for young people. Philips has brought out a special Twen label selling at \$4.40 to sell through the magazine. The Twen tie-up has boomed the sales of Philips repertory to young people, and Philips views the arrangement as a device to enable it to win the young people for higher-priced product, pop and classical, on its regular label.

How Mexico Airs Hippie Disks

By KEVIN M. KELLEGHAN

MEXICO CITY — Lyrics in some rock songs suggesting drug use or sexual freedoms are ignored by radio stations here—as long as they're in English. The city's principal rock radio stations, Capital and Exitos, play any U. S. hit without censorship—but only in its original version.

"Radio programmers—and the public itself—don't know what the lyrics mean," comments a Capitol de Mexico executive. "They're still quite innocent here. They think 'Let's Spend the Night Together' means going on a date."

But it's another story when U. S. or British lyrics are translated into Spanish.

"We try to take out any 'strong' reference when U. S. lyrics are translated into Spanish," an RCA Victor Mexicana executive points out. "If the lyrics come to us in Spanish, we'll accept them—up to a point. But any reference to drug use would definitely be eliminated."

When a rock tune is high on Billboard's charts, Mexican publishers turn over Spanish lyrics to a local group for recording, often imitating the style of the original version. But the original loses something—in many cases everything—in translation.

"Lyrics are impossible to translate literally from English to Spanish," says CBS (Colum-

bia) executive, Raul Bejarano. "We have trouble translating even a business letter."

Capitol Records' Rene Leon points out, "In many cases the entire idea of a song has to be changed in order to make it meaningful to the Mexican public."

"Take the case of the song 'Somethin' Stupid,'" says Enrique Gutierrez, of RCA Victor. "The word 'stupid' in Spanish is in bad taste." The Spanish language lyrics to that song mean something else, though it was recorded, as in the States, with a male and female voice.

Heinz Klinckwort, president of Peerless Records, points to

(Continued on page 58)



ONE OF THE BIG SUCCESSES of Philips' summer promotion campaign is Jean-Paul Cara whose song, "Un Adieu," a finalist in the Rose de France song contest, has made a big impact through Philips' daily Radio Luxembourg programs. Cara is aboard the Philips floating studio, the yacht, Jeanne, in Cannes with film actress and Philips recording star Mireille Darc.

Liberty to Launch Sunset in U. K.; Plans Cassette Entry

LONDON — Liberty will launch a low-price label, Sunset, in the United Kingdom before Christmas, and also intends to enter the cassette market. These plans were revealed by Liberty President Alvin Bennett while attending the Philips sales meet here with a strong team of his company's executives.

Worldwide clearance for the Sunset trademark had now been obtained, but Liberty does not plan to launch any of its other labels such as Imperial under their own logo here.

The advent of Sunset will make available a major catalog of low-price albums, including Chipmunk repertoire and the Hanna-Barbera TV team of Yogi Bear, Huckleberry Hound, etc. Bennett hopes to have the first Liberty cassettes available by the end of the year, following the distribution deal with Philips of the latter, Philips Managing Director Leslie Gould said, "Liberty has changed its

distribution for one reason only—because it thinks Philips can do a better job. EMI did not do a bad job with Liberty, but we have got to do a better job. Its up to our sales force to prove that Bennett changed to the right company."

Liberty's managing director in Britain, Bob Reisdorff, revealed that of the company's U. S. catalog of 500 albums, a basic selection of 38 only would be released in Britain. Initially, it would not issue material that EMI was distributing during its 12-month sell-off period for Liberty product.

The label's first album release here since it went independent occurred Friday (18). "Up Up and Away," by the Fifth Dimension, "Phenomenon," by P. J. Proby, and "The Ventures Play Golden Hits" are included.

Vikki Carr's follow-up, "It Must Be Him," success was also released yesterday entitled "There I Go."

From The Music Capitals of the World

BRUSSELS

Bob McCluskey of Acuff-Rose visited Brussels for three days for wide-ranging discussions with Hickory representatives in the Benelux countries. He also discussed with Pierre Meyer and Roland Kluger the exploitation possibilities of the catalog in this territory. Initial outcome of the talks is a special promotion project for the new Roy Orbison releases. . . . Donovan (CBS) took part in the Festival of Ciney and later met with Pierre Meyer and Roland Kluger of Southern-Belgium to discuss exploitation of his new record, set for release here in September. . . . The World Music Group in Brussels is sub-publishing the new Gigliola Cinquetti recording, "La Rosa Nera" and is also planning strong promotion for the Sagittarius record, "My World Fell Down." . . . There are now five different versions of the Cannonball Adderley song "Mercy, Mercy, Mercy" on the market here. . . . World Music has acquired "Requiem," the winning song in the Bratislava Pop

Festival, following the visit of Pierre Meyer to Czechoslovakia. Meyer met Mr. Vinaricky of Supraphon and the Czechoslovakian State Publishing House to discuss the possibility of promotion visits by Palette artists Ely Tchenko, Alain, and the Klan whose records have just been released in Czechoslovakia. Meyer also discussed the first classical session World Music will produce in Prague in September. . . . Mr. Ascher of Harrose Music visited Brussels to discuss with World Music executives the future exploitation of the Harry Lubin catalog. During his stay he also met Geoffrey Heath, general manager of Good Music, London. . . . Will Tura's new single, "Horen, Zien en Zwiigen" b/w "Geen Zomer Zonder Jou" (Palette) is making a big impact here.

MIKE HENNESSEY

CHICAGO

It was Robert Cameron week here last week in honor of a local 24-year-old vocalist who has signed

(Continued on page 58)

No UA Deal —Immediate

LONDON—Immediate Records denied reports published in Billboard to the effect that the label has concluded a deal with United Artists Records. The Immediate statement, signed by Ken Mewis, said that while UA is "holding tapes of P. P. Arnold's 'The First Cut Is the Deepest' and the Small Faces 'Here Come the Nice,' these are wrong takes and consequently the press notices regarding the release of these titles should be disregarded."

The statement added that a writ has been served on United Artists Ltd. and United Artists Records Ltd. relating to the distribution of Immediate's records by UA in North America, and also from distributing Immediate's records in North America.

'Isle' Sinks Plan To Take U. K. to UN Over Pirate

LONDON — The Isle of Man's Parliament has voted thumbs down on a plan to take Britain to the United Nations. The plan was aimed to stop Britain from silencing the broadcasting activities of a pirate radio station anchored in the Irish Sea.

The lower Chamber gave an 18-6 vote against the measure, and condemned British interference in the island's internal matters. However, the government body moved to keep the dispute in the Commonwealth by bringing it up before Commonwealth prime ministers.

CBS Distributes Salvador, Rigolo

PARIS—Through an agreement signed with Henri Salvador on July 27, CBS has taken over distribution of all product on Salvador's Salvador and Rigolo labels. Distribution was formerly handled by the Compagnie Europeene du Disque, an affiliate of Barclay Records.

The agreement is retroactive and all previous Henry Salvador recordings, including "Patron," "Zorro," "Pikabou," "Le Lion est Mort Ce Soir" and "Syracuse," will now be available through CBS.

The Salvador catalog also includes recordings by Audrey, Jacqueline Boyer, Tiny Yong and Les Bretells.

Fermata in Mexico —Tizoc to Distribute

MEXICO CITY — Enrique Lebediger, owner of Fermata (Brazil) was here to launch the Fermata label in Mexico. Distribution will be through Tizoc Records here. In the new arrangement, Tizoc and Fermata are co-partners.

Lebediger will send 30 Brazilian artists to Mexico, both group and single performers for club dates in coming months. He is seeking new Mexican talent and Mexican composers for Fermata label.



THE TRIUMPHANT British team which won this year's Knokke-le-Zoute Song Festival in Belgium smiles. The back row, left to right, MD Johnnie Spence, Brian Epstein of Nems, which sponsored the team; Rog Whittaker, hit performer at the event, and team manager, Rex Berry. Front row, left to right, Dodie West, Gerry Marsden, Lois Lane and Oscar Wittaker flew to Holland soon after the festival to record "If I Were a Rich Man" for Imperial there, following his performance of the number at Knokke.

Reps From 31 Nations To Judge Polish Fest

SOPOT, Poland — Representatives from 31 countries will form the jury for the Seventh International Music Festival at Sopot from Aug. 17 to 20.

The final day of the Festival will be a Records Day in which artists will present the top hits of various recording companies. Ten disk firms have announced their participation and the jury in this case will be formed by representatives of CBS (France), Balkanton (Bulgaria), N. V. Phonogram (Holland), Artia-Supraphon (Czechoslovakia), Polskie Nagrania (Poland) and Produkcija Gramofonskich Ploca (Yugoslavia).

The first three days of the Festival are programmed as follows:

Aug. 17: International Day—singers will perform songs in their own languages, written specially for the Festival by composers from their own countries.

Aug. 18: Polish Day—singers will perform foreign versions of Polish songs.

Aug. 19: "No Frontiers For Songs"—Singers will perform any song from their repertoire in any language.

The Festival will be covered by the radio services of 13 countries and will be televised by Polish TV. Festival guest stars will be Caterina Valente and Udo Jurgens.

Artists competing are: Doina Badea (Rumania); Chris Baldo (Luxembourg); Gerda Berndorf (Austria); Trea Dobbs (Holland); Jacqueline Dulac (France); Emilhenco (Monaco); Nour Fawzi (Tunisia); Jorge Fernandez (Mexico); Marianne Gesseney (Switzerland); Zafir Hadzimanov (Yugoslavia); Vern Harcourt (Barbados); Francesca Jacouvidu (Greece); Laila Kinunen (Finland); Janos Koos (Hungary); Karin Krog (Norway); Donald



AMERICAN DECCA ARTISTS Sam and Bill found a reception threesome awaiting them at London Airport when they arrived for a promotional visit. Left to right are Tony Hall of T.H.E.; Sam; Mike Sloman, American Decca's European representative; Bill; and promoter Dru Harvey.

Ogerman Jaunt Turns Into Work

MUNICH—Claus Ogerman, on vacation in Europe, was featured in a 30-minute live interview on Bavarian Radio Net work when he called in to meet old friends. The network also recorded a 60-minute program, "The Ogerman Story," featuring his arrangements and compositions in interpretations by Frank Sinatra, Antonio Carlos Jobim, Sammy Davis Jr. and Ray Anthony.

Ogerman left Munich for Salzburg, Austria to attend the music festival there which featured Svatislav Richter, Herbert von Karajan, and the Cleveland Symphony Orchestra. Later he planned business calls in Vienna, Lugano, Hamburg and London.

Caterina Valente to Star in Berlin Fest

BERLIN — Caterina Valente will be the featured artist for the opening of the 1967 Zopot Jazz and Pop Music Festival on August 17. It will be her first appearance in Eastern Europe. Her 30-minute performance will be carried live by Intervision, the Communist bloc television network.

Lautrec (Canada); Leonda (USA); Jenny Luna (Italy); Janie Marden (UK); Pilar Moragues (Cuba); Mimi Nicolova (Bulgaria); Dickie Rock (Eire); Peter Rubin (West Germany); Christel Schulze (East Germany); Gertrud Spliid (Denmark); Gjuli Tchoheli (Russia) and Mary Spiteri (Malta).

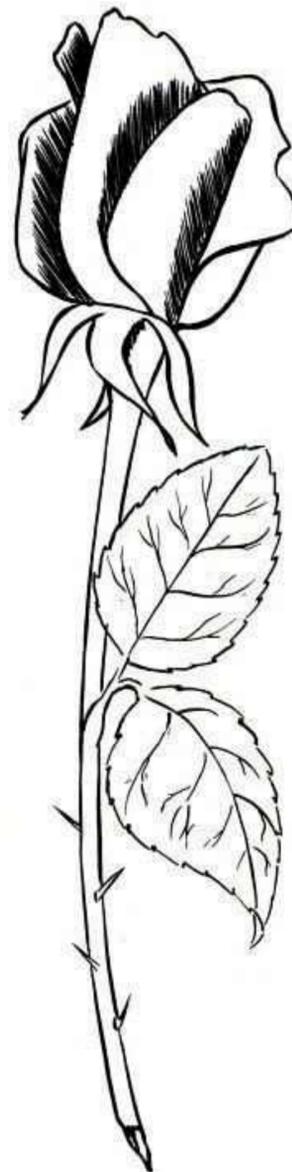
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From The Music Capitals of the World

• Continued from page 56

with Epic. Summit Distributors held a big party for Bob on Aug. 10, hosted by partners Jack White and Seymour Greenspan. Like his home town, Cameron is "neither far out nor far in." He's a graduate of Taft High School here and got his start in the music business by winning a singing contest in the annual Chicago Harvest Moon Festival sponsored by the Chicago Sun-Times, a major daily newspaper. Epic is out with an LP called "For the First Time," from which two singles have been extracted. . . . General American Records' Jim Mills has signed a duet from the road company of "Fiddler on the Roof" to a writer-production contract. They are Marsha Meyers and Renee Tetro, who also write as a duet. . . . WCFL's Jerry G. Bishop presided over a "National Button Week" celebration at the Cheetah Aug. 3. . . . Sig Sakowitz played on WGN Radio a new tune by Jacob Sallo and Tim Gayle: "Dreams in the Stars." . . . The Chips, an all-girl rock group, ended an engagement at the Pussycat Aug. 13. Daren Pasterik, Sherry Hartman, Charlotte O'Neill, Klaira Hartmann and Alita Maciejewski make up the group. . . . Pam De Orian opened at the Playboy Club Aug. 7. . . . The 4 Seasons are in concert here at the Civic Opera House Aug. 18-19. . . . Josephine Artus has wound up her first successful year with a live-entertainment policy at the Pumpkin Room, 2015 E. 71st St. . . . Don Peachy of Wisconsin is taking his orchestra on another tour of the Southwest. They'll be in Prairieburg, Iowa, Aug. 16; Holyrood, Kan., Aug. 17; Fort Worth, Tex., Aug. 18; Houston, Aug. 19; Cat Springs, Tex., Aug. 20; Muenster, Tex., Aug. 18; Houston, Aug. 19; Cat Springs, Tex., Aug. 20; Muenster, Tex., Aug. 21; Enid, Okla., Aug. 22; Pilsen, Kan., Aug. 23; Linn, Kan., Aug. 24; Russell, Kan., Aug. 25, and Lincoln, Neb. Aug. 26. Peachy records on his own Cadet label (by mutual agreement, both he and Chess use the name). One-Derful Records' Otis Clay is winding up a two-week tour of Florida. . . . Country singer-movie star Rex Allen was a guest artist with the Omaha Symphony Orchestra Aug. 2. . . . Al Hirt, with the Sandpipers, will be at the Indiana State Fair, Indianapolis, for two shows on Aug. 27. The preceding day, the fair's c&w music spectacular will feature Minnie Pearl, Porter Wagoner, Roy Acuff, Don Gibson, Norma Jean, Bobbi Staff and Bobby Bare. . . . At Lawrence, Kan., nine female summer camp music counselors at Kansas University were fired for drinking champagne on campus with Skitch Henderson, who'd appeared in concert. RAY BRACK

DETROIT

The Monkees concert originally scheduled for July 29 at Olympia Stadium but canceled because of the riots, was rescheduled for Sunday (13). . . . The Pleasure-Seekers, an all-girl group from Grosse Pointe, are booked into Trude Hellers in Manhattan (21) and have signed with Associated Booking in New York. . . . The Grateful Dead played at the Grande Ballroom, a psychedelic ballroom here, Friday and Saturday (11-12). . . . CKLW-TV personality Robin Seymour is hosting a series of Celebrity Nights at the Upper Deck of the Roostertail on Mondays. He opened Monday (7) with the Rationals, Deon Jackson and Chris Peterson. . . . MGM promotion manager here, Larry Benjamin, is hosting a party for the Paupers to meet disk jockeys and the press at the Pontchartrain Hotel Wednesday (16). The Kingsmen perform at the University of Detroit on Saturday (26). . . . "Bearskin Rug Sounds," an album of readings by CKLW disk jockey Tom Shannon, did so well locally that it will be distributed nationally on the Sound label. . . . Wash Allen has joined WJLB as operations manager. He spent three years as program director of WABQ in Cleveland. . . . The Jimi Hendrix Experience makes its first Michigan appearance at the Fifth Dimension in Ann Arbor Tuesday (15). . . . Spencer Davis Group is in concert at the Ford Auditorium on Thursday (24). . . . The Motown Records Corp. sales convention takes place here Aug. 25-28.

LORAIN ALTERMAN

DUBLIN

Irish Record Factors will distribute the new specialist Ceoltas label, specializing in traditional material. The first LP is a composite affair, featuring such artists as Donal Staunton, the Buncloidy Ceili Band, Bridie Laverty and Joe Bourke, has a running time of almost an hour, and was pressed by Qualiton of Swansea, Wales. . . . Patrick O'Hagan, who had an Irish hit several years ago with "The Irish Patrol," is back from his seventh round-the-world tour. The Derry tenor began a Radio Eireann request series entitled "My Song For You." He is among the artists featured on a new album, "Jury's Cabaret." . . . IRF issued the CBS album of much-publicized verse, "The Incredible New Liverpool Scene." KEN STEWART

HAMBURG

German Vogue in Cologne released new singles by Ramon Bonafon, Ingrid Winkler, Chris and

Frank, Dave Davies, and Tommy James and the Shondells. . . . Ariola-Eurodisc put out the first releases on the Liberty label featuring Vikki Carr, Johnny Rivers and Brenton Wood. . . . CBS released the Scott McKenzie single "San Francisco" b/w "What's the Difference."

WOLFGANG SPAHR

LAS VEGAS

Rosemary Clooney opened at the Desert Inn. . . . Capitol artist Jerry Vale opened at the Fremont Hotel Aug. 3. He may do a live album during his four-week stay. . . . The Checkmates, who did a live album for Capitol last year at Caesars Palace, plan to do the same thing during their current stay. . . . Mary Kaye, formerly part of the Mary Kaye Trio, introduced her "new trio" at Caesars Palace, Aug. 4. Miss Kaye, after many years singing with her brother, Norman Kaye and Frankie Ross, disbanded the trio two years ago. She is now back with her new trio after a year on the road as a single.

"Hello, Dolly!," which enjoyed a record-setting nine-month run at the Riviera Hotel here last season, returns for a limited stay Wednesday (23). Riviera producer David Merrick has Ginger Rogers and Dorothy Lamour alternating as headliners for the twice-nightly shows. . . . Billy Daniels replaces Vic Damone in the Riviera lounge Wednesday (16).

Aija, one of the Kim Sisters, was ill for 10 days and the group was absent from the lounge at the Stardust Hotel. . . . Sid Caesar replaced Jane Morgan Aug. 7, in the main showroom of the new Bonanza Hotel. . . . The Smothers Brothers are in the Sahara Hotel for a two-week engagement. . . . Johnny Paycheck, who records for Little Darlin's Records, is at the Golden Nugget.

Las Vegas' Rouvaun — who played the Dunes and was a guest on the "Ed Sullivan" show recently, goes to Hollywood to record his first album for RCA. His singles, "Vesti le Guibba" and "I Want You More" are reportedly doing very well. They were recorded on RCA Victor. . . . Gail Martin makes her Las Vegas debut with her father Dean Martin at the Sands Hotel. She has been on the Dean Martin summer TV show, being hosted by the Riviera's Vic Damone.

DON DIGILIO

LONDON

MGM has set 20 albums for its October independent blast-off on MGM, Verve and Verve Forecast. Stars involved include Connie Francis, Hank Williams Jr. and Tim Hardin. The labels first single since going independent is Eric Burdon and the Animals' "Good Times," to be released Friday (18). Des Brown from Radio London has joined the MGM promotion force under Peter Prince. EMI is packaging hits by the Beach Boys and Herman's Her-

Mexico Airs Hippies

• Continued from page 56

another hit: "Sugartown." "We couldn't very well have the artist sing 'Pueblo de Azucar' and expect it to fit the tune," he says. "That one came out 'Chula, Tu' (Pretty You)."

"We'll definitely have to face the lyric problem soon," says Capitol's Miguel Delgado. "We'll cut the rough stuff because the radio stations wouldn't play it."

Klinckwort says he gets most U. S. hits already translated into Spanish from American editors, and he generally uses them just as they arrive. "But Americans should pay more attention to their translations," he complains. "So many lyrics are merely translated into Spanish, with no concern about adapting them to the Latin mentality. A little thought should be given to Latin psychology."

mits for October album release under the titles "The Best of the Beach Boys, Vol. 2" and "There's a Kind of Hush All Over the World." Another EMI October issue is a religious LP by Cliff Richard. GAC, Harold Davison Ltd. and Delfont-Grade Ltd. have agreed to represent reciprocally their clients in the light entertainment field as of now. GAC will represent the United Kingdom group in the States, Canada and certain other territories, and the U. K. team will represent GAC in the U. K. and continental Europe.

The first fair dedicated entirely to pianos takes place at the New Ambassadors Hotel here Aug. 22-23. Nine manufacturers will exhibit pianos to the trade ranging from a small upright at \$338 to a grand costing \$1,329. . . . Beatles a&r man George Martin has been appointed light music adviser to Yorkshire Television. He will present his own programs for the company from time to time, acting as executive producer. Country singer David Houston was unable to fulfill a singing date in Liverpool owing to work permit difficulty. He spoke to the audience instead.

