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International Music-Record Newsweekly

Disks Spin Into Yule BMI Bows Educational Drive With New Wrapping To Point Up Increased Usage

NEW YORK-It's beginning to look a lot like Christmas as record companies begin unwrapping their holiday packages of both seasonal and specially boxed disks. But while many labels are re-issuing catalog standard materia, others are experimenting with new marketing techniques and changes in artist repertoire for both singles and albums.

Although LP sales have been soft since the monaural-stereo price equilization, manufacturers are hopeful of a banner season for Christmas, catalog and current non-seasonal product. According to Billboard's Record Market Research division, the 12-week holiday season ending Dec. 31 traditionally is the best of the year. The period, which is equivalent to 23 per cent of the sales year, accounts for some 31 per cent of the year's total album sales. And of the total number of albums sold during that period, 5 per cent are of Christmas product. In December alone, about 15 per cent of the year's album business is done.

While some 45 new Christmas albums have been released so far this season, a trend toward greater selectivity and more imaginative marketing and selection of content is evolving. Labels seem more reluctant to issue product exclusively created for Christmas.

Of the seasonal product that has been issued so far this year, manufacturers are shifting from their top name artists waxing Christmas standards. The season's efferings are sprinkled with comedy and story-telling packages.

Yule Comedy LP's

Both Columbia and Tower Records have released Christmas control albums with promotional backup campaigns. Columbia, which claims the largest Christmas catalog, has also released a rock Christmas album. These—in addition to its numerous Christmas releases and massive Barbra Streisand Christmas promotion.

The Tower disk, "Have a Jewish Christmas . . .?" is a consecutive sequence of cuts about how Jewish middle-class families celebrate (Continued on page 11)

NEW YORK - A campaign to acquaint the users of music with the popularity and the use of BMI material was launched last week by Robert B. Sour, president of Broadcast Music, Inc. The campaign is of particular importance in that radio contract with BMI expires in October 1968, and the popularity of BMI music should, of course, have a bearing on the rate structure, particularly in comparison with the rates of ASCAP music.

BMI collects about half as much as ASCAP from the broadcasters... ASCAP's take is about \$47 million; BMI's comes to about \$24 million.

The drive began with a letter from Sour to the broadcasters around the country spelling out "what you are getting for the money you pay BMI." The opening letter, which concentrates on pop music, will be

Spotlight on

ANDY WILLIAMS

See center section

followed by similar pieces covering the various musical categories: concert music, film music, theater music, etc.

Implicit in the BMI educational campaign is the heightened competitive picture in music rights generally. One interesting facet of this is ASCAP's heightened efforts in the country and r&b fields, where it now has young at-

torneys who are doing field work-contacting young writers and producers in Memphis, Muscle Shoals, Nashville, and outlying areas—telling the ASCAP story and the advantages of becoming an ASCAP mem-

A Breakdown

BMI's story, in its first letter, represents a midyear break-(Continued on page 11)

CBS Int'l Hikes Disk Price To Military Post Exchanges

national has raised the price on the records it sells to the Armed Forces' Post Exchanges. The unilateral move, which went into effect Wednesday (1), brought the price of the CBS disks up from \$1.80 to \$2.

CBS has one price for all disk categories: pop. classical, shows, etc., as well as one price for monaural and stereo product. The PX's have been selling the \$1.80 disk for \$2.50. At the new \$2 cost, the price at the PX will be \$2.75.

According to Harvey Schein, president of CBS International, the price rise stems from grow-ing industry costs. CBS \$1.80 price to the PX's have been in effect for the past 13 years. He pointed out that the cost of living has more than doubled in that time and that since virtually every other product has gone up in price during that time it's not unreasonable for CBS to put in a modest increase. The other record manufacturers have been selling their disks to the PX's at or near \$1.80.

The PX's account for an estimated \$10 million in record sales. Schein estimates that CBS' share of this market is close to 25 per cent.