Engelbert Humperdinck's follow-up to his "There Goes My Everything" hit is "The Last Waltz," written by Les Reed. . . . Decca's September album release is one of the biggest in the company's history. A total of 119 mono and stereo LP's and five sets, including three complete operas. . . . The first 50,000 copies of Georgie Fame's new CBS single "Try My World," will be released Aug. 25 in an illustrated sleeve. Paul Knapp Fisher, a Decca staffman since 1963, has been appointed assistant publicity manager under Maurice Roach. . . . Talks between Dan Crewe and EMI's Ken East may herald EMI capture of Dot label here.

The new Rolling Stones' single released Friday (18) is "We Love You" and "Going Down Slow," while copyright dispute is resolved between 14th Hour and Pronto companies in States. . . . Arthur Gorson, in town with artists Tom Rush and Judy Roderick, had talks with Tony Secunda, Denny Cordell, Nathan Joseph of Transatlantic Records and Essex Music's David Plats. . . . Phil Coulter and Bill Martin, clefters of Sandie Shaw's Eurovision success, "Puppet on a String," are working on a stage musical for presentation next year. They plan a Stateside business trip in the fall. Andy Heath of Planetary-Nom (London), in New York this week for business parley with Al Peckover of Big 7 Music affecting future Roulette repertoire releases in the United Kingdom and general promotion policy.

MADRID

Effect of the recent decision by record companies to raise the price of single and EP records is stimulating sales of LP's not subject to a price increase. . . . "Entre Los Dos" (Between the Two), by Alfredo Domenech, sung by Bettina (Odeon) and Tony Dallara (Belter), won the Ninth Benidorm Song Festival, the oldest song festival in Spain. The jury's decision, however, was not well received by the audience. Other Benidorm awards were: Music Critics' Prize to "De la Mano (By the Hand), by Jorge M. Santaguada, sung by Michel (Belter) and Los 4 Ros (Belter); Award for the best lyric to "Cuatro Muchachos" (Four Guys), by Miguel Portoles. . . . French artists Noelle Cordier (Odeon) and Guy Mardel (Hispanovox) will participate in the Mediterranean Song Contest in Barcelona.

The Procol Harum's "A Whiter Shade of Pale" (Columbia-Espanola) which entered the Spanish charts three weeks ago, has sold 30,000 copies. . . . Following her Spanish recording of "I Was Kaiser Bill's Batman" (Cuando Llegue el Amor), Karina (Hispanovox) has now recorded a Portuguese version. . . . Charles Aznavour (Barclay-Columbia-Espanola) will record a number of his hits in Catalan this month and will later visit Barcelona to promote the disk. . . . Tom Jones (Decca/Columbia-Es-

panola) will record four songs in Spanish in London in September including "The Green, Green Grass of Home." . . . Lia Uya (Columbia-Espanola) flies to the U.S. on Saturday (19) for a series of TV shows and personal appearances. She has prepared English versions of her songs.

RAFAEL REVERT MARTINEZ

MILAN

Rifi has signed an agreement with LHI Production Music for distribution and sub-publishing in Italy of the American independent operation.

The deal was announced by Rifi International manager Giuseppe Velona who also reported that Rifi had acquired distribution rights for the Jubilee, Jay-Gee, Josie and B.T. Puppy disk cata-

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logs. . . . Giuseppe Tarozzi, formerly with Fonit-Cetra, has switched to Belldisc. Further reinforcement to the Belldisc staff is Alberto Martinelli, previously with Clan Celentano. Tarozzi will be in charge of a&r co-ordination and Martinelli will handle press and public relations. . . . RCA-Italiana star Rita Pavone has re-signed with the company for a further five years and Gianni Pettinati has similarly re-signed with Fonit-Cetra. Johnny Dorelli has been signed for a further year by CGD. . . . The contracts of two big Italian stars, Gianni Morandi (RCA-Italiana) and Mini (Rifi) come up for renewal in the fall and there are signs that there will be competition for their signatures from another record company. . . . A new record production "Linea Gattopardo," directed by Carlo Rossi who produced several hits for RCA-Italiana's Rita Pavone and Raimondo Vianello, has been signed exclusively by Dischi Parade of Rome.

Fonit-Cetra, the state controlled radio and TV corporation, is strongly promoting, through radio, TV and festivals, "Sarai Fiero Di Me" (You'll Be Proud of Me), recorded by new talent Marisa Sannia. . . . Santo & Johnny (Belldisc) have recorded an instrumental version of the theme from "You Only Live Twice." The movie is set to open here in mid-September and the American duo will be in Italy in October. . . . Southern Music-Italiana is extensively promoting its music library through movie festivals. Several Southern Library awards are being made in connection with film festivals such as San Remo (July 29), Campione (Sept. 22-23) and Milan (Oct. 12-22). . . . Rocky Roberts (Durium), with the opening theme of a popular TV serial ("Stasero Mi Butto") has recorded "Lasciatemi Stare," published by Curci. The song will be the signature tune for three months of one of the most popular light music radio programs. . . . "Winchester Cathedral" by the New Vaudeville Band (Phonogram) has sold 500,000 copies. Another 100,000 sales have been accounted for by the 12 Italian versions and 10 non-Italian covers. The New Vaudeville Band visited Italy for TV, radio and concert dates to promote their other hits "Peek-a-Boo" and "Finchley Central." . . . Foreign artists are invading Italy this summer. Visitors include Dave Anthony's Moods (Joker-Saar), Adamo (EMI-Italiana), the Surfs (Festival-CGD), Antoine (Vogue-Saar), Sandie Shaw (Pye-RCA-Italiana), Francoise Hardy (Vogue-Saar), Dionne Warwick (Scepter-CGD) and Shirley Bassey (EMI-Italiana). . . . Little Tony (Durium) will participate in the Barcelona Festival in September.

GERMANO RUSCITTO

TORONTO

Stone Records has acquired Canadian rights to product from K-Ark Records in Nashville, starting with rush release of "Big Black" (Continued on page 59)

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ARGENTINA

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This Week	Last Week	Title	Artist
1	1	PUPPET ON A STRING	Sandie Shaw (MusicHall); Caravelli (CBS); Al Hirt (RCA); Franck Pourcel (Odeon); *Bingo Reyna (DiscJockey)—Fermata
2	2	LA PLAZA	*Juan Ramon (RCA); Wilson Simonal (Arel); Ronnie Von (Polydor); *Las 4 Voces (CBS); *Banda de Kessler (MusicHall)—Fermata
3	7	SOMETHIN' STUPID	Nancy & Frank Sinatra (MusicHall); Caravelli (CBS); *Juan Ramon (RCA); *Vincento Morococo (Polydor)—Relay
4	3	HABLEMOS DEL AMOR	Raphael (MusicHall); *Siro San Roman (Microfon)—Fermata
5	8	MI AMOR MI AMIGO	Marie Laforet (MusicHall)—*Barbara & Dick (Vik)
6	5	HAY UNA ESPECIE DE SILENCIO	Herman's Hermits (Odeon); New Vaudeville Band (Philips); *Popsingers (CBS)—Fermata
7	4	TENDRAS UN ALTAR	*Hernan Figueroa Reyes (CBS); *Los Crucenos (Vik); *Ramona Galarza (Odeon)—Lagos
8	10	MUSIC TO WATCH GIRLS BY	Andy Williams (CBS); Brass Wynds (MusicHall); *Malvicino (Microfon); Ray Charles Singers (Tonodisc)—Xavier Cugat (Odeon)
9	9	CUANDO TU NO ESTAS	Raphael (MusicHall)—Fermata
10	—	QUE PASARA	*Palito Ortega (RCA)—Fermata

AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	ALL YOU NEED IS LOVE	Beatles (Parlophone)—Northern
2	2	SAN FRANCISCO	Scott McKenzie (CBS)
3	3	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex
4	8	SHE'D RATHER BE WITH ME	Turtles (Festival)—Alberts
5	9	THEME FOR A NEW LOVE	Davy Jones (Astor)
6	4	SILENCE IS GOLDEN	Tremeloes (CBS)—Castle
7	7	MY AIM IS TO PLEASE	*Executives (Festival)—Leeds
8	6	WATERLOO SUNSET	Kinks (Astor)
9	—	CARRIE ANNE	Hollies (Parlophone)—Leeds
10	—	HEAVEN AND HELL	Easybeats (Parlophone)—Alberts

DENMARK

(Courtesy Denmark Radio)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	ALL YOU NEED IS LOVE	Beatles (Parlophone)—Multitone
2	2	HVEM HAR DU KYSET I DIN GADEDOER	*Daimi & Dirch Passer (Metronome)—Multitone
3	5	PEANUTS	*Wishful Thinking (Decca)—No pub.
4	6	A WHITER SHADE OF PALE	Procol Harum (Deram)—Imudico
5	3	NU TAR JEG TIL DUBLIN	*Bjoern Tidmand (Odeon)—Imudico
6	4	SILENCE IS GOLDEN	Tremeloes (CBS)—Imudico
7	7	LA MAISON OU J'AI GRANDI	Francoise Hardy (Vogue)—No pub.
8	—	ALTERNATE TITLE	Monkees (RCA Victor)—Screen Gems
9	—	THE LION SLEEPS TONIGHT	Hounds (Gazell)—Reuter & Reuter
10	9	CARRIE ANNE	Hollies (Parlophone)—Multitone

EIRE

(Courtesy New Spotlight, Dublin)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	BLACK VELVET BAND	Johnny Kelly (Pye)—Segway Mecolico
2	8	ALL YOU NEED IS LOVE	Beatles (Parlophone)—Northern Songs
3	3	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)—Burlington
4	5	SHE'D RATHER BE WITH ME	Turtles (London)—Robbins
5	6	ALTERNATE TITLE	Monkees (RCA Victor)—Screen Gems
6	2	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex
7	4	CARRIE ANNE	Hollies (Parlophone)—Gralto
8	9	BOSTON BURGLAR	*John McEvoy (Pye)—Box & Cox/Waltons
9	—	TAR AND CEMENT	*Joe Dolan (Pye)—Robbins
10	10	ALL FOR ME GROG	Dubliners (Major Minor)—Scott, Solomon

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex
2	2	ADIOS AMOR	*Sheila (Philips)—Carrere
3	3	AMOUR D'ETE	*Johnny Hallyday (Philips)—Pigalle
4	5	ARANJUEZ MON AMOUR	*Richard Anthony (Columbia)—None
5	7	MAIS QUAND LE MATIN	*Claude Francois (Philips)—None
6	4	ADIEU A LA NUIT	*Mireille Mathieu (Barclay)—Salabert
7	8	LES DALTON	*Joe Dassin (CBS)—Bagatelle
8	6	NOTRE ROMAN	Adamo (Voix de son Maitre)—Pathe-Marconi
9	9	AME CALINE	*Michel Polnareff (AZ)—Meridian
10	—	AL CAPONE	Prince of Wales (AZ)—None

GERMANY

This Week	Last Week	Title	Artist
1	7	A WHITER SHADE OF PALE	Procol Harum (Deram)
2	2	MEINE LIEBE ZU DIR	Roy Black (Polydor)
3	3	PUPPET ON A STRING	Sandie Shaw (Deutsche Vogue)
4	1	HA HA SAID THE CLOWN	Manfred Mann (Fontana)
5	4	I WAS KAISER BILL'S BATMAN	Whistling Jack Smith (Deram)
6	6	OKAY!	Dave Dee, Dozy, Beaky, Mick & Tich—Star-Club Records
7	—	WATERLOO SUNSET	Kinks (Deutsche Vogue)
8	—	CARRIE ANNE	Hollies (Ariola-Hansa)
9	8	SILENCE IS GOLDEN	Tremeloes (CBS)
10	—	NEW YORK MINING DISASTER 1941	Bee Gees (Polydor)

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LA COPPIA PIU' BELLA DEL MONDO	*Adriano Celentano (Clan)—Clan
2	4	A CHI	*Fausto Leali (Ri Fi)—Curci
3	2	LA MIA SERENATA	*Jimmy Fontana (RCA)—RCA
4	3	STASERA MI BUTTO	Rocky Roberts (Durium)—Curci
5	6	NEL SOLE	*Al Bano (VdP)—VdP
6	5	LA BANDA	*Mina (Ri Fi)—Cicogna
7	8	NON C'E' PIU' NIENTE DA FARE	*Bobby Solo (Ricordi)—Fono Film Ricordi
8	7	LA ROSA NERA	*Gigliola Cinquetti (CGD)—Aromando
9	12	DIO E' MORTO	*Nomadi (Columbia)—VdP
10	9	TRE PASSI AVANTI	*Adriano Celentano (Clan)—Clan
11	10	29 SETTEMBRE	*Equipe 84 (Ricordi)—R. R. Ricordi-Tank
12	11	RICORDO QUANDO ERO BAMBINO	Rokes (Arc)—RCA
13	—	A WHITER SHADE OF PALE	Procol Harum (Deram)
14	13	SE STASERA SONO QUI	*Wilma Goich (Ricordi)—R. R. Ricordi
15	14	CORRIAMO	*Isabella Jannetti (Durium)—Duomo-Souvenir

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MAKKANA TAIYO	*Misora Hibari & Blue Comets (Columbia)—JASRAC
2	2	KOYUBI NO OMOIDE	*Ito Yukari (King)—JASRAC
3	3	SHINJUKU BLUES	*Ohgi Hiroko (Columbia)—JASRAC
4	4	BLUE CHATEAU	*J. Yoshikawa & Blue Comets (Columbia)—Watanabe
5	5	SHIRITAKU NAINO (I REALLY DON'T WANT TO KNOW)	*Sugawara Yohichi (Polydor)—Aberback Tokyo
6	6	YOGIRIYO KONYAMO ARIGATOU	*Ishihara Yuujiro (Teichiku)—JASRAC
7	8	KOI	*Fuse Akira (King)—JASRAC
8	7	KOI NO HALLELUJAH	*Mayuzumi Jun (Capitol)—Ishihara
9	—	HANKY PANKY	Tommy James & The Shondells (Roulette)—unknown
10	—	ITOSHI NO MAX	*Araki Ichiro (Victor)—JASRAC

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	2	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)
2	1	DON'T SLEEP IN THE SUBWAY	Petula Clark (Pye)
3	4	WATERLOO SUNSET	Kinks (Pye)
4	7	CARRIE ANNE	Hollies (Parlophone)
5	8	I'LL COME RUNNIN'	Cliff Richard (Columbia)
6	3	FUNNY, FAMILIAR, FORGOTTEN FEELINGS	Tom Jones (Decca)
7	—	A WHITER SHADE OF PALE	Procol Harum (Deram)
8	—	LET'S PRETEND	Lulu (Columbia)
9	6	HAPPY TOGETHER	Turtles (London)
10	5	HA, HA, SAID THE CLOWN	Manfred Mann (Fontana)

MEXICO

(Courtesy Audiomusica)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CELOSO	*Panchoes (CBS); *M. A. Muniz (RCA)—Mundo Musical
2	6	YO SOY AQUEL	Raphael (Gamma)—Campei
3	3	THEME OF THE MONKEES	Monkees (RCA)—Mundo Musical
4	4	AUNQUE SE OLVIDE	*Sonora Santanera (CBS)—Mundo Musical
5	5	I'M A BELIEVER	Monkees (RCA)—Mundo Musical
6	—	CUANDO TU NO ESTAS	Raphael (Gamma)—Campei
7	2	SHE	Monkees (RCA)—Mundo Musical
8	7	NO	*Carlos Lico (Capitol)—Emmi
9	8	EL CABLE	Mario y sus Diamantes (Peerless)—Mundo Musical
10	10	LAGRIMAS DE CRISTAL	*Einos, Carrion (Orfeon)—Pending

NEW ZEALAND

This Week	Last Week	Title	Artist
1	1	SILENCE IS GOLDEN	Tremeloes (CBS)
2	2	A WHITER SHADE OF PALE	Procol Harum (Deram)
3	6	CARRIE ANNE	Hollies (Parlophone)
4	7	HI HO SILVER LINING	Jeff Beck (Columbia)
5	3	ALL PURPOSE LOW	La De Das (Philips)
6	10	THEN I KISSED HER	Beach Boys (Capitol)
7	5	WHEN I WAS YOUNG	Eric Burdon and the Animals (MGM)
8	4	NEW YORK MINING DISASTER 1941	Bee Gees (Polydor)
9	—	THE BOAT THAT I ROW	Lulu (Decca)
10	—	ALL YOU NEED IS LOVE	Beatles (Parlophone)

PHILIPPINES

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	A LITTLE BIT ME, A LITTLE BIT YOU	The Monkees (RCA)—Filipinas Record Corp.
2	2	SOUL & INSPIRATION	Righteous Bros. (MGM)—Mareco, Inc.
3	4	WHOEVER YOU ARE I LOVE YOU	Connie Francis (MGM)—Mareco, Inc.
4	3	TWO OF US	Harriette Blake (Monument)—Mareco, Inc.
5	5	I'M A BELIEVER	The Monkees (RCA)—Filipinas Record Corp.
6	6	SOUL TIME	Shirley Ellis (CBS)—Mareco, Inc.
7	9	SOMEBODY TO LOVE	Jefferson Airplane (RCA)—Filipinas Record Corp.
8	10	THIS IS MY SONG	Bobby Vinton (Epic)—Mareco, Inc.
9	7	SWEET SOUL MUSIC	Arthur Conley (Atco)—Mareco, Inc.
10	—	SINGLE GIRL	Sandy Posey (MGM)—Mareco, Inc.

PUERTO RICO

(Courtesy of TE-VE Gula and Radio WUNO)

This Week	Last Week	Title	Artist
1	2	SWEET SOUL MUSIC	Arthur Conley (Atco)
2	4	GROOVIN'	Young Rascals (Atco)
3	6	CUANDO TU NO ESTAS	Raphael (United Artists)
4	1	VAS BIEN	El Gran Combo (Gema)
5	3	UN HOMBRE Y UNA MUJER	Los Hermanos Castro (RCA Victor)
6	7	GUARDAME TU AMOR	Celia Cruz (Tico)
7	10	LO DE BOGALOO	Joe Quijano Orch. (Cesta)
8	9	SEVEN ROOMS OF GLOOM	Four Tops (Motown)
9	5	SHE	Monkees (Colgems)
10	8	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (Colgems)

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	2	A BEAUTIFUL STORY	Sonny and Cher (Atlantic)
2	5	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (RCA)
3	7	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)
4	3	FUNNY, FAMILIAR, FORGOTTEN FEELINGS	Tom Jones (Decca)
5	6	MR. PLEASANT	Kinks (Pye)
6	9	WANDERLOVE	Claudine Longet (A&M)
7	4	CARRIE ANNE	Hollies (Parlophone)
8	1	OKAY	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
9	8	CLAIRE	Paul and Barry Ryan (Decca)
10	10	SHE WOULD RATHER BE WITH ME	Turtles (London)

SPAIN

(Courtesy of El Gran Musical)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LOLA	*Los Brincos (Novola)—Zafiro-Universal Jazz
2	3	A WHITER SHADE OF PALE	Procol Harum (Columbia Espanola)—Musica del Sur
3	2	LA CAZA/NADA	*Juan & Junior (Novola)—Zafiro-Canciones del Mundo
4	4	NOS FALTA FE/BAJO EL SOL	*Juan & Junior (Novola)—Zafiro-Canciones del Mundo

5	6	ALELUYA NO. 1	*L. E. Aute (RCA)—RCA
6	7	ALELUYA	*Massiel (Novola)—RCA
7	8	LA FELICIDAD	Palito Ortega (RCA)—RCA
8	10	ROSAS EN EL MAR	*Massiel (Novola)—RCA
9	—	A LITTLE BIT ME, A LITTLE BIT YOU	Los Monkees (RCA)—RCA
10	5	POSTGUERRA	*Manola Diaz (Sonoplay)—Canciones del Mundo

SOUTH AFRICA

This Week	Last Week	Title	Artist
1	1	SILENCE IS GOLDEN	Tremeloes (CBS)—Ardmore & Beechwood (SA)
2	3	THEN I KISSED HER	Beach Boys (Capitol)—Belinda (Jhb)
3	4	YAMAO TOKO NO UTA	New Christy Minstrels (CBS)—C. Control.
4	6	SILENCE IS GOLDEN	Square Set (Continental)—MPA
5	7	A GROOVY KIND OF LOVE	Petula Clark (Vogue)—Screen Gems Columbia Music, Ltd.
6	9	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex Music
7	—	I TAKE IT BACK	Sandy Posey (MGM)—Low-Sal Publ.
8	2	NEW YORK MINING DISASTER 1941	Bee Gees (Polydor)—Abigail Music
9	5	PUPPET ON A STRING	Sandie Shaw (Pye)—MPA
10	8	I THINK WE'RE ALONE NOW	Tommy James & the Planetry Nom Africa Ltd. Shondells (Roulette)—

From The Music Capitals of the World

Continued from page 58
Bug Boogie" by Jimmy Dawson on Stone's country label, Caledon. Farthest-out Canadian-talent album ever released by a Canadian company has to be "Number One

CUTE AND COUNTRY ON CAPITOL
DIANE LEIGH
sings
LET'S TALK IT OVER
by Ben Kerr and Terry Roberts
b/w
THE SOUND THAT MAKES ME BLUE
(MR. JUKEBOX)
by Bud Roberts
Capitol No. 72490
Published in the U.S.A. by Richwell Music

Intersystems" from Allied. Created by avant garde sculptor-environmentalist Michael Hayden, with electronic sounds composed by John Mills-Cockell, recent winner of a BMI student composer award, and occasional new wave poetry by Blake Parker. Sample title from the LP, "Orange Juice and Velvet Underwear."

Jet Records, established recently by Montreal music magazine editor and booking agent Don Wayne, has just released its third single, "Don't Fight It" and "I Found a Love" by the Montreal r&b group, the Persuaders. The label's debut single, "Mona" by the Original Haunted with Bob Burgess, is doing nicely in the East, reports London, Jet's distributors. . . . Toronto's Ugly Ducklings have moved to Arc's Yorkville label and their latest "Gaslight," made the WKBW Buffalo chart on the strength of a soft cut, made immediate impact on Toronto's pop stations. . . . New Columbia single by A Passing Fancy introduces two new sounds from the Toronto group, with the folk-flavored "I Believe in Sunshine" and honky-tonk piano and out-of-tune banjos on "Tell Me What's Wrong". . . . Solid State artist Joe Williams appears at the Marco Polo in Vancouver Sept. 6-16.

Compo has acquired Canadian rights to the product of Star Records, New York. Initial release is "Whistlin' in the Sunshine," by the Earthquakers, on Comp's Apex label. . . . RCA Victor branches across the country held

individual fall program presentations Tuesday (1) in lieu of a national sales convention this year.

It's simultaneous release in Canada and the U. S. or the Staccatos newest single, "Whisper Words" and "Catch the Love Parade," recorded in Hollywood with one of U. S. Capitol's hottest young producers, Nick Venet. The Canadian company recently resigned the Ottawa group to a six-year contract. . . . Veteran young Canadian singer Tommy Ambrose, well known here through extensive TV, radio and club exposure, aims to become well known Statewide through his Fontana debut, "They Don't Give Medals to Yesterday's Heroes" and "Casino Royale."

The Spasstiks, established Toronto pop group, have made their disk debut on Apex with "Love's Got a Hold on Me," issued in a special photo sleeve that's becoming an Apex bonus for Canadian talent. . . . First single from Doug Crosley since switching from RCA Victor to Arc is "It's Almost Tomorrow" and "Any Way That You Want Me," recorded in England. . . . Winnipeg's Guess Who, currently chart-happy here with "This Time Long Ago" on Quality, just released on Fontana in the U. S., playing their way east this month, hitting such centers as Niagara Falls and Hamilton and resort areas like Long Beach and Bala, and while in Toronto will record Coca-Cola commercials in addition to making p.a.s. . . . Apex's Saskatoon-based group, Witness Inc., just back from recording sessions in Los Angeles and gigging their way east to make the scene here the end of the month.

Jazz festival tycoon George Wein, in Toronto in advance of his Buffalo Jazz Festival Sunday (

TAPE CARTRIDGE TIPS

by Larry Finley

TOP-SELLING 8 & 4 TRACK STEREO TAPE CARTRIDGES . . . FROM ITCC'S CATALOG

8 TRACK

MGM/ITCC, TL13-6
Doctor Zhivago
Original Soundtrack

L13-4324
The Best of the Animals
The Animals

Verve/ITCC, L14-5001
Soul and Inspiration
The Righteous Brothers

Laurie/ITCC, L36-2031
Gerry and the Pacemakers Greatest Hits
Gerry and the Pacemakers

Moonglow/ITCC, L42-1001
The Righteous Brothers Right Now
The Righteous Brothers

Atlantic/ITCC, L44-8139
I Never Loved a Man the Way I Love You
Aretha Franklin

L44-8148
Groovin'
The Young Rascals

Atco/ITCC, L45-33219
The Best of Sonny & Cher
Sonny & Cher

Stax/ITCC, L46-710
Memphis Gold
Carla Thomas, Sam & Dave and Others

Volt/ITCC, L47-412
Otis Redding Sings Soul
Otis Redding

A&M/ITCC, L51-101
The Lonely Bull
Herb Alpert and the Tijuana Brass

L51-124
Sounds Like
Herb Alpert and the Tijuana Brass

Kapp/ITCC, L52-3501
Born Free
Roger Williams

L52-3511
Lady
Jack Jones

Project 3/ITCC, L76-5004
Enoch Light's Action
Enoch Light

4 TRACK

MGM/ITCC, F13-3918
Hank Williams' Greatest Hits
Hank Williams

F13-4384
Animalization
The Animals

Atlantic/ITCC, F44-8132
Warm and Tender Soul
Percy Sledge

F44-8138
The Wicked Pickett
Wilson Pickett

Moonglow/ITCC, F42-1004
The Best of the Righteous Brothers
The Righteous Brothers

Atco/ITCC, F45-33203
In Case You're in Love
Sonny & Cher

Volt/ITCC, F47-415
The Otis Redding Dictionary of Soul
Otis Redding

A&M/ITCC, F51-110
Whipped Cream & Other Delights
Herb Alpert and the Tijuana Brass

F51-126
Test Patterns
Tommy Boyce & Bobby Hart

Kama Sutra/ITCC, F73-8051
Daydreams
The Lovin' Spoonful

New Voice/ITCC, F77-2002
Breakout
Mitch Ryder & the Detroit Wheels

Dyno Voice/ITCC, F81-9003
Music to Watch Girls By
The Bob Crew Generation

Scepter/ITCC, F91-523
Make Way for Dionne Warwick
Dionne Warwick

Musicor/ITCC, F56-3106
We Found Heaven Right Here on Earth
George Jones

Starday/ITCC, F55-405
I Didn't Jump the Fence
Red Souvins

Tape CARtridge

'New' Car Tapes Drafting New Marketing Highways

By RAY BRACK

CHICAGO—Car Tapes, Inc., with a new president and new location, is mapping new directions in stereo tape marketing.

The new president is James Levitus, former Muntz marketing vice-president. Levitus, with a background in automobile parts merchandising, became Muntz' Chicago representative in 1965, moved to the West Coast in 1966. He resigned recently and accepted the post as president of Car Tapes, Inc. vacated by Harry Beckerman.

One of Levitus' first steps was to move Car Tapes' West Coast headquarters into larger facilities at 16725 Rosco Boulevard, Van Nuys, Calif. That operation is under the direction of Lennie Lasker. Last week Levitus completed the move of his Chicago headquarters from slowly dying "record row" on South Michigan Avenue to 320 W. Ohio Street. There the firm has 15,000 square feet of floor space with direct access to both the "Loop" and the airport.

New Marketing Ideas

As for the new marketing ideas, Levitus said:

"We are immediately going to electronic data processing equipment, which, in addition to handing our billing, accounts receivable, sales analysis and inventory control, will also be made available for inventory control at the retail level for our accounts.

"We are offering our accounts—primarily national firms—our own color-coded ticketing system for inventory control. Different color tickets will be used for each month of the year. There's no better way to see if you're turning over merchandise.

"For our mass-merchandise accounts, we're putting together packages of promotional aids; we're providing special racks

Special Display Marks Merc.'s 28-Title Issue

CHICAGO — With the release of 28 more cassette titles last week, Mercury Record Corp. enlarged its catalog.

With the release Mercury made a special display offer. Dealers buying 100 cassettes receive free a revolving carousel which holds 80 cassettes and stores 40 more. With a purchase of 40 tapes comes a window, wall or counter plastic merchandiser which holds 21 tapes. Both are pilfer-proof displays.

Artists represented in the release from the Mercury, Smash, Fontana, Philips and Limelight catalogs are Buddy Morrow, Dinah Washington, the Smothers Brothers, George Jones, Erroll Garner, Johnny Mathis, Dave Dudley, Faron Young, Roy Drusky, the Blues Magoos, Horst Jankowski, Leroy Anderson, the 4 Seasons, the Swingle Singers, Nina Simone, the Mystic Moods Orchestra, Walter Wanderley, Jerry Lee Lewis, James Brown, Georgia Lynne, Les McCann, Ltd. and the Oscar Peterson Trio.

and all types of in-store display equipment.

"And we're going to do something about advertising. If you stop 10 people on a street corner and ask them about tape cartridges, nine of them will tell you they don't know what you mean. There has been virtually no money spent on good advertising of the tape cartridge concept. Surveys show that over 50 per cent of the units sold have been by personal recommendation. Our approach will be educational. We're preparing ad mats for our accounts that will dramatically illustrate the simplicity of the tape cartridge concept and the quantity of music available. These are the advertising messages that must be put across."

4 & 8's Run Equally

Levitus reported that Car Tapes' sales of 4- and 8-track cartridges are running about equally. He explained:

Mobile Stereo Puts Mats on Cafe Menu

CLEVELAND — For one tape cartridge dealer here, the phrase "the best way to a man's heart is through his stomach" is clicking sales at the cash register.

Charles Lombardo, owner of Mobile Stereo, a three-store chain, has printed 100,000 place mats for use in local restaurants. In three months, Lombardo has distributed 50,000 mats to nearly 20 restaurants.

"It's a direct method," Lombardo said, "to reach the consumer while he is in a relaxed atmosphere. While the mats essentially are advertising," he continued, "they're presented in an educational and informative manner. They serve to acquaint the consumer with 4 and 8-track cartridges."

Restaurants have been quite co-operative, Lombardo said, because (1) the mats are not hard sell and they are informative and (2) the restaurant save the cost of buying mats. Mobile Stereo provides the mats free of charge, while mats bought at a paper mill normally cost a half-cent apiece.

Mobile Stereo stocks both 4

Concord Designs A Cassette Unit

LOS ANGELES — Concord Electronics has designed a table top cassette recorder hooked into an AM/FM radio. The unit, the F-200 Radiocorder, combines Concord's F-100 "sound camera" cassette machine with a super heterodyne AM/FM receiver. The cassette unit is completely detachable and pulls out of the housing. It records at 1.78 inches per second, with a remote control switch allowing the user to stop the tape when commercials interrupt the broadcast. Model is priced "below \$150."



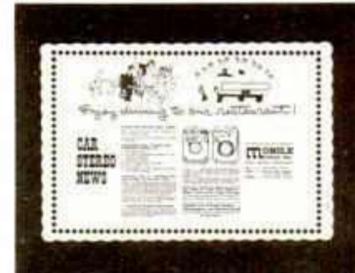
SEARS, ROEBUCK will market under its own name Orrtronics' 8-track automobile tape CARtridge unit. The player will be labeled Sears Solid State Eight.

4-Tracks Solid in Far East: Muntz

LOS ANGELES — Tourists and American servicemen visiting Hong Kong are buying 4-track CARtridge players, reports Earl Muntz, who returned last week from a business junket to the Far East.

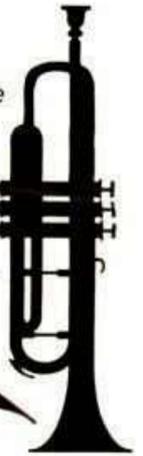
Muntz's sales outpost, Maruwa Electronics, is selling the model M-30 for 250 Hong Kong dollars. The unit retails domestically for \$39.95. The Hong Kong store advertises the product on English-speaking radio stations and in the daily China Mail newspaper. The Hong Kong facility was opened earlier this year in the Ocean Terminal Building.

and 8-track equipment and cartridges. "We used to sell more fours than eights," Lombardo said. "But now we sell an equal amount of both." Lombardo said the chain sells 250-300 units a month. "During the past six months," he said, "business has been up 50 per cent over the comparable 1966 period. Within the next year we're planning on opening seven more stores."



CUSTOMERS in several of Cleveland's restaurants learn about tape cartridges while they eat. Mobile Stereo provides these place mats free to restaurants.

rise
to the
fanfaronade
of
the brass
blown
better
from...



*Exclusive process of
AMERICAN
RECORDING TAPE
A Division of GREENTREE ELECTRONICS
2135 Canyon Dr., Costa Mesa, Calif. 92626

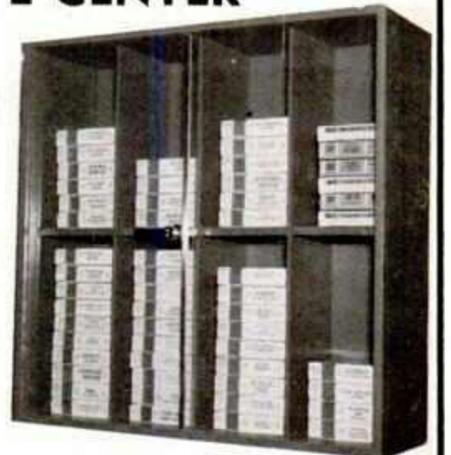
STEREO TAPE CENTER DISPLAY CASE

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Sturdily constructed of 1/2" plywood. Unbreakable lucite, sliding doors. Pilferproof lock and two keys. 2-ft square—7" deep—holds up to 96 tapes, 4 and 8-track—240 cassettes. Handsome decorator color.

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PlayTape Into Italy With Consorti Deal

ROME — The 2-track PlayTape system developed by Frank Stanton has moved into the Italian market through a distribution - production deal with the Ezio & Nino Consorti Co. Not only will the Rome firm market the full PlayTape line of machine and CARtridges from its four offices throughout the country—Rome, Milan, Bologna, and Naples—but distribute a wide library of 2-track cartridges featuring major Italian artists singing in Italian.

The PlayTape library already features 24 U. S. labels.

The Italian move by PlayTape president Stanton is another step in his move to blanket the world with the 2-track system. "PlayTape will, in time, develop a multi-lingual library that should be tops in this area, too." Stating plans to incorporate these multi-lingual cartridges as part of the firm's "cultural line," Stanton added that for "the student of music, an American hit sung in some 20 different languages, and backed by as many different musical arrangements, should prove an enlightening experience."

Stanton recently announced plans for educational cartridges, as well as a "single" cartridge featuring only two tunes. The firm expects to have stereo cartridges in its system available this fall. The system's library now includes such labels as MGM, ABC, Warner Bros./Reprise, Capitol, Chess and Motown.

ITCC Issues Series by Scepter-Wand

NEW YORK — International Tape Cartridge Corp. rushed out last week a special series of variety pack CARtridges from the Scepter-Wand Records catalog. The deal for the material was negotiated by ITCC president Larry Finley with Marvin Schlacher, vice-president of the label.

Four cartridges, available in 4 and 8-track, include artists such as Don and the Goodtimes, Wilson Pickett, the Shirelles, the Isley Brothers, Brenton Wood, Big Maybelle, Chuck Jackson, Maxine Brown and J. J. Barnes. ITCC is also issuing two new cartridges featuring Dionne Warwick.

Lib. Distrib Moves

LOS ANGELES — Liberty's company - owned distributing branch has moved to new quarters at 1024 N. Orange Drive, adjacent to the headquarters complex on Sunset Boulevard in Hollywood. The branch had previously been on Pico Boulevard several miles away.



IMPORT MANUFACTURER JAUBERT of Paris has launched the first 4-track stereo EP cartridge on the French market, through a licensing agreement with Musidisc. The first three cartridges duplicated by Jaubert shown are from Musidisc's Bel Air catalog and features Paul Mauriat, Rika Zarai and Nino Ferrer. The cartridges retail at \$2.40. The Jaubert company is negotiating with other French record companies to duplicate its product under license.

From The Music Capitals of the World

NEW YORK

Carla Thomas, Stax artist, has signed with the Ashley-Famous Agency. . . . Aliza Kashi, singer on the Jubilee label, in Israel for a two-week tour of Army bases. . . . Ivan Mogull's Fit Productions produced Frank Sinatra Jr.'s upcoming RCA Victor release, "Building With a Steeple" and "I've Been Lookin'". . . . Blues singer B. B. King begins a tour of Europe Sept. 20. He'll do a solo and pick up side musicians in each country he visits. . . . United Artist Records Serendipity Singers set for the Portage Country Club, Akron, Ohio, Friday and Saturday (18-19). . . .

Wand Records' the Kingsmen set for a concert at the Red Rooster, Greensburg, Pa., Saturday (19). . . . The Coronados, Parliament Records group, slated for a tour of Asia from Sept. 9 through Jan. 13. Wes Farrell has signed the Beacon St. Union to his production firm, Coral Rock Productions. . . . Bob Carroll, out on Murbo Records with "In the Cause of Freedom," currently at Chicago's Continental Plaza. . . . The Euphoria Trio appearing nightly at the Lake Tower Inn, Roslyn, L. I. . . . Georgie Porgie and the Cry Babies, Jubilee group, at Arthur's until Sept. 3.

MIKE GROSS

GRT*

Get Real Turnover

Another in a series of 52 ways GRT is making life in the tape cartridge business easier for you and yours:

What's "hot" in Hackensack, may be pretty "cold" in Covina!

That's why we invented the GRT "Market-Tailored Merchandising" Plan. To make sure you're stocking and selling what's "hot" in your area . . . when it's hot!

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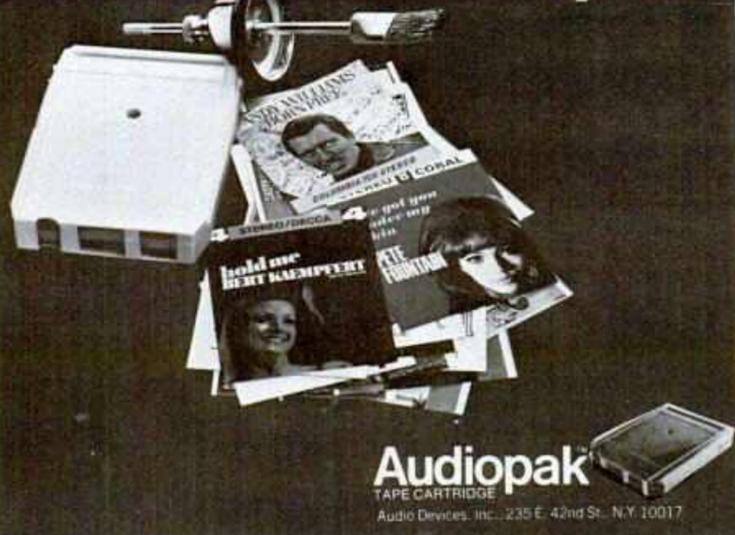
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Audio Devices, Inc., 235 E. 42nd St., N.Y. 10017

Tape CARtridge



(TOP LEFT) THE CAR Stereo Center in Montreal (Billboard, Aug. 12) sells tape CARtridges and playback units only. (Top right) Owner John Israel (with necktie) started with a capital of \$750 four years ago. The store grossed \$200,000 in the last

12 months. (Lower left) Customers select tapes after clerk removes glass panel. The glass panels were installed to cut down on pilferage. (Lower right) The glass-enclosed shelves allow ample product display.

running on all tracks!

**4
AND
8
TRACK
DUPLICATING**



DUBBINGS ELECTRONICS INC.

1305 S. Strong Ave., Copiague, N. Y., 893-1000

Modern Tape Expands Into 8-Track & Cassette Duping

LOS ANGELES — Modern Tape Corp., owned by the Crown/Kent disk operation, is expanding into 8-track and cassette duplication. The firm recently opened its own 4-track

CARtridge duplicating facility. Equipment which is capable of duplicating both configurations is being installed. It was custom built by a local manufacturer.

Paul Bihari, one of the firm's owners, said the reason for going into the new configurations was based on a "demand for rhythm and blues material. The Modern Records-Kent catalogs are a strong representation of r&b material from the 1940's through the 1950's. "In Los Angeles, 4-track rhythm and blues is big. Everywhere else we were told 'If you come out in 8 we'll give you big orders,'" Bihari said.

The executive admits there is no demand for r&b in cassettes now, but adds that "it's the coming thing and we want to be in it by the time it breaks loose. Cassettes are really big overseas."

To meet the new production demands, Modern Tape, located in the firm's factory along with its recording studio, disk pressing plant and album printing operation, will hire up to 15 em-

ployees to wind, splice and load the 8-track and cassette units.

As it has been doing with 4-track, Modern will offer custom duplication in the systems. Initially, the 8-track and cassette duplication will be spun off one master capable of running up to 40 slaves.

New Car Tapes

• *Continued from page 60*

housing the merchandise. The firm inventories all the important tape cartridge lines.

"I look for 8-track and 4-track pricing to be identical in the long run," he said. "An excellent price for cartridges is \$5.98." Levitus is hopeful that manufacturers will inject stability into cartridge pricing. "We have to depend on manufacturers to give us room to operate."

For interested retailers, Levitus suggested, "We can put a dealer into the cartridge business for \$1,000, but I recommend a minimum of 300 to 500 tapes as beginning inventory. And I'm old fashioned. I also recommend that they have a player handy for demonstration."

when answering ads . . .

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8
CARTRIDGE TAPES**

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MUNTZ STEREO-PAK

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8 Track Tape Cartridge

COLUMBIA

ITCC



DON HALL, center, general manager of the Stereo Tape Cartridge Division of Ampex, discusses A&M Records' marketing plans for the fall with Bob Fead, left, A&M's national sales manager, and Ed Rosenblatt, administrative assistant in A&M's Tape Cartridge Division, at meeting in Los Angeles.