\$100 Pkgs. by Col. & London

By FRED KIRBY

NEW YORK - The \$100 package . . . this season. London is offering a 19-record set of Wagner's "Ring" cycle, while Columbia's de luxe 14-LP pack-age contains Mahler's nine symphonies conducted by Leonard Bernstein. London and its parent firm, British Decca, received a special Grammy award earlier this year for completing its "Ring" recording project, which began in 1959 with the release of "Das Rheingold,"

The four operas, including (Continued on page 40)

Faith in C&W Backed by \$\$

By BILL WILLIAMS

NASHVILLE - Growing sales in country music records are reflected in the willingness of major labels to invest more in the cost of sessions. This is particularly true of RCA Victor and Columbia.

Not many years ago a ses-sion cost of less than \$1,000 was an accepted practice. In contrast, a three-day Eddy Arnold session this past week involved six violins, two violas, two cellos, five horns, three guitars, piano, bass, drums, vi-braharp and harpsichord. It also involved the use of four singers (The Nashville Sounds) plus studios costs. The session, by union scale estimates, cost about \$6,000.

(Continued on page 48)



Verve/Forecast's Dave Van Ronk trys his hand at a ballad, "Dink's Song" (KF-5070). The pop disk was recorded with his new group, the Hudson Dusters. Dave's latest album, "No Dirty Names" (FT/FTS-3009), is being called only the nicest things by critics, D.J.'s and fans alike.



James Brown's undisputed leadership in the world of soul is reaffirmed with "Get It Together," James' newest release on King Records (6122). It's typical James Brown material, which is to say it has that driving, pulsating and frantic quality that have made all of James' releases big chart

(Advertisement)





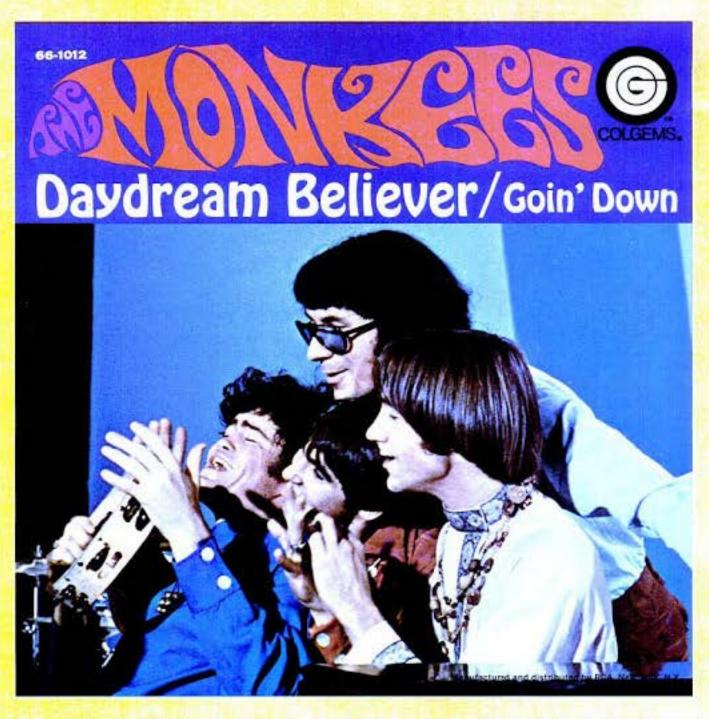








THE SELLINE



Plus-different full-color Monkees photo on the other side of the sleeve!

COMING SOON: The all-new Monkees album, PISCES, AQUARIUS, CAPRICORN & JONES LTD.

Produced by Chip Douglas

Manufactured and distributed by RCA

Soviet's Rep Rebuts Vanguard Hopping Up Hippie Bag Solomon on \$ Offer

LOS ANGELES — Celebrity Concert Corp. challenged a claim by Bernard Solomon, president of Everest Records, that his firm was offered "a large sum of money" by the Soviet recording industry to take Everest's recording of Shostako-vich's "Symphony No. 13" off the market (Billboard, Nov. 4). Celebrity Concert Corp, which represents the Soviet recording industry in the Western Hemisphere, also attacked the quality of the tapes used for the record-

Sidney Justin and Bernard Luber of Celebrity Concert Corp., calling Solomon's state-ments "misleading," explained, "Upon learning in August 1967 of Everest's intention to release a recording of Shostakovich's 'Symphony No. 13,' they (Celebrity Concert Corp.) contacted Mexhdunarodnaya Kniga, the Soviet recording agency, and confirmed the fact that no recording of the work had been made or authorized by MK.

"They then went to Everest, requesting Everest not to press, manufacture or release any records from the unauthorized and unlicensed recording.

"In reply, Celebrity Concert Corp. received a telephone call from Walter L. M. Lorimer of the law firm of Loeb and Loeb, attorneys for Everest, who discussed legalities of the matter.

"Lorimer then discussed the matter with his client, Bernard Solomon, whereupon Lorimer again contacted Celebrity Concert Corp. and made the follow-ing offer. . .: Everest would agree to discontinue manufacture of any further recordings of Shostakovich's "Symphony No. made from the unlicensed tape provided Capitol Records would undertake the manufacture and distribution of records made from that tape.

'Further, Everest would give us a list of their distributors to whom records has been sent . . . and assured us that the number was indeed small.

"We then arranged with Lorimer to have Everest send the tape to Capitol for a hearing, Capitol reviewed the tape and advised us that the recording was inferior in quality and not up to the standard of Soviet recordings released by Capitol (on Melodiya/Angel) since it was apparently recorded on an ordinary tape recorder. Capitol did state, however, that if the Soviet recording industry would record the work in their customary standard quality, Capitol would very much like to handle the . . . (release). Celebrity Concert Corp. then advised . . . MK of the foregoing facts and is presently awaiting a reply. .

'Solomon's statement that he was offered a large sum of money by the Soviets to take it off the market is therefore incorrect and without basis in fact to the knowledge of Celeb-

rity Concert Corp. . . . "If Solomon persists in such a claim, Celebrity Concert Corp. demands he produce evidence of such offer by anyone connected in any way with the Soviet recording industry. . . .

"Solomon states that there are certain principles that must be maintained in the music business. We are in complete agreement. But, Solomon's use of the unlicensed material is not in keeping with his words.

"Celebrity Concert Corp. has only recently taken on the representation of the Soviet reording industry and has, and

NEW YORK - Vanguard Records, that venerable folk and classical music institution, is going hippie with a vengeance. The label normally associated with Joan Baez and Maurice Abravanel now sports such names as Country Joe and the Fish, Circus Maximus and the Cleanliness and Godliness Band

While the move to psyche-delic music is relative new, Maynard Solomon, Vanguard president, explains that Vanguard has always been a hip, not a hippie, label.

on its roster.

Vanguard led the folk resurgence in the late 1950's, and was among the first to electronify folk-blues. Artists such as Joan Baez and more recently Buffy Sainte-Marie have appealed to an independent, intel-

lectual group of youngsters.

But Vanguard's identification with the rock scene and psychedelic music began six months ago with the singing of Coun-try Joe and the Fish, followed by the signing of Circus Maxi-mus, Serpent Power, Erik, John Fahey and the Cleanliness and Godliness Band.

To date, Country Joe has been the big rock earner for the label. And Vanguard is going on an extensive and expensive promotion on Country Joe's soon-to-be-released album. Part of this promotion is a rather complicated hippie game which comes in the form of a 30-inchby-20-inch, four-color poster enclosed in each album.

The Fish Game, designed by Chicken, one of the Fish, can roughly be described as a loose version of Monopoly, with acid

will continue to challenge all unauthorized use of Soviet recordings."

Solomon is donating net proceeds of the recording's sales to the United Jewish Appeal.

and joints taking the place of the conventional Boardwalk property. Cutouts of the five band members and psychedelic

artwork are part of the design.

According to Solomon, about 75 per cent of the label's output is pop and 25 per cent classical now. A couple of years ago it was 50-50. And while the label was releasing not more than a single a month for most of this year, it is now two to three singles a month, with this release schedule set to continue in 1968.