New for August on RCA STEREO CARTRIDGE TAPES



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<p>STEREO 8 RCA VICTOR</p> <p>THE BEST OF EDDY ARNOLD</p>  <p>Including: BOUQUET OF ROSES ANYTIME and others</p>	<p>STEREO 8 RCA VICTOR</p> <p>SUFFER TIME DOTTIE WEST</p> <p>Including: Mummy, Can I Still Call Him Daddy Suffernine</p> 	<p>STEREO 8 RCA VICTOR</p> <p>WILD BILL DAVIS & JOHNNY HODGES IN PERSON JOHNNY HODGES with WILD BILL DAVIS</p> 	<p>STEREO 8 RCA VICTOR</p> <p>ED AMES TIME, TIME</p> 
P8S-1185	P8S-1237	P8S-1238	P8S-1239
<p>STEREO 8 RCA VICTOR</p> <p>LOS INDIOS TABAJARAS THEIR VERY SPECIAL TOUCH ACCOMPANIED BY ORCHESTRA AND CHOIR</p> 	<p>STEREO 8 RCA VICTOR</p> <p>IN THE MOD THE GLENN MILLER ORCHESTRA LEADS THE GREAT TUNE OF ELLY TUZIGAN</p> 	<p>STEREO 8 RCA VICTOR</p> <p>BLUE SIDE OF LONESOME JIM REEVES</p>  <p>Including: I Catch Myself Crying I Won't Come in While He's There Blue Without My Baby</p>	<p>STEREO 8 RCA VICTOR</p> <p>Music from the Film Score Composed and Conducted by HENRY MANCINI</p>  <p>A BLAKE EDWARDS PRODUCTION GUNN Number One!</p>
P8S-1240	P8S-1241	P8S-1242	P8S-1248

<p>STEREO 8 RCA VICTOR</p> <p>TWIN-PACK</p> <p>MUNCH CONDUCTS BERLIOZ SYMPHONIE FANTASTIQUE-OVERTURES Charles Munch Boston Symphony</p> 	<p>CAMDEN STEREO 8</p> <p><i>Living Strings</i> plays "I'm a Believer" and Other Monkees' Hits</p> 	<p>CAMDEN STEREO 8</p> <p><i>Living Moments</i> GEORGY GIRL and Other Music to Watch Girls By</p> 	<p>STEREO 8 wand</p> <p>UP AND AWAY THE KINGSMEN</p> 
R8S-5050	C8S-1023	C8S-1026	P8WA-1005

NEW RCA STEREO 8 VARIETY PACKS
Multi-Artist Tapes Specially Programmed for Added Listening Pleasure

<p>STEREO 8 RCA VICTOR</p> <p>VARIETY PACK — Vol. 3 — SHOWTIME STARRING</p>  <p>FRANKIE CARLE KATE SMITH MYRON COHEN ED AMES</p>	<p>STEREO 8 RCA VICTOR</p> <p>VARIETY PACK</p>  <p>COUNTRY COMEDY</p> <p>with BOWMAN CAMPBELL HOMER & JETHRO</p>
P8S-1250	P8S-1251

8-TRACK CARTRIDGE TAPE: THE SYSTEM AVAILABLE FOR HOME-LISTENING THAT'S ALSO DETROIT-APPROVED FOR THE NEW-MODEL CARS

New Album Releases

ALKON

AL OSTER—Northland Ballads; AK 1002

ANGEL

DONIZETTI: L'ELISIR D'AMORE—Various Artists; BL 3701 (S)

GLAZOUNOV: CONCERTO IN A MINOR, OP 82—Nathan Milstein; S 36011
 STRAVINSKY: THE RITE OF SPRING—New Philharmonia Orch. (De Burgos); S 36427 (S)

ATCO

BEE GEES' 1ST; 33-223, SD 33-223
 ARTHUR CONLEY—Shake, Rattle & Roll; 33-220, SD 33-220
 This is TIM HARDIN; 33-210, SD 33-210
 The Best of SONNY & CHER; 33-219, SD 33-219

ATLANTIC

ARETHA FRANKLIN—Aethra Arrives; 8150, SD 8150
 PATTI LA BELLE & THE BLUEBELLES—Dreamer; 8147, SD 8147

BLUE NOTE

ART BLAKEY & THE JAZZ MESSENGERS—Like Someone in Love; BLP 4245, BST 84245
 DON CHERRY—Symphony for Improvisers; BLP 4247, BST 84247
 LOU DONALDSON—Alligator Bogaloo; BLP 4263, BST 84263
 GRANT GREEN—Street of Dreams; BLP 4253, BST 84253
 JIMMY SMITH—I'm Movin' On; BLP 4255, BST 84255
 JACK WILSON—Something Personal; BLP 4251, BST 84251

BUDDAH

CAPT. BEEHEART & HIS MAGIC BAND—Safe as Milk; BHM 1001, BDS 5001

CAEDMON

CATHLEEN NESBITT—The Snow Queen; TC 1229
 CARL SANDBURG Sings His American Songbag; TC 2025
 VARIOUS ARTISTS—Beowulf; TC 4001

CAPITOL

NAT KING COLE—Thank You, Pretty Baby; T 2759, ST 2759
 TENNESSEE ERNIE FORD—Faith of Our Fathers; T 2761, ST 2761
 SONNY JAMES—I'll Never Find Another You; T 2788, ST 2788
 VILAYAT KHAN & BISMILLAH KHAN—Duets From India; T 10483, ST 10483
 MATT MONRO—These Years; T 2801, ST 2801
 ORIGINAL SOUNDTRACK—Woman Times Seven; 2800 (M)
 BUCK OWENS & HIS BUCKAROOS—Your Tender Loving Care; T 2760, ST 2760
 LOU RAWLS—That's Lou; T 2756, ST 2756
 TEX RITTER—Just Beyond the Moon; T 2786, ST 2786
 ROYAL PHILHARMONIC ORCH. (Sergent)—The Beautiful Blue Danube; 8664, SP 8664
 ANDY RUSSELL—... Such a Pretty World; T 2803, ST 2803
 ST. SAENS: THE CARNIVAL OF THE ANIMALS & OTHER GOOD TIME CLASSICS FOR TWO PIANOS—Whittemore & Lowe; SP 8657 (S)
 RAVI SHANKAR—Two Raga Moods; T 10482, ST 10482
 GABRIEL TACCHINO—Waltzing Piano; SP 8665 (S)
 More & More of TONY SANDLER & RALPH YOUNG; T 2802, ST 2802
 NANCY WILSON—Lush Life; T 2757, ST 2757

CBS

ORIGINAL CAST—Fiddler on the Roof; 70030 (M), 70030 (S)

COLUMBIA

THE BEERS FAMILY—Dumbarton's Drums; CL 2672, CS 9472
 DAVE BRUBECK—Bravo! Brubeck; CL 2695, CS 9495
 THE BYRDS Greatest Hits; CL 2716, CS 9516
 Carryin' on With JOHNNY CASH & JUNE CARTER; CL 2728, CS 9528

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

PAPER SUN . . .

Traffic Featuring Stevie Winwood, United Artists 50195 (Essex, ASCAP) (New York)

YOU'RE A VERY LOVERLY WOMAN . . .

Merry-Go-Round, A&M 863 (Thirty Four/La Brea, ASCAP) (Los Angeles)

OUR SONG . . .

Jack Jones, Kapp 847 (Santa Cecilia, BMI) (New York)

PENNY ARCADE . . .

Cyrkle, Columbia 44224 (Screen Gems-Columbia, BMI) (Washington)

CASONOVA (Your Playing Days Are Over) . . .

Ruby Andrews, Zodiac 1004 (Ric-Wil/Colfam, BMI) (Baltimore)

HEART & SOUL . . .

Incredibles, Audio Arts 60,007 (Famous, ASCAP) (Los Angeles)

(We'll Meet in the) YELLOW FOREST . . .

Jay & the Americans, United Artists 50196 (Chardon/Singleton, ASCAP) (New York)

UNDER THE STREET LAMP . . .

Exits, Gemini 1004 (Hangra/Stockbridge, BMI) (Pittsburgh)

THAT'S HOW IT IS (When You're in Love) . . .

Otis Clay, One-Derful 4848 (Arc-Cragvee, BMI) (Houston)

GREAT BANANA HOAX . . .

Electric Prunes, Reprise 0607 (Newcomer, BMI) (Washington)

BOAT THAT I ROW . . .

Lulu, Epic 10187 (Tallyrand, BMI) (Miami)

HOW CAN YOU MISTREAT THE ONE YOU LOVE . . .

Jean & the Darlings, Volt 151 (East, BMI) (Houston)

TOWER

SOUNDTRACK—The Caper of the Golden Bulls; T 5086

UNITED ARTISTS

GLORICELLA—Soy La Cancion (I Am the Song); UAL 3605, UAS 6605

VANGUARD

JOAN BAEZ—Joan; VRS 9240, VSD 79240

VERVE/FORECAST

THE PAULERS—Magic People; FT 3026, FTS 3026
 Sounds of Africa; FT 3021, FTS 3021

VOLT

BAR-KAYS—Soul Finger; 417, S 417

WARNER BROS.

PETULA CLARK—These Are My Songs; 1698, WS 1698
 BILL COSBY Sings/Silver Throat; 1709, WS 1709
 THE EVERLY BROTHERS Sing; 1708, WS 1708
 THE SAN SEBASTIAN STRINGS—The Earth; 1705, WS 1705
 THE TOKENS—It's a Happening World; 1685, WS 1685

Old Ciro's Bows As 'Visual' Club

LOS ANGELES — Spectrum 2000 — a new concept in contemporary night clubs, bows here Thursday (17) as the latest attempt to convert the old Ciro's into a modern big-beat operation. The club will present new rock groups for two-week periods in the 500-seat room as nine projectors beam slides and movies around the room.

Owners of the operation are local and San Francisco businessmen, who hope to open a chain of franchised operations around the country. Plans are to cater to the clean out crowd. There will be a \$25 a year membership; with a \$2 door tab on weekdays and a \$3 charge on weekends. First acts booked for the initial run are Mariano and the Unbelievables, who cut for Capitol, and the Penny Arcade. Claude La Bean is the talent buyer.



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PERCY FAITH & HIS ORCH. & CHORUS—Today's Themes for Young Lovers; CL 2704, CS 9504

MANALIA JACKSON in Concert; CL 2690, CS 9490

ANDRE KOSTELANETZ—Concert in the Park; CL 2688, CS 9488

MUSIC THEATER OF LINCOLN CENTER—South Pacific; OL 6700, OS 3100

JIM NABORS—The Things I Love; CL 2703, CS 9503

PAUL REVERE & THE RAIDERS—Revolution!; CL 2721, CS 9521

MARTY ROBBINS—Tonight Carmen; CL 2725, CS 9525

CARL SMITH—The Country Gentleman Sings His Favorites; CL 2687, CS 9487

LONNIE SMITH—Finger-Lickin' Good Soul Organ; CL 2696, CS 9496

The Dynamic O. C. SMITH; CL 2714, CS 9514

TRIO LOS PANCHOS—El Pescador De Estrellas Starry Nights EX 5192, ES 1892

JERRY VALE—Time Alone Will Tell; CL 2684, CS 9484

ROBERTO VAUES—Cosas Del Alma With All My Heart; EX 5191

CONVERSA-PHONE

Sex Education Vol. 1—The Biology of Sex & The Meaning of Sex; CVP 811
 Sex Education Vol. 2—Sex & Love & How Far Is Marriage Possible?; CVP 812
 Sex Education Vol. 3—The Art of Love & How to Live With Love; CVP 813

DATE

PEACHES & HERB—For Your Love; TEM 3005, 3005, TES 4005

DERAM

DAVID BOWIE; DE 16003, DES 18003

DISNEYLAND

THE MIKE SAMMES SINGERS—Songs From Man of La Mancha; 1322

DOT

15 Hits of PAT BOONE; DLP 3814, DLP 25814
 MISS BARBARA EDEN; DLP 3795, DLP 25795
 15 Hits of JIMMIE RODGERS; DLP 3815, DLP 25815
 VARIOUS ARTISTS—Golden Instrumentals; DLP 3820, DLP 25820
 VARIOUS ARTISTS—All Time Original Hits; DLP 3818, DLP 25818
 The Best of BILLY VAUGHN; DLP 3811, DLP 25811

EPIC

DAVID HOUSTON & TAMMY WYNETTE—My Elusive Dreams; LN 24325, BN 26325

ESP

STEVE LACY—The Forest & The Zoo; ESP 1060 M/S

ETHNIC FOLKWAYS

Afro-Hispanic Music From Western Colombia & Ecuador; FE 4376

FOLKWAYS

Electronic Music; FM 33436 (S)
 Indian Music of the Pacific Northwest Coast; FE 4523 (M)

JUBILEE

JIMMY POWELL—In a Sentimental Mood; JGM 8001, JGM/S 8001

LIBERTY

Golden Hits By THE VENTURES; LRP 2053, LST 2053

LONDON

JOHN MAYALL & THE BLUESBREAKERS—A Hard Road; LL 3502, PS 502

VIVALDI: THE FOUR SEASONS—New Philharmonia Orch. (Stokowski); S2C 21015 (S)

MELODIYA/ANGEL

PROKOFIEV: CINDERELLA—Moscow Radio Symphony Orch. (Rozhdestvensky); RB 4102
 SIBELIUS: PELLAS & MELISANDE SUITE OPUS 46; SR 40031

MERCURY

SIL AUSTIN Plays Pretty for the People Again; MG 21126, SR 61126
 BACH: VIOLIN CONCERTOS IN A MINOR & E MAJOR—Collegium Musicum Winterthur (Szeryng); MG 50466, SR 90466
 CHUCK BERRY in Memphis; MG 21123, SR 61123
 LOUIS RAMIREZ—In the Heart of Spanish Harlem; MG 21121, SR 61121
 TONY RANDALL—Warm & Wavy; MG 21128, SR 61128
 THE RATTLES Greatest Hits; MG 21127, SR 61127

MERCURY WING

BORODIN: POLOVETSIAN DANCES—London Symphony; SRW 18070

MGM

BEN COLDER—Wine Women & Song; E 4482, SE 4482
 TOBACCO JONES & THE SLICKERS—Town & Country Square Dances; E 4466, SE 4466
 CYRIL ORNADEL & THE STARLIGHT SYMPHONY—Forever Young; E 4432, SE 4432
 ROBERT VAUGHN—Readings From Hamlet; E 4488, SE 4488
 HANK WILLIAMS—I Won't Be Home No More; E 4481, SE 4481

MIRA

THE AFRO BLUES QUINTET PLUS 1—Discovery 3; LP 3013, LPS 3013
 THE FORUM—The River Is Wide; MLP 3014

PHILIPS

PAUL MAURIAT & HIS ORCH.—Blooming Hits; PHM 200-248, PHS 600-248

QUALITON

HAYDN: MYTHOLOGISCHE OPERETTE—Gabor Leuothal/Budapest Philharmonic Chamber Orch. (Erdelyi); LPX 1264, SLPX 1264
 MOZART: SINFONIA CONCERTANTE, K 297b—Hungarian Chamber Orch. & Wind Ensemble; LPX 1265, SLPX 1265
 SERASTIAN PECSI—Contemporary French & Hungarian Organ Works; LPX 1222, SLPX 1222
 VARIOUS ARTISTS—International Liszt-Bartok Piano Competition; LPX 1293, SLPX 1293

RCA VICTOR

FLOYD CRAMER—Class of '67; LPM 3827, LSP 3827
 STAN GETZ & ARTHUR FIEDLER at Tanglewood; LM 2925, LSC 2925

REPRISE

DEAN MARTIN—Welcome to My World; 6250, RS 6250
 NANCY SINATRA—Country, My Way; 6251, RS 6251

SERAPHIM

DVORAK: SYMPHONY FROM THE NEW WORLD CARNIVAL OVERTURE—Philharmonia Orch.; S 60045
 LISZT: A FAUST SYMPHONY—Royal Philharmonia Orch. (Beecham); SIB 6017
 VARIOUS ARTISTS—The Art of Gerald Moore; 60044
 VERDI: AIDA—Various Artists IC 6016
 FRITZ WUNDERLICH Lyric Tenor; S 60043

STAX

THE MAR-KEYS & BOOKER T & THE MG'S—Back to Back; 720

Audio Retailing

Why Dealer Should Be Needle Expert

Second in a series of articles on increasing needle profits.

CHICAGO—The route to more money through needle sales is through becoming known throughout your neighborhood as a "needle expert," for as such you'll probably be unique in the area. In the confusing world of phonograph needles, there are few knowledgeable dealers and far fewer informed consumers.

The profit potential of needles, should you secure the traffic through your new reputation for needle knowledge-ability, is extensive. The Fidelitone Co. recently reported:

"Since 1959, 23 million phonograph sets and over 1 billion records have been sold. More than 5 million sets and 200 million records are being sold every year. . . . The figures are bound to double in 10 years."

Fidelitone also cites these figures:

Phonograph needles can provide up to 200 per cent markup. One store averaged \$16,000 profit annually on 10 square feet of needle selling space, the highest profit producer of all departments.

The dealer, Fidelitone advises, should remind all record buyers that the phonograph needle is the only link between the record and the phonograph. If the needle has worn two flat spots where it comes in contact with the record groove, imperfect, distorted sound will be the result. Most needle companies have prepared large, dramatic illustrations of how needles wear. Such illustrations at point of sale or display provide tremendous needle sale impetus.

(Continued on page 66)

Wurlitzer Has 1st Quarter Loss

CHICAGO — For the first quarter—April, May and June—The Wurlitzer Co. reported a net loss of \$78,853 against a 22 per cent increase in sales.

Compared with last year's \$10,041,515, sales were \$12,270,158. Earnings last year were \$80,085. Chairman R. C. Roling said the increased sales and improved operating efficiencies were not sufficient to offset increased costs of labor and materials.

N. Y. Instrument Center Doomed

• Continued from page 16

Meanwhile, more property is demolished. Reliable sources say that within one year all property will be taken over. Without a unified and concerted effort to establish a new musical instrument center, New York's music row will be relegated to neighborhood shops.

Walco Joins Mono Warning

CHICAGO — Walco Electronics Co., a major manufacturer of phonograph needles, has sided with the positions of several other such firms which have in recent weeks cautioned against indiscriminate play of stereo records on monaural phonographs.

Said President H. A. Bodkin exclusively to Billboard:

"The stereo-mono issue came to the attention of the industry at the time stereo burst on the scene and frantic efforts were undertaken to convert existing mono sets to stereo. At that time, it proved completely impractical to offer stereo records to be played with the then existing mono equipment. Cartridges had entirely too much tone arm pressure, ranging from 8 to 14 grams, and stylus tip radiuses of 1 mil. were completely unacceptable for the stereo record grooves.

Disagree

"Today, the issue has come to the fore again, and I disagree completely with the assertion by

the Columbia Records spokesman that stereo records may be played on mono equipment without damage. The problem is that monaural cartridges do not have the vertical compliance and can damage stereo records as a consequence. Moreover, it would be necessary to define 'today's' mono record players. Tone arm pressure associated with the playback of mono records is usually considerably higher than the lighter weight stereo cartridges. This heavier weight, coupled with a tip radius of .0007, which would be needed to play stereo records, combine to provide an undue amount of pressure at the point of contact between the needle and groove, creating the possibility for rapid groove damage and deterioration of the record.

"Not knowing the tone arm weight of the many hundreds of thousands of record players still in operation, it would seem to me to be a highly unsafe prac-

(Continued on page 66)

BILLBOARD PRESS PHOTOS—Photographed by: PAUL JOSEF



"THERE'LL ALWAYS BE A MUSIC ROW," said Manny of Manny's Music. Manny, one of the major instrument dealers in the nation, has had his shop on 48th Street for almost 40 years.



"THEY'VE ALREADY PUSHED THE BUTTON," said Horace Brown, left, owner of New York Music Exchange. Brown, who has been located at the same site for 17 years, has gone to court to ask for an extension on his 30-day eviction notice. His sales manager, Alfred Heinemann, stands next to him.



THE OLD MAKES WAY FOR THE NEW. Demolition has already begun on 49th Street. In background is another Rockefeller edifice, the Times-Life Building.



WALTER SEAR, one of the musicians located on 48th Street, has been made chairman of an ad hoc committee to find a suitable location for the music people on the street. So far he's met with outlandish costs and internal dissension.



"WE EXPECT TO BE HERE until 1970," said Eddie Myers, owner of Terminal Music. Myers believes that his lease will hold until the end. Inside his store, a musician tries out a guitar. On 48th Street, a musician can go from store to store for his specific needs.



EVERYONE KNOWS HE MUST LEAVE, said Ben of Ben's Music. "The long-term leases mean nothing."



TALKS OF RETIRING. Jimmy Squillace of Jimmy's Music believes that within two years all the music shops will be gone from 48th Street. He feels that with the money he can get from negotiating his lease, he can retire.



30-DAY EVICTION NOTICE. Charles Ponte, a 25-year veteran of 48th Street, received an eviction notice for his drum annex. "We've got to move, just at a point when we've built up such a strong reputation."



"I'LL BELIEVE IT WHEN I SEE IT," declared Al Wolf, owner of Frank Wolf Musical Instruments. Wolf is one of the dealers with a long-term lease. Al's father established the company 50 years ago.

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EMPLOYMENT SECTION

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INTERNATIONAL EXCHANGE

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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 airmailed. Pop catalog, \$2. Record Centre Ltd., Nuneaton, England.

BRITISH DEALER WOULD LIKE TO contact American Distributors of current deleted records. The Record Exchange, 42 Standish St., Burnley, Lancs., England. au19

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REGULAR CLASSIFIED DISPLAY CLASSIFIED

HEADING DESIRED: _____

Why Dealer Should Be Needle Expert

• Continued from page 65

Of course, establishment of needle need is not enough. The dealer must know which needle the customer needs.

"Most customers are unaware of which needle their phonograph uses," says Fidelitone. "It is necessary for the dealer to explain to the customer just what information he must provide to enable dealers to supply him proper replacement needle."

There are many shapes of phonograph needle in use today, each designed to fit a certain type of cartridge—and only that cartridge. Some needles are in greater demand than others because the cartridges in which these needles fit have been used by a large number of phonograph manufacturers. According to Fidelitone there are about 15 to 25 "most popular" needles that account for 75 per cent of all needle sales.

Fidelitone recently listed its best-selling needle types. The best sapphire sellers, listed in order of sales rate, were A-193 Astatic, A-233 Ronette (stereo), A-267 Astatic (stereo), A-252 BRS (stereo), AC-130 Sonotone, A-299 E-V (stereo), B-194 Astatic, C-195 Astatic, AC-303 Sonotone (stereo), AC-321 Astatic (stereo), AC-255 Sonotone (stereo), AC-227 E-V, A-254 Ronette, AC-327 E-V (stereo), AC-284 RCA (stereo), A-258 Vaco (stereo), AC-363 Astatic, A-142 Ronette, AC-238 Sonotone (stereo), A-311 Euphonics (stereo), AC-253 RCA (stereo), AC-350 Astatic (stereo), A-60 Astatic and A-182 Astatic.

The best diamond sellers: A-229D E-V (stereo), A-193D Astatic, A-233D Ronette (stereo), AC-130D1 Sonotone, AC-329D1 E-V (stereo), AC-255D1 Sonotone (stereo), A-267D Astatic (stereo), AC-284D1 RCA (stereo), AC-303D1 Sonotone (stereo), AC-334D1 E-V (stereo), A-311D Euphonics (stereo), AC-256D1 Astatic (stereo), A-252D BSR (stereo), AC-321D1 Astatic (stereo), AC-238D1 Sonotone (stereo), AC-314D1 G. E. (stereo), AC-327D1 E-V (stereo), AC-305D1 Astatic (stereo) A-179D, G. E., AC-333D1 Zenith (stereo), A-220D G. E., A-263D Euphonics (stereo), AC-190DJ Sonotone and AC-186D1 Shure.

How do you determine which needle the customer needs? First, you ask him to tell you the make and number of the cartridge on his phonograph. If he has this information, you go to the cartridge needle listing in your catalog and find the proper replacement needle.

You may also determine which needle is needed by asking for the make and model number of the phonograph. With this information, you go to the phonograph model number listing in your needle catalog to find the correct replacement needle.

Another method to learn which needle is needed is to ask the customer to bring in the old needle. With the old needle in hand, you use the illustrated needle pages in your catalog. A fourth method is to ask the customer for the make and number of the old needle as listed in the instruction booklet that came with his phonograph. You then turn in your needle catalog to the cross reference listing to find the needle in your line which corresponds to the customer's old needle.

Next week: Some final fine points on how to make more money with needles.

Scanning The News

For the second quarter, Motorola has reported sales down to \$136,352,539 compared to \$165,232,521 last year. Earnings dropped to \$2,220,645 (\$3.36 per share) from \$9,337,952 (\$1.53 per share). Softening of consumer electronics markets is said to account for the differentials. . . . Zenith has voiced great optimism about the future of

nationwide subscription TV. In the wake of the recent recommendation of the FCC's subscription TV committee, Zenith president Joseph Wright said "Under the new plan for permanent authorization of subscription television, recently recommended by the Committee, this service could be available to 75 per cent of American TV homes within five years." Under the proposed rules, 63 out of a potential 80 metropolitan markets with over 75 per cent of all TV homes would initially qualify for the service, and additional cities would qualify as new stations go on the air. Zenith developed a subscription TV concept called Phonevision and has about 7,000 subscribers in a pilot project in Hartford, Conn. . . . Leon Hartstone, president of San Francisco's Music Box store chain, opened his eleventh store in the Sun Valley Shopping Center on Aug. 2. . . . Audio Devices vice president Herman Kornbrodt says that Carduner Sales, Inc. will be its representative for sound tape and related products in the New York-New Jersey metropolitan area. The area includes New York City, Long Island, Westchester County and Northern New Jersey as far south as New Brunswick. . . . RCA Victor's home instruments division has begun a recognition program for its suppliers. It's called by RCA vice president Earl I. Anderson the first program of its kind in the consumer electronics industry. . . . Broadway Music in Salt Lake City staged a big record autograph party recently for RCA's Ed Ames. During the two-day party, Ames' albums, regularly \$3.79 and \$4.79, went for \$2.98 and \$3.98.

RAY BRACK

Walco Joins Mono Warning

• Continued from page 65

tice to recommend needle replacement from a 1 mil. mono to a .0007 mil stereo as a method of playing stereo records. It is particularly dangerous to provide .0007 mil. stereo tips on the much older mono machines—that is, those 10 to 15 years of age—because these units are the ones with significantly heavier cartridges and tone arm pressures often ranging from 10 to 16 grams. Use of a sharper tip radius with these cartridges will surely result in significant damage to the stereo records.

"The only mono cartridges that I would recommend for use with a stereo record is the turn-over cartridge type where one side is for mono and the other side of the cartridge is designed for stereo. Such a designed cartridge would have the correct tone arm weight to afford good results with no undue record wear."



FRED GRANGER, executive vice-president of the Music Operators of America (MOA), as he addressed the recent meeting of the Missouri Coin Machine Council. John Masters, president of the Missouri group and an MOA director, is at left.

Mo. Operators Query Granger on Copyright

By EARL PAIGE

KANSAS CITY, Mo.—Although it appears unlikely that a new copyright law will emerge from the current sessions of Congress, Music Operators of America (MOA) executive vice-president Fred Granger is still peppered with questions about the impending legislation wherever MOA officials visit during a current tour.

Here last week in a meeting with the Missouri Coin Machine Council, Granger again stated, "In all probability the copyright bill won't be passed this year. But we still have no reason to believe the Senate won't go along with the industry-backed bill already passed by the House."

A current snag in the Senate only amplifies Granger's view. Already unable to draft its own copyright overhaul, as the House did with H. B. 2512, the Senate cannot even agree on the traditional extension bill

which preserves copyrights that are expiring.

Extension Snag

The original copyright law written in 1909 carried two 26-year terms; hence, since 1961 Congress has been passing extension bills to keep copyrights from falling into public domain. But this year, the Senate is snarled on the point of including community antenna television systems (CATV) in the extension.

Moreover, the eventual agreement between the Senate and House on total copyright revision could to some degree hinge on CATV contingencies, since the House bill excluded all CATV provisos (Billboard, Aug. 12, 1967).

But while operators may not be subject to a new copyright law until Jan. 1, 1969 (provided next year's 90th Congress drafts the law) they seem to grow

(Continued on page 71)

Stereotyped Programming -- Its Causes and Corrections

• *Continued from page 6*

wholesaler and never directly dealing with record manufacturers.

"We certainly can't blame the one-stops, because they pioneered in offering the operator a centralized source for all his hit records, meaning that he did not have to deal with dozens of independent record distributors.

"Today, the one-stops not only provide this centralization, but they offer title strip service, they have special long distance phone lines and offer over-night shipping services.

"Certainly the record companies realize that the one stop is the logical link to the operator and today they make their operator pitch to the one stop, hoping it filters on.

Operator Is Hurt

"If anyone can be faulted it would be the operator. He has not taken the initiative in re-establishing the communication with the record manufacturers. This is exactly why the MOA has set up a special committee to deal with record companies.

"The operator is hurt by this 'system' because his very function is to program jukeboxes.

Program Set For W. Va. Annual Meet

CHARLESTON, W. Va. — The West Virginia Music and Vending Association's annual convention and exhibit here Sept. 21-23 will feature speeches from top officials of the industry's two major trade associations, the Music Operators of America (MOA) and the National Automatic Merchandising Association (NAMA).

Representing the MOA will be Executive Vice - President Fred Granger. He is scheduled to speak on Saturday afternoon. During the same meeting, the

(Continued on page 69)

Since all operators are buying what all the one stops recommend, all the programming is the same. The records at Ed's Bar are the same as the records at Joe's Bar. The location owner could just as well be doing the programming.

"Because of the system, the creative stream is too narrow. The fringe record that could do well on a jukebox never is exposed to the operator.

"There is such a proliferation of records by the established artists that when the jukebox route programmer makes his selection he has no place for the fringe record even if he does happen across it. The re-

sult is stereotyped programming and no individuality of locations.

"We've become spellbound by the charts and wrapped up in seeing records as just pieces of merchandise. Some of the newer people coming into the business realize this and some of the people who remember how it used to be are waking up," Cannon said.

Direct Service

"I believe record companies could try servicing operators directly with samples but they can't do this indiscriminately. They should choose the operators they service carefully. If you send operators four or five

(Continued on page 78)

New Disk Vender Coming to Market

By RAY BRACK

CHICAGO — A "Jack London" type artist-inventor from the Bahamas has developed a new 45-r.p.m. record vender which he and his backers believe will succeed where other such units have failed.

The unit, a 10-selection, totally mechanical machine, incorporates a revolutionary mechanical escrow unit-slug rejector that is also the brain child of the vender's inventor, Jack Moore.

"National Rejectors is interested in looking at this escrow unit," Moore said here last week, "and we're going to St. Louis from here."

"Dilly-Disc"

Moore said he has spent \$50,000 and two years developing his vender, which he and his wife dubbed "Dilly-Disc."

Price of the machine to operators is expected to be about \$550, Moore said. Delivery will begin in four to six months.

The machine will be manufactured by a new firm, New-

port Sales, headquartered in Chicago. Principles, all from the Bahamas, are Allan Bloom, president and sales manager, and Dave Gorwitz, secretary-treasurer. Bloom is a medical man and well-known investor and Gorwitz is a builder and real estate developer.

"We're now seeking distributors," Gorwitz said. "We are definitely interested in regular coin machine distributors."

Said Bloom: "We're not interested in setting up dentists and retired couples as distributors. We want the pros."

Tests

"This machine is designed for the repair man," Moore said. "The only thing electrical about it is the light. We've had three units on test in Wichita, Kan., and they've had no mechanical problems. The mechanism is simple, with a minimum of moving parts. It's as trouble-free as a vending machine can be."

The machine holds 200 singles.

(Continued on page 75)

Gordon Acquires Scopitone Rights

CHICAGO — The rights to Scopitone, surrendered by financially floundering Tel-A-Sign, Inc., have been acquired by J. Cameron Gordon from Cameca, French developer of the machine.

Gordon has established a new firm, Cameron International, Ltd., and will market a revamped, big-screen film machine. Cameron International has secured space at the Music Operators of America (MOA) trade show and will unveil its concept then.

Gordon's move, his second, coincides with the announcement that David Rosen will again exhibit his Italian-made Cinejukebox at the MOA show. Rosen's machine offers the patron the choice of either a film or a record. Rosen said he'll take double the space he had at last year's show to ensure that all operators get a chance to examine the display units.

Rowe Manufacturing is currently planning a major promotional campaign for its year-old PhonoVue film-synchronization attachment for jukeboxes and will again display it prominently at the show. Rowe's unit has proved to be a healthy hybrid, reportedly doing profitably in 2,000 U. S. spots. And the firm is mapping aggressive export plans for the unit—to be reported in full in Billboard next week.

And Rock-Ola, which has been patiently perfecting its film unit, is expected to display at least a prototype at the show. Many observers, including Gordon, believe that a quality unit from Rock-Ola, coupled with the success many operators are having with Rowe's PhonoVue, could go far in bringing the film concept back into favor with the trade.

A sexy import, Scopitone's romance with the U. S. coin

machine industry has been tempestuous. She had a lot of early appeal and promise. But she was expensive, temperamental, and she was badly mismanaged.

Scopitone was brought to the U. S. by a Florida combine in the early 1960's, sold to A. A. Steiger and Tel-A-Sign in 1965 and turned over to a re-financed Tel-A-Sign and Jack Gordon early this year. During these hectic years, about 2,000 Scopitone machines were reportedly placed on location. Few made money. Much of the blame for this was laid to the fact that most of the early programming was restricted to French film subjects. As operators lost money, they lost confidence in the concept.

When Gordon, the ex-See-burg president, entered the picture this year he changed the Scopitone name to "Theatre 16." That name remains the property

(Continued on page 74)



JACK MOORE and his wife demonstrate a new 45-rpm record vender which he invented. Moore and his backers say the unit will be on the market in four to six months.

Vending News

Vender Shipments Up 11%

CHICAGO — Setting an all-time record, U. S. vending machine manufacturers shipped \$216,518,000 worth of equipment last year, an 11 per cent increase over the preceding year. In 1965, \$195,843,000 worth of machines left the factories.

The figures were compiled by the U. S. Bureau of the Census, which conducts an annual study underwritten by the National Automatic Merchandising Association (NAMA). The NAMA released the figures.

The shipment figure went over \$200 million for the first time in 1966. A total of 634,371 units contributed to that dollar volume last year, compared to 629,067 in 1965.

Beverage machine shipments in 1966 were up 7 per cent to \$141,063,000 from 1965's \$131,530,000.

Cans

Production of single-cup fresh brew hot beverage machines increased to 26,857 from 22,517 in 1965. Dollar value went from \$23,656,000 to \$27,049,000. Since 1963, the number of single-cup fresh brew coffee machines manufactured has climbed steadily. In 1963, 15,887 were manufactured; 18,535 in 1964. But during the same period the production of the instant, liquid concentrate and batch fresh brew coffee machines has decreased. In 1963, 7,774 were produced; 10,958 in 1964; 11,571 in 1965 and 1,389 in 1966.

As expected, the study showed a marked increase in the production of canned beverage venders. The total reached an all-time high of 36,870 units, up from 29,086. In 1964, 12,331 were manufactured. And 21 times as many can venders were shipped last year than in 1962, when only 1,693 went to distributors.

Bulk Down

The number of bottle vending machines shipped decreased, while other types of cold beverage venders advanced slightly.

Confection and food machine production was up 32 per cent to \$48,522,000 from \$36,687,000 in 1965. Candy bar machine

shipments during the year hit 58,321 compared to 51,669 in 1965.

Bulk vending machine shipments dropped from 161,063 units in 1965 to 144,899 last year. Dollar value went from \$2,639,000 in 1965 to \$2,329,000 last year.

Cigarette machine production also sagged, going from 62,810 units in 1965 to 61,093 units last year. Dollar value decreased from \$23,214,000 to \$22,112,000. Postage stamp machine production dropped from 7,142 units in 1965 to 6,464 in 1966. Dollar value dropped from \$388,000 to \$333,000.

The Bureau of the Census did not include manufacturers whose shipments totaled less than \$100,000, but their production figures were included. The study included both domestic and export shipments of new machines. No used equipment was included.

Totals since 1955 look like this:

YEAR	NUMBER	VALUE
1966	634,371	\$216,518,000
1965	629,067	195,843,000
1964	628,926	182,679,000
1963	606,665	163,521,000
1962	682,687	172,335,000
1961	620,931	171,167,000
1960	645,568	165,175,000
1959	not available	126,926,000
1958	not available	109,410,000
1957	not available	104,499,000
1956	not available	103,131,000
1955	not available	90,133,000

Vending News Digest

U-Select-It Unit Vends 100mm's

MADISON, Wis.—Coan Manufacturing Co. has introduced a new Model CA U-Select-It cigaret vender that handles regulars, king-size and 100mm length back. Two models are available, one with a 94-pack capacity and one with 116-pack capacity. A priced adjustment wheel, reached from outside without removing the coin accumulator, adjusts prices for any combination of coins.

New National Vendor Candy Unit

ST. LOUIS—National Vendors' new Crown Seventy Two Series 21CE-72 electric candy vender will handle up to 21 selection items. Gummint trays are available in standard and dual capacity, giving the unit a capacity range of 808 to 1,008. Taller-than-average products can be handled. Increments between 5 cents and \$1.25 are accommodated through the pricing mechanism and a coin changer returning up to 20 cents change is available as an optional extra-cost feature.

Candy Pioneer Williamson Dies

CHICAGO—George H. Williamson, board chairman and founder of Williamson Candy Co. here, died last week at the age of 79. Long associated with many civic organizations, he began his career in the candy business at a small store on Madison Street. A former president of the National Confectioner's Association, Williamson was also instrumental in the movement to build McCormick Place, where the National Automatic Merchandisers Association has held its conventions.

(Continued on page 71)

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢\$14.50
N.W. Deluxe, 1¢ or 5¢ Comb. ... 12.00
N.W. 10-Col. 1¢ Tab Gum Mach. 18.00
Atlas 1¢ & 5¢ 100 Ct. Ball Gum. 12.50
Acorn 8 Lb. Globe..... 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red\$.92
Pistachio Nuts, Jumbo Queen, White87
Afgan Crown Red Lip Pistachio Nuts63
Afgan Prince Red Lip Pistachio Nuts57
Cashew, Whole83
Cashew, Butts75
Peanuts, Jumbo45
Spanish32
Mixed Nuts40
Baby Chicks35
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct.48
Munchies, 16-lb. carton, per lb. .39
Hershey-ets47

Wrapped Gum—Fleets, Topps, Baroque & Pal, 4M pcs.\$14.00
Rain-Blo Ball Gum, 1800 per ctn. 6.25
Rain-Blo Ball Gum, 1800 printed per carton 6.40
Rain-Blo Ball Gum, 5250 per ctn. 8.35
Rain-Blo Ball Gum, 4250 per ctn. 8.35
Rain-Blo Ball Gum, 3500 per ctn. 8.35
Maltettes, 2400 per carton 8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.
Adams Gum, all flavors, 100 ct. .45
Wrinkley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct.45
Hershey's Chocolate, 200 ct. 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

IMMEDIATE DELIVERY THERE ARE BIG PROFITS IN

GUM

GET YOUR SHARE WITH

Northwestern

GUM VENDER PACKAGE

This amazing vender is a sure bet for big gum profits. A rotating merchandise drum with five columns vends a total of 95 standard nickel packs.

"Visidome" display top attracts sales.

Stamp Folders, Lowest Prices, Write MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES AND SERVICE CO.

MOE MANDELL
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LOngacre 4-6467

BIG PROFITS COME IN SMALL PACKAGES

Northwestern's Model 60 produces more profit per dollar of investment

Whether it's in a super-market or super service station, the Model 60 is an operator's profit package. Simple changes of the brush housing and merchandise wheel allow you to dispense all types of popular items. The Model



60 has the most foolproof coin mechanism in its field. Extra-wide chute and interchangeable globe accommodates all sizes of products. Model 60's attractive, modern design is sure to corner profits for you—at any location. Wire, write or phone for complete details.

Northwestern

CORPORATION
2783 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300

Coming Events

Aug. 16—New York State Operators Guild meeting, Hotel Washington, Newburg.

Aug. 22—Northwest Ohio Music Operators Association, annual outing, New Marina Steak House at Cedar Point, Sandusky, Ohio.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

Sept. 15-17—Automatic Vendors Association of Virginia, Inc., annual convention, Mariner Motel, Virginia Beach.

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, Jack Tar Hotel, San Francisco.

Sept. 22-24—New Jersey Automatic Merchandising Council, annual meeting, Seaside Hotel, Atlantic City.

Sept. 30-Oct. 1—South Dakota Music & Vending Association, Pierre.

Oct. 6-9—Missouri Automatic Merchandising Association, com- (Continued on page 78)

NYBVA Meets

NEW YORK—A meeting of the New York Bulk Venders Association is scheduled for Monday (14) at the Sheraton Tenney Inn, Grand Central Parkway, East Elmhurst, N. Y.

The scheduled monthly meeting calls for a smorgasbord dinner at 6 p.m., with the business meeting to get under way at 8.

A report on action to be taken on the slug problem is expected to be aired. Roger Folz is president, and the newly elected vice-president is George Klein. Warren Raphael of Lawson Novelty, part of Folz Vending, Ocean-side, N. Y., is treasurer, and secretary is Art Bianco.