To date, the great bulk of Vanguard's single releases have been produced by the la-bel. However, Solomon said that outside producers will play a more important role, with

a&r man Sam Charters looking for masters as well new pop

Vanguard has stepped up its activity in the pop field without any major expansion of its promotion staff. Harb Corsack, who handles the pop promo-tion and sales, works with independent promotion men and distributors.

According to Solomon, the folk field still is and will continue to be profitable. He explained that while the big folk boom is over, the folksies of five or 10 years ago are still buying, and instead of appealing primarily to a teen au-dience, the folk artists draw from a group in their mid and

Gallagher Exits Col. —Other Vistas Near

(Bill) Gallagher wound up a 15year hitch with Columbia Records last week when he handed in his resignation so he could expand his career into other areas. His new affiliation has not yet been officially announced but it's expected that the legalistics involved in the signing of a new contract will be concluded sometime this week.

In expressing his regret over Gallagher's departure from Co-lumbia, Clive J. Davis, president of CBS Records, said that the members of the artists and repertoire and special products staffs, who have been reporting of Gallagher, will temporarily report directly to him.

It's understood that Davis, in mulling a replacement for Gallagher, is also considering the

Mercury Ups **R&B** Drive

NEW YORK-Mercury Records last week stepped up its drive in the r&b field with the signing of a three-artist produc-tion deal with Rick Hall of Fame Productions in Muscle Shoals, Ala. The first of these artists will be released within the next few days, said Charlie Fach, director of recorded produet for Mercury. Roy Lee Johnson performs "Cheer Up, Daddy's Coming Home."

Fach said, "We're trying very hard to score in the r&b field right now. The biggest record in the past six months that we have had was 'Dream Mer-chant' by Jerry Butler, which was a moderate success in the r&b and pop fields." Another artist in the Fame deal is Prince Phillip and the first single is still being worked on.

Philips Push Set On H. P. Lovecraft

CHICAGO - An extensive promotion campaign is planned for H. P. Lovecraft, the Philips Records group. Personal ap-pearances at record outlets, radio stations, record hops and TV shows are scheduled in San Francisco, Los Angeles and New York, where the group has secured major bookings.

Scoring strong with the sin-gle, "Wayfaring Stranger," and the LP, "H. P. Lovecraft," the quintet will appear in San Francisco's Fillmore Auditorium Nov. 8-11; the Cheetah in Los Angeles, 14-19; and at The Scene in New York, 29-Dec. 10.

possibility of a set-up in which an a&r head in the East and in the West would report to him. Several years ago, when Goddard Lieberson was president of Columbia Records, such an a&r system was in effect. At the time of his resignation,

Gallagher was Columbia Records vice-president in charge of a&r and the special products division. He joined Columbia Records in 1952 as district sales manager for the Kansas City, Omaha and Minneapolis areas, then moved up the ladder in New York as national sales training director, vice-president of sales and then of marketing. Last year, he was named vice-president of the Columbia label, responsible for directing all of Columbia's activities embracing the creation of product as well its distribution and sales. With the development of the CBS/Columbia Group in 1966, Gallagher's responsibilities have been centered in a&r and the special products area with major concentration on new markets and areas of diversification.

During his tenure at Co-lumbia, Gallagher played a key role in the company's development. He participated in such historic industry events as the organization of the Columbia Record Club in 1956; the introduction of Columbia's wholly owned distribution system; the reorganization of the Columbia distribution system which brought about the set-up of five major distribution centers around the country and minimized the inventory liability; the launching of the stereo record in 1958, and he keynoted the "Age of Reason" program in 1963 as an answer to the

industry's "profitless prosperity." As sales and marketing chief, Gallagher kept drumming home that Columbia Records was "Number One," and there were times when he pulled it off.

DEADLINE SET ON GRAMMYS

NEW YORK-The deadline for all voting members of the Record Academy to mail in forms listing their recommendations for this year's Grammy Award entries is Friday (10). The final eligibility list, which provides selections for the first round of voting for this year's Grammy Awards, will consist of members' recommendations plus those made by the record companies in response to forms previously sent to them.

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Stigwood Forming Int'l Firm to Link With Grammaphon-Philips

NEW YORK - Robert Stigwood has started the ball rolling for the formation of a U. S. branch of a new international entertainment organization in which he'll be allied with the Grammaphon-Philips Group of record companies. The new firm, which will be known as the Robert Stigwood Oranisawill become operative when Stigwood leaves his post as Joint Managing Director of NEMS Enterprises at the end of this month.

In New York from his London base last week, Stigwood was scouting for manpower to staff his American office which will be involved in managepublishing and liaison with the home office in England. According to Stigwood, the office in New York will also be scouting for American talent to be represented by his new organization.

David Shaw, who is resigning from the board of NEMS along with Stigwood, will be finan-cial director of the new company and head of its operations in the U. S. and elsewhere.

Artists immediately joining the new company, some of whom were with Stigwood behe amlgamated with NEMS, include the Bee Gees and Cream, both of whom are released on records in the U.S. by the Atlantic-Atco combine. The foundation, another British group, is also in the new setup.

Divisions of the new company will be the Reaction lawhich will be distributed in England by Polydor; Stigwood-Yaskiel International, and the Rudolf Slezak Music Co., which is based in Hamburg and takes in Abigail Music and Dropleaf Music. Abigail Music publishes the Bee Gees' compositions. Stigwood indicated that his new organization would eventually get involved in film and TV production on an in-ternational level.

Robert Masters has been appointed Director of the United Kingdom Agency Division and Norman Whitely will represent the company's publishing interests in Australia and Japan. Lawrence Yaskiel will continue to act as managing director of Stigwood-Yaskiel International on behalf of the new company.

The new company's move into the motion picture field will begin with the production of the Bee Gees first film, "Lord Kitchener's Little Drummer Boys" to be shot on location in Kenya early next year.

Joined in January

Stigwood joined NEMS in January as joint managing director with Brian Epstein. Latter died this past summer. A NEMS representative said the parting was amicable and resulted from the fact that policies agreed between Epstein and Stigwood were now not practicable.

The departure of Stigwood

from NEMS means that the New York-based Nemperor Artists, headed by attorney Nathan Weiss and responsible for handling the American business interests of the Beatles and all other NEMS properties, will no longer be involved with the Stigwood-managed artists.

Weiss said that Nemperor will now broaden its base of representation for Beatles activity in the U. S. as well as for other NEMS artists. In this connection, Neil Aspinall and Peter Shotton, close colleagues of the Beatles, are expected in New York soon to confer with Weiss on a number of Beatles projects in this country. Weiss left for London Monday (6) for a week-long series of meetings with Geoffrey Ellis, managing director of NEMS.

In addition, Nemperor is expected to expand its own U. S. management and publishing activities. The firm recently signed folk-pop singer Eric Anderson to a personal management contract, and Weiss and Anderson are currently involved in mapping out a number of new projects for the singer-songwriter, including negotiations of a new record contract, Nemperor also represents the Cyrkle, Columbia Records group, for management and publishing.

As a result of the reorganization at NEMS, it is expected that the Beatles will now assume an expanded role in the management of the company.

NOVEMBER 11, 1967, BILLBOARD

HIGHLIGHTS OF THE WEEK IN

Billboard

AUDIO RETAILING RADIO SHACK in Boston wa man with a new machine wa	
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COUNTRY MUSIC Story of country music TV sh worldwide.	
RCA VICTOR has revealed total record operation in the	the detailed plans of its new United Kingdon,
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EDITOR IN CHIEF: Lee Zhito

EXECUTIVE EDITORS:

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LOS ANGELES, Calif. 90069. 9000 Sunset Blvd. Area Code 213, 273-1555 HASHVILLE, Tenn. 37203, 110 21st Ave., Room 710. Area Code 615, 244-1836

WASHINGTON, D. C. 2000S, 733-15th St., N.W. Woodward Bidg., Rm. 533. Area Code 202, 353-2580

INTERNATIONAL OFFICES

EUROPEAN DIRECTOR: Andre de Vekey, 7 Welbeck St., London W.1. Phone: 486-5971 Cable: Billboard London

EUROPEAN EDITOR: Mike Hennessey, 16 bis Rue Fontaine, Paris 9 me, France.