Coinmen In The News

MINNEAPOLIS

With Wurlitzer service manager C. B. Ross conducting a service school at Sandler Vending, were Phil Hertel, Wadena, Minn.; R. L. Cross, Jackson, Minn.; Earl Ackley, Bill Isabella and Thomas Mermonth, Ackley Novelty, Trego, Wis.; Jim A. Stansfield, Max Spaulding and Elmer Greden, Stansfield Novelty Co., LaCrosse, Wis.; Russell Gherty, Baldwin, Wis.; Larry E. Young, Martin Music Co., Worthington, Minn.; Eric Carlson, Caps Vending Co., Tomah, Wis.; Gene Jelinek and Ed Sheims, Star Music & Vending, Austin, Minn.; Glen Carlson, Carlson Vending Co., Virginia, Minn.; Rudy Knack, RK Coin Machine Co., Winona, Wis.; Terry Witt, Witt Vending, Winona, Wis.; Bill Meyer and Bob Colum, Martin Music, Worthington, Minn.; Delano Lotzer and Ernest Woytassek, Tri-State Music, Hankinson, N. D.; Joseph Kasieta and John McQuiggin, L & L Amusement Co., Inc., Hurley, Wis.; Adrian Pulczynski, Jim's Game Supply, Greenback, Minn.; Thomas Kady, Kady's Mu- (Continued on page 69)



VICTOR'S '77' & '88'

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N. C. Bulk Operators Create 'Gummy' Award for Lawmaker

By DIANE GUNTER

CHARLOTTE, N. C. — The movie industry has its gala evening for Oscar presentations. And now the bulk vending industry has "Gummy" presentations.

That's what former State Rep. Carl Howard dubbed the gold-plated bubble gum machine table lamps presented to four legislators and the North Carolina Secretary of State for their help in passing the amendment to the sales tax laws to exempt 1-cent vending machines from the provision of the act.

Other recipients of the Gummys were Rep. James B. Vogler of Charlotte, dean of the Mecklenburg County legislative delegation; Sen. Ed Kemp of High Point, Sen. Ralph Scott of Alamance County and Rep. Sneed High of Fayetteville.

Another lamp will be given to Lt. Gov. Ralph Scott at a later date.

150 Attend Dinner

About 150 persons attended the appreciation dinner given by the Carolinas Bulk Vendors Association.

They heard words of high praise for the way the association had handled efforts to

amend the law and for the efforts of association President Lee Smith, Southern Acorn Sales, Charlotte, N. C., and his business partner Jack Thompson.

Representative Vogler called the job done by Smith, Thompson and the association "one of the most effective pieces of informing" he had ever seen.

Sen. Ed Kemp said the bill exempting the 1-cent vending machines from paying the State's 3-cent sales tax was passed "solely on its merits." He said the law got on the books inadvertently. He said he was sure the Legislature never intended to impose a sales tax which couldn't be passed on to the consumer, since that is the whole concept of a sales tax.

Bushels of Pistachios

Rep. Sneed High, who was introduced as a graduate of West Point, said, "Lee Smith is . . . the best tactician I've ever run across."

He did chide Smith good-naturedly about all of the men who got into trouble for the red smears on collars and handkerchiefs as a result of eating the pistachio nuts the association passed out by the bushel.

He said he was glad to have had his name on the bills "since it was one of the very few of my bills that got passed."

Commenting on the job Smith did on behalf of the bills, Secretary of State Eure said, "Every time I would turn around there was Lee and that black bag. No one knows how many bags of pistachio nuts came out of that black bag. But all the work was in the cause of equity."

Oak Donates

Each of the lamps, provided by Oak Manufacturing Co., Los Angeles, bore a different inscription, chosen by the association to be in keeping with the man to whom it was presented.

Each recipient was provided with a key to the machine "so you can use the same pennies over again." And each was provided with a postage paid card to reorder gum. Smith said the industry guarantees a lifetime supply.

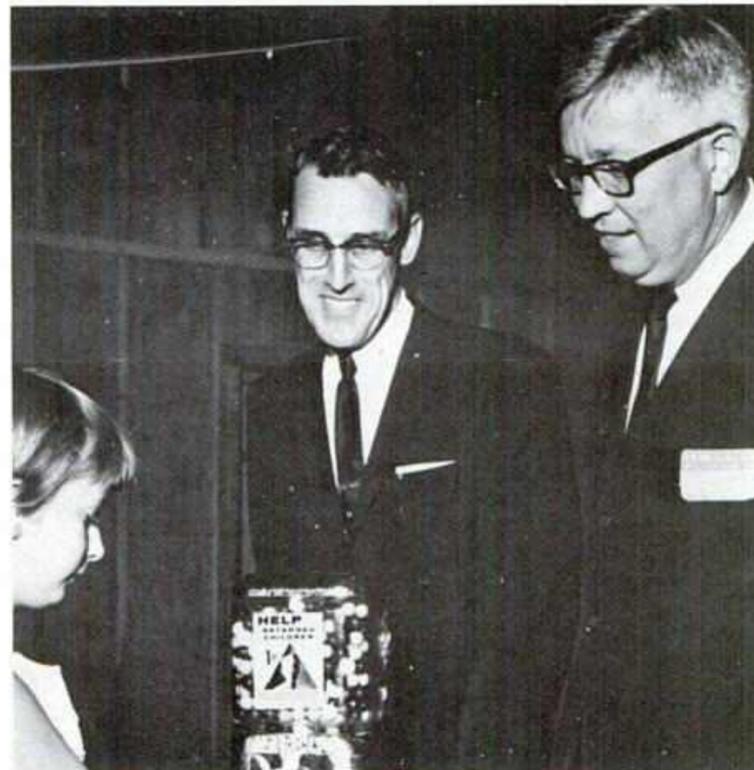
Five-pound bags of the famed pistachio nuts were given to the wives of the legislators.

Dr. Leslie Frerking, past president of the Southeastern District of the Lutheran Church, Missouri Synod, made the closing talk.

Special guests included Bill Ervin, president of the North Carolina Association for Men-
(Continued on page 78)



NORTH CAROLINA SECRETARY OF STATE Thad Eure (left), with certified copy of Chapter 756, Session Laws of 1967, which contained a sales tax exemption for 1 cent purchases through vending machines. At right, Lee Smith, Southern Acorn Sales, Charlotte, N. C. and head of Carolina Bulk Vendors' Association. Representative James B. Vogler, dean of the Mecklenburg delegation, is in center.



NORTH CAROLINA REPRESENTATIVE SNEED HIGH (right) watches his daughter, Barbara, use plated "Gummy" Award vending machines presented to lawmakers in recognition of a new law exempting penny purchases from sales tax. In center is Lee Smith, president of the Carolina Bulk Vendors' Association and a director of the National Vendors Association (NVA). High will be a featured speaker at the 1968 NVA convention in Chicago.

Program Set For W. Va. Annual Meet

• Continued from page 67

NAMA representative, yet to be announced (but likely to be legal counsel Richard Funk), will address the group.

At a Friday evening session, Sept. 22, the operators will hear Guy Moss, Capitol Vending, the association's legislative committee chairman; Chester Shanklin, deputy director of the cigarette and soft drink division of the State Tax Commission, and Ray Brack, coin machine editor of Billboard.

The convention, which will also feature equipment exhibits by major manufacturers, opens on Thursday evening with a meeting of officers and board members, presided over by President Buddy Hunt. New officers and directors will be elected on Friday evening.

Site of the meeting is the Heart-O-Town Motel.

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Chicago, Ill. 60639

Coinmen In The News

• Continued from page 68

sic Co., Grand Forks, N. D.; Duane Reiners and Dennis Mahoney, Mill Amusement Co., Milbank, S. D.

NEW ORLEANS

Wurlitzer field service manager C. B. Ross and field engineers Karel Johnson and Harry Gregg conducted a well-attended service school hosted by Robert G. Dupuy, manager of the branch here. Also here, in a session attended by a woman mechanic, Mrs. E. Carl Williams, representative from National Rejectors, Inc., manufacturers of the dollar bill acceptor used in Wurlitzer jukeboxes. Others were Jerome James, S. E.
(Continued on page 71)

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Jukeboxes, Radio Stations & Record Shops—Worlds Apart

By EARL PAIGE

CHICAGO — A survey last week revealed a lack of promotional co-ordination between the radio station, the record retailer and the jukebox programmer.

"We maintain a survey of the records that turn the meters over on our jukeboxes," said William Cannon, Cannon Coin Machine Co., Haddonfield, J. J., "and this list seldom jibes with the local radio station charts.

"The predominance of rock music on radio stations tilts their charts in that direction. This is not true on jukeboxes because we have so many tavern locations where adult programming is required. We're appealing to a man with a hot dime in his hand but the radio stations pump music out for free."

A Retail View

A number of jukebox operators, like John Masters, Missouri Valley Amusement Co., Lee's Summit, Mo., are also record retailers. Masters, who owns Hit Record Shop as part of his overall operation in the suburban Kansas City area, said, "What we use in the shop and on the jukebox route are entirely different.

"We go by the radio charts to stock singles for the shop because the only people who buy singles here are teen-agers. Adults buy long plays. We also look at the radio charts when we're programming teen spots on the route, but our adult locations are entirely different.

A somewhat stronger pattern

of radio/route co-ordination emerges when operators like Masters consider teen spots. At Western Automatic Music, Inc., Chicago, programmer Margaret Christiansen said, "I'm very much influenced by the radio charts when I program teen locations.

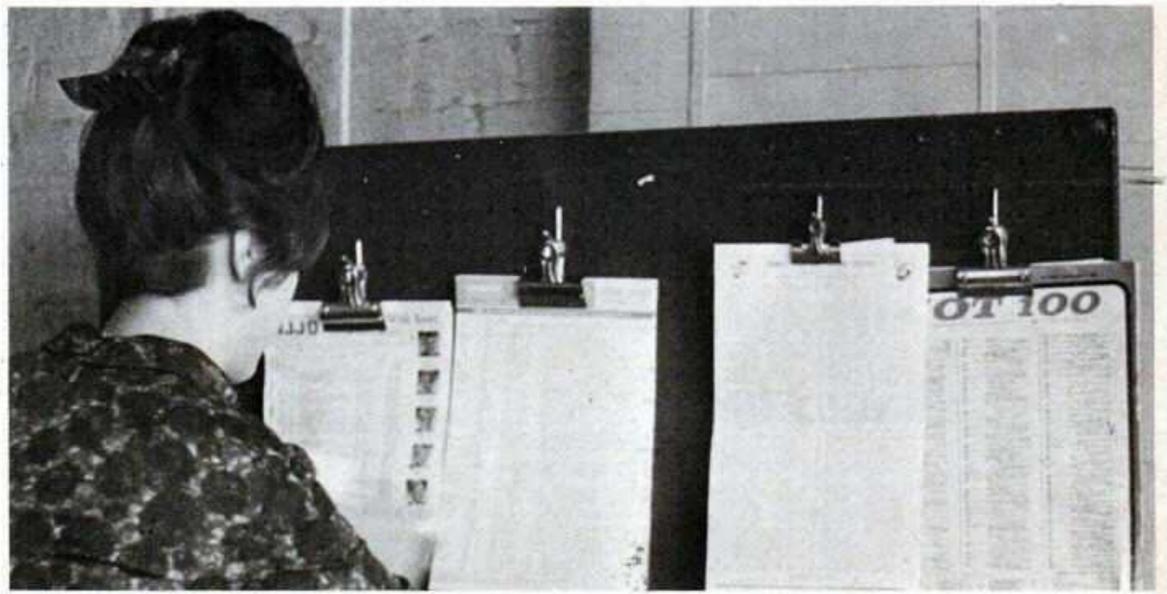
"The teen locations will stay with a record as long as it's on the WCFL or WLS charts and then it drops off play when it goes off the charts," she explained. "But when a record comes off the teen spots it often times goes right on in the adult location."

Chart Analysis

Margaret, unlike jukebox programmers who report they are more wary of radio lists, has even worked out her own guidelines. "I kept a two month record on WCFL and WLS. WCFL puts about three and a half new records on its 'Top 30' each week and three made it to the Top 20," she said. "WLS puts on about six and a half a week on its 'Top 40' list and three of these made it into the Top 20."

Eddie England, England Amusement Co., Purdy, Mo., said, "A man has almost got to listen to the radio but I don't let this influence me too much. A lot of these records hyped on the charts just don't go on the jukebox.

Located in the southwestern part of the State, England said he must order records by phone and that he nearly always "buys blind." "But the way it works, if I buy even 100 or 125 of some number and don't like it when it comes in I can send them all



MARGARET CHRISTIANSEN and her many charts at Western Automatic Music, Inc., Chicago.

back to the one stop. If I use the record, why of course, it's mine, but there's no problem on sending them back.

Danny Broom, Broom & Anderson Amusement Co., Logan, W. Va., said, "Radio is no influence for me. Most of the stuff I hear is a pile of junk and I pass it up."

Studies Samples

"I depend on the new releases that are listed in Billboard and I get samples. The trouble with listening to records on the radio is that most of the time your mind won't be on whether you should buy the record or not. It's better to get samples and study them when you're making up what you need.

Broom's company is another firm that owns a retail outlet, in nearby Madison, W. Va. "We sell our used records in the store and they sell new ones, too. But we never discuss what records to buy. It's two separate things," he said.

"We know operators follow the lists," said George Holman, KCAT Radio, Pine Bluff, Ark. "But a lot of the time it's the bar owners or barmaids who hear a record on our list and ask the operator to get it. We look at jukeboxes around town and see the records."

Sandra MacLean, A-1 Amusement, Rochester, N. Y., also spoke about requests from bar owners. With her, it's a sore spot. "I think radio stations are serviced too quickly by the record companies. It causes friction, because the bar owners and barmaids say they've heard a record before we can even buy it.

"It's awfully tough to program new records," Sandra commented, "unless they're by big name artists. If it's a Sinatra then you're pretty sure it'll go. But these new artists that get on the radio right away don't always go on the jukeboxes.

Jukebox Survey

A number of radio station people contacted are hopeful of more co-operation with jukebox operators. "We try to get as broad a picture as possible," said Con Hamlin, WYSL Radio, Buffalo, N. Y. "I used to do a jukebox survey when I was at another station and have been thinking about it here.

"We sample record shops, the distributors and the one stops but I think the jukebox operator is the most underrated part of the record business and it shouldn't be this way."

In Erie, Penna. Jim Connors, WJET Radio, agreed. "I guess the jukebox business is the only phase of the whole record programming field that radio stations have no communication

with. I wish we could compare notes with the jukebox people.

Different Worlds

"It's really two different worlds," said Cannon, when asked specifically about the radio/route co-ordination. "Who ever hears of a radio station playing a record as it drops down the chart? When it drops off the radio chart it's gone.

"Newness is the stock and trade for radio stations. It's their life blood. This is not true of jukeboxes. A record can be only 40 on the radio charts and be a top record for us. And not all the good fringe records are exposed on radio," Cannon said. "This is another part of it."

But George Wolfef, WMOG Radio, Brunswick, Ga., was surprised when asked if his station ever worked with local jukebox operators. "Why not?" he asked.

"We have two jukebox operators here. Clyde Taylor and Durante Beard. We're always calling them up to discuss records and what looks good."

But Grant Bishop, WSMD, LaPlata, Md., held the opposite view. "I don't think the jukebox operators around here follow the charts. They seem to be three or four months behind us. We go to a couple of fishing places on weekends and the records are all old to us."

Country & Western

Such lack of co-ordination was also mentioned by Margaret Christiansen, but in regard to country and western music. "Our c&w station here, WJJD, will sometimes have records go clear up their 'Top 50' and off the chart and yet we never have a request for them."

In her analysis of this station, Margaret said, "I watched for a period of 26 weeks and WJJD had 13 different No. 1 records."

"We try to sound out the jukebox operators by working through the distributors and one stops," said B. Mason Dean, WJJD, Minneapolis, Minn. "I definitely feel the radio stations and the jukebox people can work together."

On the other side, Ira Helich-

er, record promotion director at Helicher Bros., Inc. here, said, "We certainly keep operators informed. Both WJJD and KDWB here have very tight lists, like 30 plus three. The operators are on our mailing lists and know what goes on the printed station lists each week.

"Nine times out of ten our operators in Minneapolis are ahead of the stations."



WING PROGRAM DIRECTOR Jerry Kaye—"We were only going to give away one jukebox."

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DICK RICH, Gem Music Co., Dayton, Ohio—"Maybe we'll get a new location from promotions like this."

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EACH model also has these features:
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 • "Game Over" light flashes on at end of game.
 • Easily serviced.
 • Large metal coin box—holds \$500 in dimes.

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 Heath and A.B.T. Coin Chutes.
 Complete line. Write for new list.

AN EXCEPTION

Station, Operation Join In Successful Promotion

DAYTON, Ohio — An exception to the lack of co-ordinated effort between radio stations and jukebox operators occurred at WING Radio, Dayton, Ohio, recently, when the outlet gave away five jukeboxes to listeners.

"I was thumbing through Billboard's Coin Machine News when the idea struck me," said program director Jerry Kaye. "We got together with Dick Rich and Bob Iams at Gem Music Co. and worked it out.

Kaye used a sound effects tape that simulated the clicking of a coin being inserted in a jukebox, then the exaggerated sounds of gears meshing together before the contest record came out over the air.

"We actually had kids coming into the station asking where our jukebox was," said Kaye. "It was terrific. We played three different Monkee records and the listener who identified the correct record won a jukebox full of hits.

"At first we only considered going with one jukebox. But the

idea was so terrific I asked Gem Music if we could get more boxes. We finally gave away five before it was all over."

Reconditioned Units

At Gem Music, Rich explained that the jukeboxes were reconditioned older models. "They were good jukeboxes," he said. "I guess they were worth about \$100 to \$150 on the used market, considering what we put into them.

"WING furnished 40 top records and filled out the other 60 records and we delivered them to the kids. We got plugs for our company over the air and was mentioned in the newspaper ads.

"The way it worked, we got rid of some older equipment and we got our names mentioned around. Maybe some new location heard about us and we will get a new spot from this kind of thing.

Any trouble calls from the kids? "No," Rich said. "Oh, I think one of them had a fuse blow out and we helped the kids on that was all."

Mo. Operators Query Granger on Copyright

• Continued from page 67

more and more interested and come up with new questions for Granger all the time.

Passive Trustee

In answering one such query (as to how the \$8 fee outlined in the House proposal is divided) Granger said, "Each of the song licensing agencies, this would include ASCAP and BMI, would have to file yearly claims with the Register of Copyrights. He is a passive trustee for the funds collected from operators who purchase the yearly \$8 certificates for jukeboxes.

"The operator's obligation is fulfilled when he purchased the certificate. From then on, the U. S. District Court and the Register of Copyrights handle it. The \$8 fee covers all licensing obligations, you do not pay ASCAP \$8 and BMI another \$8.

"There has been some question about artists making their own separate pleas, but our position is that the \$8 fee as outlined in the House proposal is fair and equitable," Granger said, in answering another question.

"As for transferring certificates, again, this would be an

administrative problem, once the proposal became law. Naturally, an operator doesn't want to write Congress everytime he has to change a jukebox from one location to another one. We're working on some arrangement to allow transfer of certificates.

"We are constantly asked if the \$8 fee can be raised. To this, my answer is no, not without an act of Congress. It has taken all this time to draft a new law and still the Senate hasn't drafted its version. If they go to this much trouble we feel it isn't likely they will open the whole thing up again in a few years to tamper with the fee.

"Right now we are watching the situation in the Senate very closely, as we always have. If we should learn that a radically different approach is being considered in the Senate we are ready to do another grass roots job just as we did in getting the House proposal passed.

"Of course our opposition is hard at work but we still feel the House version is something the operator can live with and we have no reason to think the Senate will not go along with this bill."

Coinmen In The News

• Continued from page 69

DePlanter Amusement, New Iberia, La.; Charlie E. Horn and Charles H. Taylor, T. H. Amusement Co., Jackson, Miss.; Woodrow E. Pate, Dixie Phonograph Co., Lafayette, La.; Bobby R. Alston, Alston Amusement Co., Gulfport, Miss.; Herman Bustamante, Herman Enterprises, New Orleans; L. J. Peschier, Melody Music Co., Lake Charles, La.; Leon Keating, Twin City Music Co., Morgan City, La.; Merlin P. Guidry, Kenner, La.; Wayne B. Neyland II, State Novelty Co., Inc., Baton Rouge, La.; John R. Bolling, Gulf Amusement

Co., Gulfport, Miss.; Woodrow T. Simmons, Bogalusa, La.

Gus E. Ruschewski and Raymond D. Shive, Yazoo Novelty Co., Yazoo City, Miss.; Jack Singleton, Kenner, La.; Glenn E. Pittman, Lake Charles, La.; Tommy N. Cuevas, Alston Amusement Co., Gulfport, Miss.; Ronnie Lapeyrouse, Delta Music Co., Thibodaux, La.; Richard L. Williams, BAR Amusement Inc., Metairie, La.; Kermit L. Applewhite, New Orleans; Tommy Kister Jr., John Haley Music Co., Canton, Miss.; Steward P. Martinez and Gary L. Fremin, Delta Music Co., Thibodaux, La.; Benny G. Thompson,

Vending News Digest

• Continued from page 68

Another Cigaret Filter Invention

ATLANTA—Another inventor has come up with a new idea for a cigaret filter. Jon Beam, who claims his filter is 90 per cent effective and even better than one developed by Columbia University, is using an ordinary gelatin capsule, similar to those used for medicine. Since gelatin is water-soluble, Beam plans to use plastic. As yet, he has not been able to interest tobacco companies. Beam's filter, which utilizes no fibers, chemicals or paper, works on a principle whereby the high velocity smoke must make a sharp, 180-degree turn. "The impurities carried in the smoke can't make that tight a turn and are trapped," he explained.