UNITED KINGGOM: Graeme Andrews, 7 Welbeck St., London W.1. Phone: 486-5971 Cable: Billiboard London

CANADA: Kit Morgan, 22 Tichester Rd., Apt. 107, Toronto 10

ITALY: Germano Ruscitto, Via Padova 154, Milano, Italy. Phone: 282-23-80
FRANCE: Mike Hennessey, 16 bis Rue Fontaine, Paris 9 me, France, Phone: 526.80.19 JAPAN: Kanji Suzuki/Japan, Trade Service, Ltd., 2-1-408, 3 Chone Otsuka, Bunkyo-ku, Takyo MEXICO: Kevin Kelleghan, Varsovia 54, Mexico City, Mexico. Phone: 125002

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Vol. 19

Trusdale Will Deal Canopy Copyrights

LOS ANGELES - Trusdale Music will administer the copyrights of newly formed Canopy Music, firm owned by songwriter-disk producer Jimmy Webb.

The administrative association is the first for Trusdale. Jay Lasker, company vice-president, explains this new responsibility is part of the "package" under which Trusdale and its Dunhill Record operation signed Webb, who has been working here for the past year.

Webb, one of the rising young music figures, has been producing and writing for Johnny Rivera and the Fifth Dimension. His credits include "Up, Up and Away," the Fifth Dimension's first hit.

Under terms of the pact, Webb will produce for Dunhill as well as create titles for Canopy. He will continue working with the Dimension and British actor Richard Harris, recently signed with Columbia. Webb recently cut Buddy Greco for Re-

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RCA RELEASES EIGHT-ALBUM MATH COURSE

NEW YORK - RCA Victor Records has released an eight-album series, "The New Math," as a guide to the new methods of teaching mathematics. The albums comprise narration and related texts and serve as a teacher resource.

Co-authored by Dr. Lyle E. Mehlenbacher, nationally recognized mathematician, and Professor James F. Lanahan, who also narrates the material, the course places emphasis on informing parents, teachers and students about abstract concepts.

The albums are available separately and as a complete set. Each album contains three pages of text material keyed to the narration.

Musicor \$\$ Drop On Latin Monaural

NEW YORK-Musicor Records has dropped the price of its Latin monoaural albums back to a suggested list of \$3.79. The label had upped monaural prices in line with a move by the major labels a few months

McCracken: Postal Raise Bid a Peril

WASHINGTON - Jarrell McCracken, vice-president of RIAA, and president of a reli-gious record and book firm, WORD, Inc., has told the Senate Post Office Committee that the proposed two-pound minimum price of 16 cents for records sent in the special fourth class rate, could wipe out small and specialized record manufacturers who depend heavily on selling by mail. Proposed postal rate increases, already approved by House vote, will end the present 10-cent per pound plus 5 cents each additional.

At recent postal rate hear-

ings, McCracken said his firm does 50 per cent of its business by mail. It would be impossible to try to sell religious disks through chain stores specializing in top hits, and even retail record stores inventory heavily to more popular, non-specialized recordings.

At the current 10 cent a pound rate, WORD, Inc., can mail out individual records weighing under a pound for 10 cents, but the two-pound minimum will raise this to 16 cents -"an increase of 60 per cent." He proposes a rate of 11 cents for the first pound, and 6 cents

(Continued on page 11)

Atlantic-Atco Plans First Meet Outside U.S.: Nassau

NASSAU, Baharnas lantic-Atco's semi-arnual distributor sales meeting is set for Jan, 14-17 at the Nassau Beach Hotel here, the first time Atlantic has slated a sales meeting outside the United States.

Attending will be Atlantic-Atco executives Ahmet Ertegun, Jerry Wexler, Nesuhi Ertegun, Bob Kornheiser and Len Sachs,

all the company's field men, and all Atlantic and Atco distributors.

The January album release will be previewed, including product on Atlantic, Atco, Dial, Stax. Volt and the first Atlantic group and Atco group titles. Sachs, director of album sales and merchandising, will detail merchandising and advertising.