Canteen in Delicatessen Business

CHICAGO—A chain of delicatessens in selected Wards retail stores will be opened by Canteen Corp. Known as "Country Cupboard," the take-home prepared and speciality food items will be under the supervision of Canteen's own merchandise, preparation, sales and promotion. The first of these outlets is now open here in Wards' State and Adams Street store.

FTC Orders Tar, Nicotine Tests

WASHINGTON—The Federal Trade Commission has ordered the first test of the tar and nicotine content of 50 types of cigarets on its new smoking machine.

The Tobacco Institute, however, contends that the FTC testing methods are unscientific and insists that "no valid scientific evidence shows tar and nicotine are responsible for any human illness."

The smoking machine will smoke each cigaret to a 23 millimeter butt length or to the length of the filter and its overwrap plus millimeters. The length of the smoke in the test has been at issue. The Tobacco Institute would like the cigarets to be smoked to a 30 millimeter butt length.

California Cigaret Tax Goes Up

LOS ANGELES—Gov. Ronald Reagan signed the State's \$943.3 million tax bill—the largest for any State in the nation's history—and raised the cigaret tax from 3 cents a pack to 7 cents.

The increase went into effect Aug. 1. The October increase will be collected for local governments.

The city and county portion of the 7-cent increase, as explained by Sid Kallick, Western counsel for the National Automatic Merchandising Association, would only go to those cities which do not impose their own cigaret tax. Charter cities—such as Los Angeles, which has a 4-cent city cigaret tax—cannot be forced to drop their own taxes.

Cigaret Tax for Riot Damage?

LANSING, Mich.—With the State's proposed \$1.1 billion budget knocked out of whack by the Detroit riots, some Michigan legislators are reopening consideration of a 3-cent boost in the State's 7-cents-a-pack cigaret tax. The 3-cent hike proposal was approved by the House but was blocked by fiscal conservatives in the Senate. But now Senate Republican leader Emil Lockwood says he will recommend to the majority that the new levy on smokes be imposed, effective Oct. 1. The additional levy is expected to bring in \$20 million during the nine months remaining in the State's fiscal year.

Pepsi Names William Bogle

PENNSAUKEN, N. J.—William J. Bogle has been named vice-president in charge of vending operations for the Pepsi-Cola Bottling Co. of Pennsauken. The locally based firm serves Philadelphia and surrounding area.

An employee for 10 years with the company, Bogle has been vending manager. His appointment was announced by Harold Honickma, president of the firm.

Port Lavaca, Tex.; Don R. Starns, Texas Amusement, Inc., Houston; Amos G. Glores, United Vending Machine Co., Port Lavaca, Tex.; Lloyd E. Felder, Gulf Coast Distributing Co., Houston; Al Boozer, Fort Worth Vending Co., Fort Worth, Tex.; George D. Ferrell, Brady Distributing Co., Charlotte, N. C.; Clifford K. Krull, Great Lakes Distributors, Inc., Buffalo; Anthony V. Rinaldo, Bruno Novelty Co., Canastota, N. Y.

PHILADELPHIA

William S. Fishman, president of Automatic Retailers of America (ARA), was named a vice-chairman for the community-sponsored 1968 Opera Festival which will sponsor the local appearance of the Metropolitan Opera Co. at Civic Center next May. Also in the spirit of public service and as a member of the board of directors of the Philadelphia Musical Academy, he presented musical scholarships worth

(Continued on page 74)

Rowe Lists More 'Pairs'

WHIPPANY, N. J. — Rowe's PhonoVue program has issued the following film-pairing data for PhonoVue operators:

Dean Martin's new Reprise disk, "I Can't Help Remembering You," 0608, fits P.V. film "Boudoir Ballet," L2905W.

The Young Rascals' "A Girl Like You," Atlantic, 452424, for P.V. films "Fashion Model," L2906Y; "Cycle and Surf," L2907D; "Sweet Shop," L2907G, and "Western, Go Go," L2905J.

Herb Alpert and the Tijuana (Continued on page 75)



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RHYTHM & BLUES

SO	KEEP ON DANCING THE GENTRYS	LA	LET'S HANG ON FOUR SEASONS
C	MAKE UP YOUR MIND	MB	ON BROADWAY NIGHT
CH	I HEAR A SYMPHONY THE SUPREMES	NC	SOME ENCHANTED EVENING JAY & THE AMERICANS
CH	WHO COULD EVER DOUBT MY LOVE	PD	GIRL
CH	TREAT HER RIGHT ROY HEAD	QE	1-2-3 LEN BARRY
W	SO LONG, MY LOVE	RF	BULLSEYE
W	HANG ON SLOOPY RAMSEY LEWIS	SG	TREAT HER RIGHT ROY HEAD
CH	MOVIN' EASY	TH	SO LONG, MY LOVE
CH	RESCUE ME FONTELLA BASS	UJ	A LOVER'S CONCERTO THE TOYS
W	SOUL OF THE MAN	VK	THIS NIGHT

THE WALL-ETTE

HIGH

MED

LOW

service

A	B	C	D	E	F	G	H	J	K
L	M	N	P	Q	R	S	T	U	V
1	2	3	4	5	6	7	8	9	0

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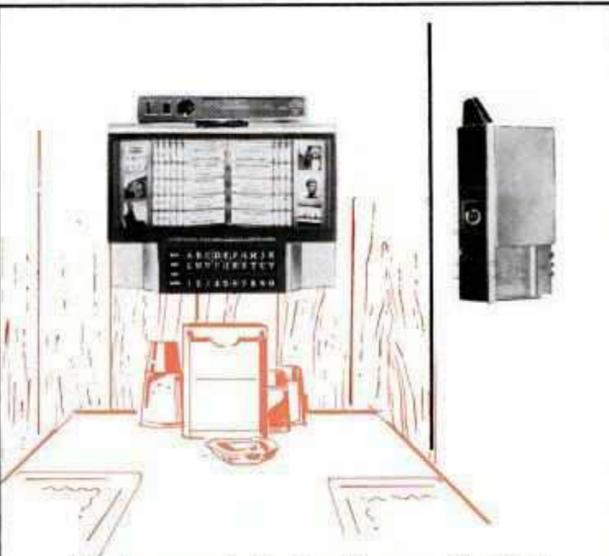
On the other side of the coin . . . the new Wall-Ette's sleek, compact design, "soft-touch" selector buttons and personalized stereo sound will captivate your customers. Results: more play, bigger collections!



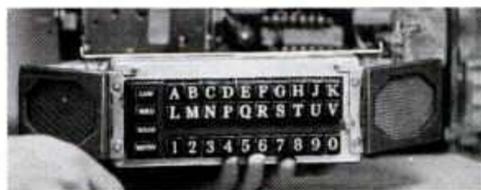
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R-3

Gordon Acquires Scopitone Rights

• Continued from page 67

of Tel-A-Sign, and Gordon will have to invent another. He outlined a promotional program that would hopefully put the color-film machine into its rightful niche in the U. S. coin machine industry.

But in late July the Securi-

ties and Exchange Commission ordered suspension in trading of Tel-A-Sign shares through Aug. 4. And on July 31, a federal bankruptcy referee gave Tel-A-Sign one week to file a petition for reorganization under the federal bankruptcy laws. This action came after three creditors asked that a receiver be appointed for Tel-A-Sign. The company now has until Aug. 30 to establish new lines of credit.

Gordon made known his latest move after two weeks of talks with Cameca in Paris. In addition to Scopitone patent rights, Gordon acquired rights to more than 1,000 film negatives by U. S. and international recording artists, most not yet released here.

Gordon said he has set up film production deals in the United Kingdom, France, Germany, Italy, Japan the Benelux countries and the U. S. He has opened offices at 515 Madison Avenue in New York City and has begun to supply parts and service for Scopitone machines.

Gordon reported that he has new financial backing. He will not seek coin machine distributors for his revamped Scopitone machine but intends to market it through movie projector wholesalers, "because they know optics." Jukebox operators, Gordon said, are the logical operators of the equipment, however.

Rosen, meanwhile, reports that he has been running tests on Cinejukebox in large cities, rural communities and resorts. "By every test, Cinejukebox proved to be a real entertain-

ment stimulation," he said. "The patrons stayed longer, new customers were attracted, and the money brought in by the motion pictures was all plus money. The jukebox take was never hurt. In fact, it increased in most situations. And the movie take was all plus business. These figures are based on fact. Collections at each location are carefully audited and certified, and we will be happy to open our books to any doubting Thomas. We have nothing to hide."

Rosen said the machine has been improved through tests following last year's MOA show. "The machines now coming off the assembly lines at the Innocenti plant in Milan, Italy, represent a perfect mechanism that will stand up to every type of test and under every type of condition and situation," Rosen said.

Coinmen In The News

• Continued from page 71

\$50,000 to members of the only all-Negro string quartet. Fishman, who was impressed with the talents of the group, donated the entire \$50,000 himself. He then left for a fishing expedition to the Arctic Circle at Great Bear Lake in the Northwest Territory. . . **Herman Scott**, veteran operator, served as chairman for the testimonial dinner staged at Palumbo's Cafe in honor of Magistrate Lewis Mongelluzzo. Scott was the driving force behind the dinner which attracted 1,200 persons. . . National Association of Coin Laundry Equipment Operators named **Charles Tucker Associates, Inc.**, local agency, to handle its national public relations advertising and merchandising. . . The local trade extended condolences to the family of **Thomas Aron**, who died last Saturday night at the age of 81. He was founder of the Atco Vending Co. based in North Philadelphia. Surviving are his widow, Ida; a son, two daughters, and seven grandchildren. He was one of the pioneers in the industry. . . **Vendo Co.** launched its new branch office in the Interstate Industrial Park at nearby Bellmawr, N. J., with a grand opening. The company appointed **Paul Monash** as sales representative, and **Jack Kensey** as branch manager. **John Albanese** will serve as sales correspondent, and **Bill Roenbeck** was named service representative. **Thomas LaMour** will represent the company as field service engineer.

MAURIE H. ORODENKER

DETROIT

Leonard Pfeiffer was honored at a party for the staff of Cigaret Service Co. Pfeiffer has been in the business 50 years. Cigaret Service, also celebrating its 50th anniversary, operates some 2,000 machines, including cigaret and candy venders and jukeboxes. President **Benny Koss Sr.** said the firm was founded by the late **B. L. Howes** and **Cole Shoemaker** in 1917 and entered cigaret vending in 1927.

H. F. REVES

PORTLAND, ORE.

The following officers and board members were elected at a recent meeting of the Northwest Automatic Retailers Council (covering Oregon, Alaska and Washington): president **Keith McCormic**, Clark's Ferry Concessions, Seattle, Wash.; vice-president **Richard Estey**, Canteen Co. of Oregon, Portland, Ore.; secretary **William O'Toole**, the Vendo Co., Portland, Ore.;

(Continued on page 78)



JOHN MASTERS, president of the Missouri Coin Machine Council (center), joins in greeting operator and his wife to a recent meeting in Kansas City. Music Operators of America (MOA) president **James Tolisano** (right) and MOA executive vice-president **Fred Granger** (second from right) look on.



MOA PRESIDENT James Tolisano addresses meeting.



KANSAS DELEGATION. From left, **Ronnie Cazal**, **Floyd Tawney**, **A. L. (Lou) Ptacek** and **Harlan Wingrave**. A review of the Kansas association is being discussed.



HAPPY WIVES also hold a conclave at Hilton Inn get-together.

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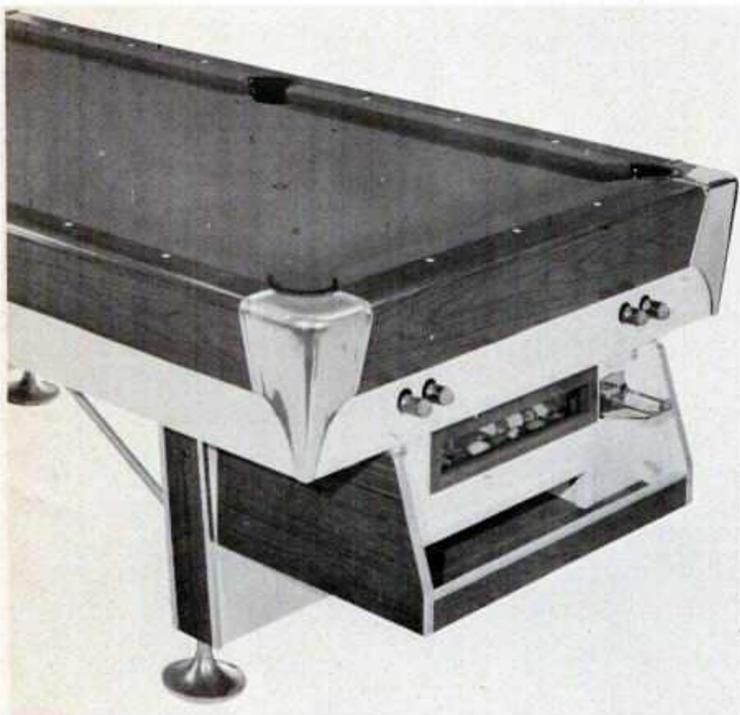
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New Equipment



Campbell—Pool Table

Slide-in drawers are said to assure quick, easy conversion from coin to non-coin operation in this new table in the Carnival series from Campbell Manufacturing Corp. Other features include three-quarter-inch cast slate bed, walnut Formica tip rails, molded gum rubber cushions, 20 and 25-cent coin chute, fast ball return, 100 per cent wool rubber-backed billiard cloth. Sizes available are 44 inches by 76 inches, 50 inches by 88 inches and 53 inches by 93 inches. The firm is located at 224 Eleanor Street, Kalamazoo, Mich.

New Disk Vender for Market

• Continued from page 67

Empty weight is 80 pounds. It measures 21 inches wide, 17 inches deep and 37 inches high, and may be wall or floor-mounted.

Moore is a jazz pianist and with his wife formerly owned a calypso record label in the Bahamas. He said they got their idea for a compact record vender while sitting in a Bahamaian bar on Christmas Eve several years ago.

The machine will accept up to six quarters; may be adjusted for pricing variations in 25-cent increments.

Rack Jobbers

Bloom said the firm has already received favorable reactions from a major rack jobber and he said they will be contacting others. He expressed interest in unveiling the unit at the National Association of Record Merchandisers convention in early September.

"We've researched the field

Association Work Gained Tax Break

LINCOLN, Neb. — Operators of jukeboxes and amusement games in this State are exempted from Nebraska's first sales tax. A committee composed of Eddie Zorinski, H. Z. Vending & Sales Co., Omaha; Dick Taylor, Amusement Service, Lincoln, and Howard Ellis, Coin A-Matic Music Co., Omaha, worked on gaining the exemption. All are members of Coin Operated Industries of Nebraska.

The tax commission ruled that jukeboxes and amusement games "... do not dispense a tangible item and are therefore exempt from the 3 per cent sales tax." The commission also ruled that jukeboxes and amusement games do not constitute "paid admissions," and are furthermore exempt in this area.

Moran School Eyes U. S. Aid

KANSAS CITY, Mo. — Jack Moran told operators at the Missouri Coin Machine Council meeting here last week that he understood the U. S. Department of Health, Education and Welfare is conducting a survey to determine the extent of the need for training mechanics for coin-operated equipment. "We should know in a short time if we can obtain a federal contract to train men and if branches of the Institute of Coin Operations now in Denver can be set up in Atlanta and Chicago."

Moran, who now has another 26 men in class at his training center, said: "I think there's a need for at least 3,000 more coin machine mechanics. I get calls all day long from operators desperate for men. The people who take care of this Manpower Development and Training Administration (MTDA) work agree that at least 850 men could be absorbed in this industry. The survey should bear this out.

"If we get federal funds we can get 40 per cent of our men directly from operators who recommend their men to local employment offices as men who are under-employed in their present job. The other 60 per cent will come directly from unemployment departments in various States, according to an allotted basis.

Explains Plan

"Right now we're getting three kinds of students. Those you, the operator, recommend to your local employment offices, new men who are coming into the field that are recommended to the unemployment people and men who come off the current unemployment roles.

"You must work through the local employment areas. We cannot deal directly with the operator unless the operator wants to pay the \$750 tuition fee and a maintenance salary while the man is going through 24 weeks of training and his traveling expenses.

"If the man comes to us through the employment offices this costs the operator nothing. The way this MDTA plan works, the man's tuition, traveling and subsistence salary are all taken care of.

"Each State has its own outline of what the subsistence salary is. Usually it averages out to about \$70 a week while the man is here in school. It is just something to live on.

"Our classes start every three weeks. Right now we have two classes going with 13 men in each class. They work eight hours a day, five days a week, for a total of 960 hours of instruction. Our next class will start Aug. 21 and we'll have a class starting Sept. 11," said Moran, explaining that a man cannot come into a class late, but must start fresh.

"I'm constantly getting calls from operators to send them a man. This I can't do. The hiring has to be between the man I train and the employee. This is the only way I can work. The men must come here through MDTA and the operators must contact the men who come out of the school.

"Right now we're working with men who are 99 per cent recommended by operators through MDTA offices. These men will go back to their origi-

(Continued on page 78)

Five-Day Enforced Holiday For Milwaukee Operators

By BENN OLLMAN

MILWAUKEE, Wis. — Beer City coinmen and vending machine operators came through the recent inner-city riots relatively unscathed. Damage to equipment on location was minimal. Because of strict curfew regulations and prompt shuttering of all drinking spots and liquor stores throughout the county, operators here took an enforced vacation for five days.

United, Inc., the Wurlitzer distributor here, however, suffered considerable plate glass window breakage. Situated almost in the center of the riot-torn area, the firm was one of the first to feel the wrath of the brick tossers.

Meeting

An emergency meeting of the board of directors of the Milwaukee Phonograph Operators Association was held Friday (4) to assess the situation. No specific recommendations or proposals stemmed from this session. But all agreed that the mayor's quick action in shut-

ting down the entire city and its suburbs until the violence was controlled was the proper thing to do.

Short Hours

Jerome (Red) Jacomet, Red's Novelty Co., reported no damage to equipment at all. "But for five complete days the public couldn't play juke boxes, games or buy cigarets from us. We were out of business. But it will all even up in the long run.

Short Hours

According to Doug Opitz, Wisconsin Novelty Co., "Naturally collections are going to be down all over the area. We have all lost five days of business. In the core area, the taverns and restaurants actually closed on Sunday night and the rest followed suit the next day. Now that the curfew is being relaxed things are improving, but we're still running short hours. It will take several weeks at least until things come back to

(Continued on page 78)

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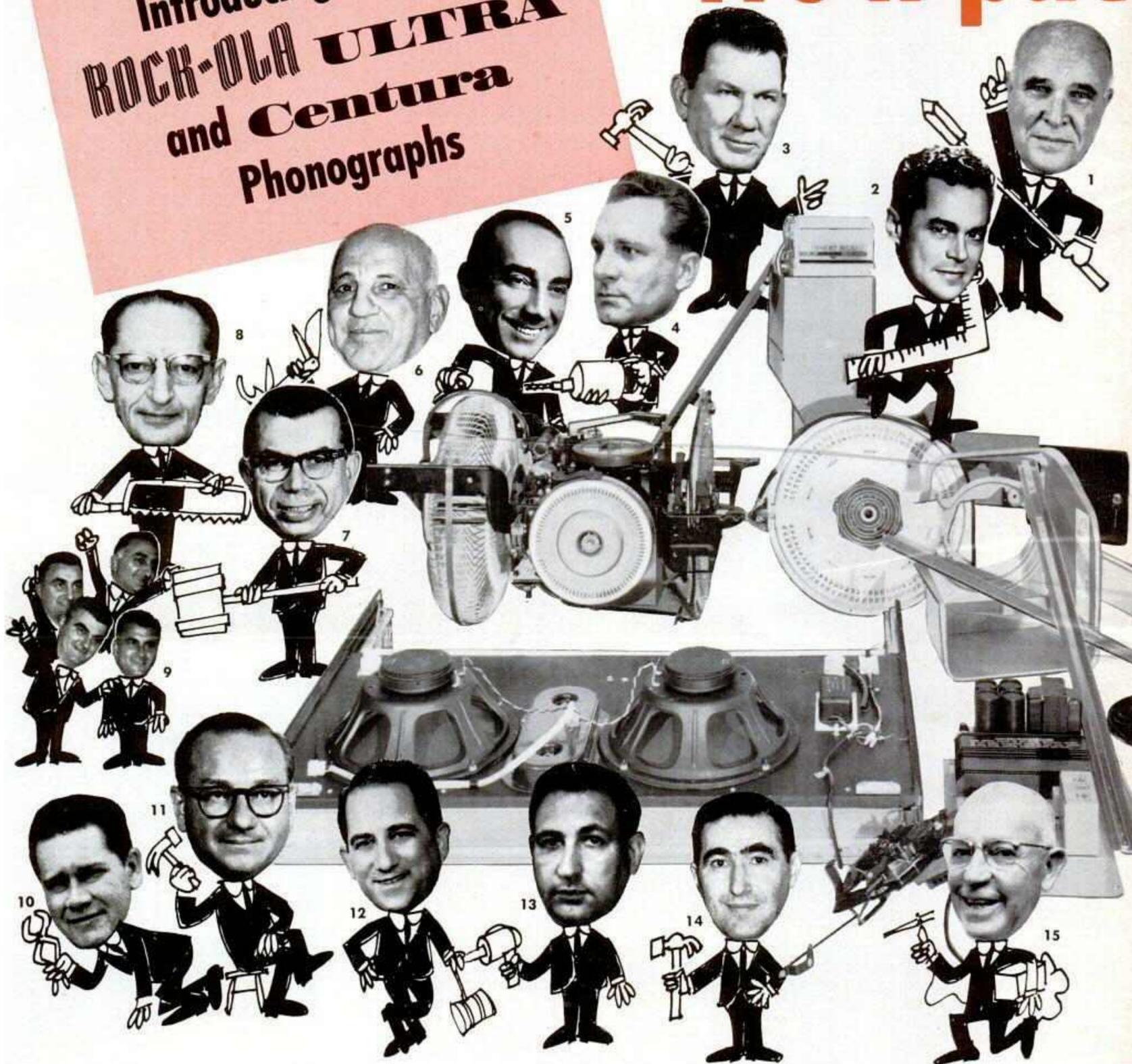
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1803 Commercial Blvd.
Vancouver 4, B.C., Canada |

Stereotyped Programming-- Its Causes and Corrections

• Continued from page 67

stiffs, pretty soon he won't bother with opening your packages at all.

Several companies have been servicing him with samples, Cannon said. One manufacturer has expanded its radio disk jockey service to include jukebox operators. "They put in five singles, some short biographical notes and title strips along with

a picture of an album by the artist.

"We have been very much influenced by this approach and always program the records. In one case it got us started buying a particular artist we had never heard of before.

"These records are not available on the market as singles and this gives us a little bit of exclusivity. This is the function of a jukebox, to provide distinc-

tive and individual programming you can't get anywhere else.

Little LP's

"This is why the Little LP should be important to operators and they certainly are important in our operation. We program everything we can find suitable in Little LP's and have analyzed how they play on our meters.

"We know, for example," Cannon said, "that Little LP's can add another 10 per cent to revenue. This is on top. This means you can double your profit because the overhead and everything else has already been taken care of.

"I think the record companies could more profitably exclude the big sellers when they make up Little LP's," Cannon said, contradicting one criticism often aimed at the 7-inch versions of long plays.

"I know some operators think the record companies wait too long to come out with a Little LP and some people think the Little LP should capitalize on the current hit. But you can't work this way. If an artist has several hits the chances are these records are already on the jukebox, so why would you want the Little LP if it duplicated certain singles already on your box?

"One thing most operators fail to realize is that Little LP's have to be changed as often as singles. This is probably the

most consistent mistake operators are making with Little LP's," Cannon stated.

Album Covers

Cannon thinks that operators also fail to realize the promotional advantages in Little LP covers. "A lot of art goes into record jackets. Remember how New Dimensions set the pace in the paperback book field when they came out with distinctive covers?

"When you change the Little LP's regularly you're also moving around your promotion displays and this stirs up interest in the jukebox. The customer sees a cover that interests him and he comes over to play the record.

Cannon said that he thinks record companies are beginning to see how important the jukebox operator is and alluded to the number of major labels signing up for this year's MOA convention at the Pick Congress Hotel in Chicago Oct. 27-29.

MOA Concern

"I know we're a very diversified industry today. We have amusement games, vending, film machines, parts and so many areas in the show that the record company may feel lost. Also it takes some ingenuity to make a record both appealing in a show that creates as much excitement as the MOA.

"You know the operator is coming to look at the new jukeboxes and the other new equipment but will he come to look at a record? You have to make the booth attractive and distinctive. We are concerned about the record company and our seminars each year on records have been creating more and more interest.

"We're buying 45 per cent of the singles and the whole pop album business is built off the success of hit singles so I am sure the record companies are realizing the importance of the jukebox market."

N. C. Bulk Ops

• Continued from page 69

tally Retarded Children; Mrs. Vida Bryant, executive secretary of the association; Walter Huber of High Point, the man in charge of the Lions Clubs' sponsored vending program; John Ingle, chairman of the Democratic Party in Mecklenburg County; Charles McCuiston, North Carolina public relations man for Southern Bell Telephone; R. M. Schmidt, director of industrial relations for Humble Oil and Refining Co.; Harry Stewart, field representative of Westinghouse Electric, and James Burnett, assistant vice-president of Duke Power Co.

Five-Day Holiday

• Continued from page 75

normal. We had a couple of machines damaged, but none of them so badly that they can't be repaired. Several of our properties were hit by fires, too. What can we do about it? Just wait for the whole thing to blow over."

Moran School

• Continued from page 75

nal companies. This means we have 1 per cent who could be hired outright.

"You need mechanics and we need students and teachers. But it must all go through the MDTA channels until we get a federal program going. I hope that will be soon," Moran said.

Coming Events

• Continued from page 68

bined fall meeting, Tan Tara Resort, Lake of the Ozarks.

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.

Oct. 29—National Vendors Association, directors meeting, LaSalle Hotel, 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.

April 26-May 5, 1968—Hanover Trade Exposition, Hanover, West Germany.

Granger Speaker At Ohio Meet

SANDUSKY, Ohio — Fred Granger, executive vice-president of the Music Operators of America, will be chief speaker at the annual meeting here of the Northwest Ohio Music Operators Association on Aug. 22.

Granger will report to the group on trade association success stories he has encountered in his travels throughout the U. S.

Association secretary - treasurer William Hullinger told Billboard that all Ohio operators, whether or not they are members of the organization, are encouraged to attend the meeting. It will be held here at the Cedar Point resort at the New Marina Steak Hut. Cocktails will be served at 6 p.m.; dinner at 7.

Coinmen In The News

• Continued from page 74

treasurer Robert Imrie, Canteen Food & Vending Service, Tacoma, Wash.

Board of governor members are Eino Klander, Coos Automatic Merchandising Co., Coos Bay, Ore.; Roy Svendsen, Servomation of Alaska, Anchorage, Alaska; Barney Thomson, Kitsap Vending, Inc., Bremerton, Wash.; Thomas H. Boone, Canteen Co. of Roseburg, Roseburg, Ore.; William Higgins, Canteen Service, Inc., Seattle, Wash.; Fred Conrad, Rogue Valley Vending, Medford, Ore.; Ray Rush, Sound Cigaret Service, Inc., Federal Way, Washington; Larry Thomas, Servomation of Washington, Seattle, Wash.; Paul Mercy, Automat Co., Yakima, Wash.; Estey and Imrie.

DENVER

At Draco Sales Co. the following attended a Wurlitzer service school conducted by L. (Walt) Peteet: Don Driggers, Ray Turk, Owen Angwin and Jack Hackett, Apollo Stereo Music Co.; at Colorado Springs, Chuck Esch, Gale Victory, Earl Evans, and Calvin Druchek, Acme Cigaret Service.

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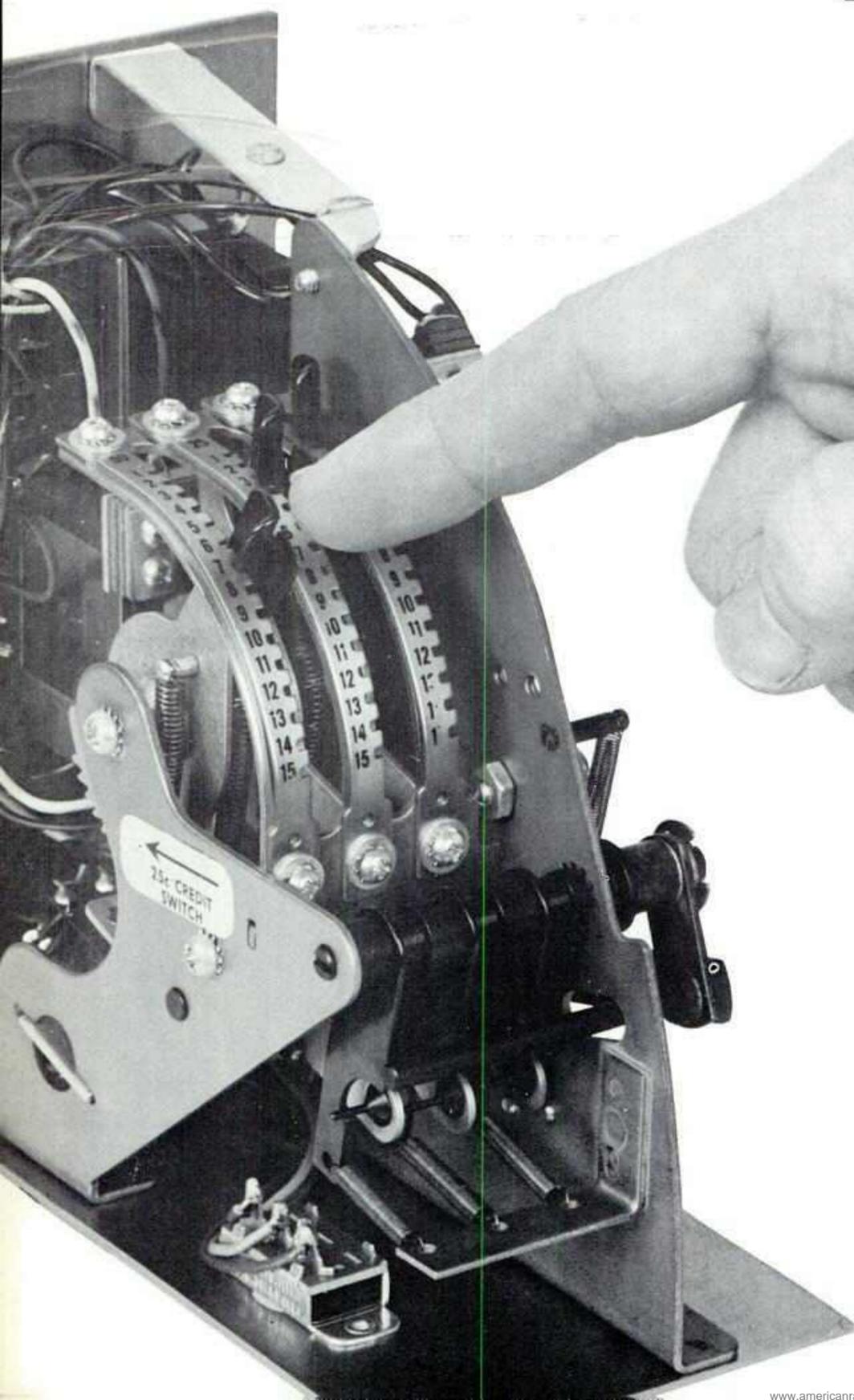
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WURLITZER Playrak



Album Reviews

More Album Reviews Inside



POP SPOTLIGHT

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Aretha Franklin. Atlantic 8150 (M); SD 8150 (S)

A moving album. The gospel tonalities and the soul beat of "Satisfaction" are penetrating to the marrow. "96 Tears" wipes you out. Then she takes a country tune like "Night Life" and shows you what it's all about. The hinge for the album, of course, is her current hit—"Baby, I Love You." But every cut on the LP is a winner. A fine production by Jerry Wexler.



POP SPOTLIGHT

COUNTRY, MY WAY

Nancy Sinatra. Reprise 6251 (M); RS 6251 (S)

Nancy Sinatra adds her sensuous voice to some country music and everyone who buys the album comes out a winner. Recorded in Nashville, producer Lee Hazlewood and Miss Sinatra come through in fine style. Hazelwood joins her on a standout performance on "Jackson," he and Miss Sinatra's current single. Others are "End of the World" and "Oh Lonesome Me."

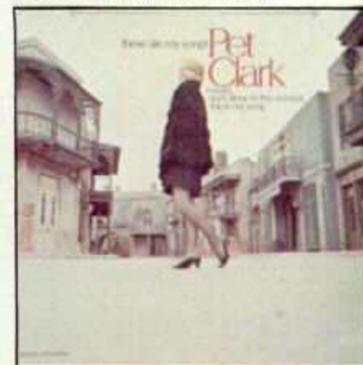


POP SPOTLIGHT

THESE ARE MY SONGS

Petula Clark. Warner Bros. 1698 (M); WS 1698 (S)

Petula Clark adds an extra touch on "This Is My Song" as she does on all 12 class performances in this package. Adding an additional stanza to her smash single of Charlie Chaplin's song, she sings with warmth and tenderness. Her soft "Lover Man," her rendition of "Groovin'" "San Francisco," "Don't Sleep in the Subway," are given a first-rate treatment.

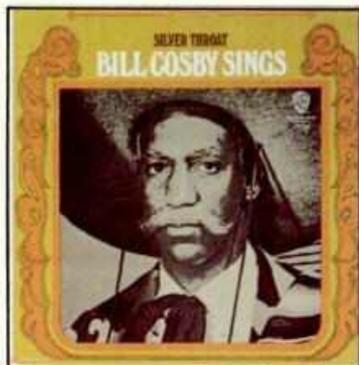


POP SPOTLIGHT

BILL COSBY SINGS/SILVER THROAT

Bill Cosby. Warner Bros. 1709 (M); WS 1709 (S)

Bill Cosby, who has been a steady disk winner with his comedy albums, switches here to vocals and turns it into a winner, too. He's got a rhythmic beat and a sense of style that gives the material an added wallop. "Mojo Workout" and "I Got a Woman" are cuts destined for big play.



POP SPOTLIGHT

REVOLUTION!

Columbia CL 2721 (M); CS 9521 (S)

The successful chart string of Paul Revere and the Raiders should continue with this driving package, which features the group's hit single "Him or Me—What's It Gonna Be?" and their latest single "I Had a Dream." "Mo'reen," "Tighter" and "Gone—Movin' On" are other standouts. A switch is a choral treatment of "I Hear a Voice."

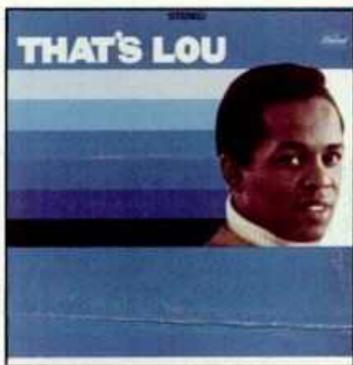


POP SPOTLIGHT

LUSH LIFE

Nancy Wilson. Capitol T 2757 (M); ST 2757 (S)

Another gem and hot selling album for perennial hit vocalist Nancy Wilson. Her style is superb throughout as she varies the tempo on "Free Again" and softens "Sunny." Miss Wilson's rendition of "Too Long at the Fair" is a standout, but so are all nine others.



POP SPOTLIGHT

THAT'S LOU

Capitol T 2756 (M); ST 2756 (S)

Add another winner to Lou Rawls' string of album hits. His performance here is power-packed, hard-driving and full of emotion. His single disk click, "Show Business" is here as well as such other noteworthy additions as "They Don't Give Medals to Yesterday's Heroes," "Street of Dreams" and "When Loves Goes Wrong." The arrangements match the singer's excitement.



POP SPOTLIGHT

THE BYRDS GREATEST HITS

Columbia CL 2716 (M); CS 9516 (S)

This hit-filled package should hit the charts in short order as this top folk-rock group is presented in a string of their top numbers. Three of the selections served as titles of previous albums, "Mr. Tambourine Man," "Turn! Turn! Turn!" and "5D (Fifth Dimension)." Another big hit "Eight Miles High" is included as are five other fine selections.



POP SPOTLIGHT

WELCOME TO MY WORLD

Dean Martin. Reprise 6250 (M); RS 6250 (S)

Dean Martin hits the country trail with "Wallpaper Roses," "The Green, Green Grass of Home" and a Nashville-oriented "Release Me." And his hominy-and-grits treatment of "Little Ole Wine Drinker, Me" is pulling middle-of-the-road airplay.



POP SPOTLIGHT

SPANKY & OUR GANG

Mercury MG 21124 (M); SR 61124 (S)

Spanky and Our Gang are a refreshing musical group, who've scored in the singles market with "Sunday Will Never Be the Same" and "Making Every Minute Count," and their impact with this debut album will be as strong. In addition to their two single clicks, the group has fun with "Trouble," "Brother Can You Spare a Dime" and others.



POP SPOTLIGHT

BEE GEES' 1ST

Atco 33-223 (M); SD 33-223 (S)

The Bee Gees are strong contenders for the Beatles' crown. In song composition and in delivery, the group is imaginative, fresh and energetic. They won immediate acceptance in the U. S. with their first single release, "New York Mining Disaster," and this, their first album should be even bigger.



POP SPOTLIGHT

THE BEST OF BILLY VAUGHN

Dot DLP 3811 (M); DLP 25811 (S)

Vaughn's easy style and soft arrangements make this LP, compiled from previous records, easy to take for both dancing and listening. There's much variety of selection here including, "Blue Hawaii," "Melody of Love" and "La Paloma." "The Shifting, Whispering Sands, Parts I & II" is a highlight, as are the Vaughn singers.



COMEDY SPOTLIGHT

MORE & MORE OF TONY SANDLER & RALPH YOUNG

Capitol T 2802 (M); ST 2802 (S)

Showmanship, talent and personality are coupled in one rousing, triumphant performance as Sandler and Young again demonstrate their wares. Featuring "More and More" their current single, the multi-lingual duo score on every number. This should be their third winning album in succession.



POP SPOTLIGHT

THE THINGS I LOVE

Jim Nabors. Columbia CL 2703 (M); CS 9503 (S)

Nabors (TV's Gomer Pyle) follows up his previous hit record with what promises to be another one. His baritone couldn't be better than in such romantic selections as "Strangers in Paradise," "Till the End of Time" and "This Is My Beloved." Chorus and musicians give him fine support.

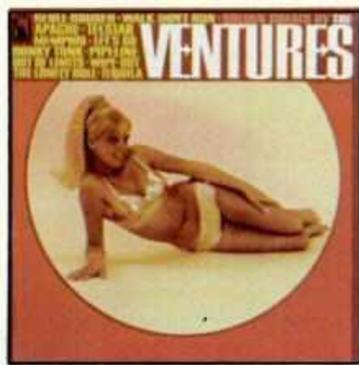


POP SPOTLIGHT

TIME ALONE WILL TELL

Jerry Vale. Columbia CL 2684 (M); CS 9484 (S)

Jerry Vale handles romantic ballads with style. And he's got some of the best in this album, "My Cup Runneth Over," the title song and "My Love Forgive Me" (with some Italian lyrics thrown in) and "The Day That We Said Goodbye." He sings love songs—and he sings them like he means it.

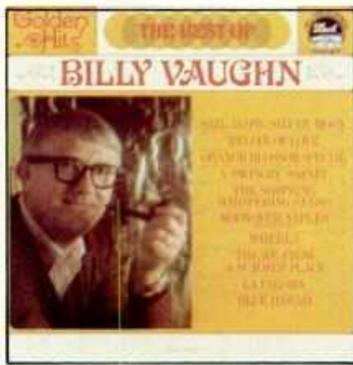


POP SPOTLIGHT

GOLDEN HITS BY THE VENTURES

Liberty LRP 2053 (M); LST 2053 (S)

The Ventures always hit high on the charts, and they'll continue to do so as long as they turn out albums like this one. The electric guitar work on Tijuana Brass hits such as "Lonely Bull" and "Tequila" rates right at the top. The rest of the material—"Telstar," "Wipe-Out" and "Out of Limits"—is strictly in the mod bag.



COUNTRY SPOTLIGHT

YOUR TENDER LOVING CARE

Buck Owens & His Buckaroos. Capitol T 2760 (M); ST 2760 (S)

Bolstered by two smash singles, "Your Tender Loving Care" and "Sam's Place," Owens and His Buckaroos can't miss with this 12-cut album. "Only You (Can Break My Heart)" is another gem. In addition to his own material, Owens sings Merle Haggard's "House of Memories" and R. J. Wooten's "Only You and You Alone."

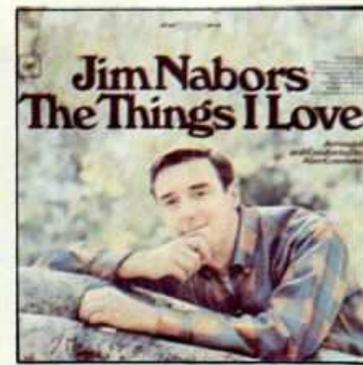


COUNTRY SPOTLIGHT

MY ELUSIVE DREAMS

David Houston & Tammy Wynette. Epic LN 24325 (M); BN 26325 (S)

Now and then a country duet set the both on fire and when these two artists—both outshining on their own—teamed up, their "My Elusive Dreams" raced up the chart and even scored pop sales. The duo follows up that hit with sensational performances on "Somethin' Stupid" and "Back in Baby's Arms," among others.



COUNTRY SPOTLIGHT

TONIGHT CARMEN

Marty Robbins. Columbia CL 2725 (M); CS 9525 (S)

Marty Robbins racked up a No. 1 country hit with his "Tonight Carmen" single and the record also chalked up considerable pop sales. This entire album, a follow-up to the single, has the same Latin charm and vivacious spirit. "Is There Anything Left I Can't Say" is one of those tunes that could become a standard. "Loves Gone Away" is also beautiful.