London Sales Meet for N. Y.

KIAMESHA LAKE, N. Y .-London Records will open its 21st year of business with a sales convention at the Concord Hotel here Jan. 6-8. Attending will be the company's full executive staff headed by D. H. Toller-Bond, president, executives and key sales personnel from all London and London group distributors, and executives from leading retail accounts.

The convention will begin with a cocktail party and dinner Jan. 6. The following morning,

Whiz Records Set By Double Shot

LOS ANGELES - Whiz Records has been formed by Double Shot, which has clicked on the charts with the Count Five and Brenton Wood. First act released on the new label is Pat Briley with "One for My Baby." The Grapevine are Whiz's second act. Hal Winn, Joe Rooven and Irwin Zucker operate both labels.

a three-hour presentation will feature London's largest album product in a single release. Two seminars are on the agenda: "Pop Promotion on Today's Scene" and "Classical Product, Backbone of the London Cata-

WP GUIDE ON INDIAN MUSIC

LOS ANGELES - A 24page booklet on Indian music will be offered in the special World Pacific set, "Anthology of Indian Music." Label's art director Woody Woodward supervised the art design while Dick Oliver, artist relations man, provided the editorial content. Package is the flagship product for WP's November campaign built around a "Sounds of Asia theme. Additional product by Paul Horn and Mahariahi Mahesh Yogi, Indian spiritualist, fill out the program.

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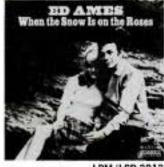
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NEW POP ALBUMS



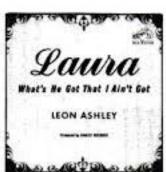
LPM/LSP-3913



LOC/LSO-1141



LPM/LSP-3875



LPM/LSP-3900



LOC/LSO-1140



COM/COS-106+



LOC/LSO-1143



LPM/LSP-3911



COM/COS-105+



LPM/LSP-3887



LPM/LSP-3873 (e) * Available on Stereo 8 Cartridge Tape



COM/COS-104+ *







LPM/LSP-3864



GRAND OLE OPRY

Stars of the





LPM/LSP-3857



LPM/LSP-3830 LPM-6015





LM/LSC-2985



LM/LSC-2983



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VIC-1278



VIC/VICS-1281

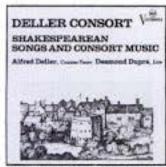


LM/LSC-6182





VIC/VICS-1275



VIC/VICS-1266





LM/LSC-2975



LM/LSC-6805

+Manufactured and Distributed by RCA

Basie, Simon: Big Band Poppers

NEW YORK — The era of the big bands received a doublebarreled salute at the Riverboat Thursday (2) with the opening of Count Basie's orchestra and a tie-in with the publication by Macmillan of George T. Simon's book, "The Big Bands."

It was an opening that recalled the big band premieres of yesteryear at such celebrated froms of the past as the Cafe.

rooms of the past as the Cafe Rouge of the Hotel Pennsyl-vania and the Blue Room of the Hotel Lincoln. The Riverboat, which has been a stronghold for big bands in this era of electronic groups for the past two years, drew a celebritypacked crowd, record company executives, and even a "remote" air shot over WNEW. All that was really missing was the songplugger contingent that usually came out in force when a name band opened in town to perpetuate their "dive" on a plug

song.
The tieup with Simon's book, which he autographed for key guests in the audience during the course of the evening, was a promotion stunt that made sense. For Basie's band bridges the gap between the band hey-day that Simon recalls in his book and the band business to-

There aren't many bands working steadily these days but

Basie manages to keep the spirit and the beat alive. He sur-rounds his piano with 16 sidemen who blow up a storm. In the rhythm section, complementing Basie's piano, are a bass, drum and guitar. The orchestra is then filled out with five reed and eight brass and they all deliver with a youthful thrust. From the opening bars of the Basie trademark, "Jumping at the Woodside," to the end of a

when the band was on the air, the Basie beat was full of excitement and swinging inven-

William B. Williams handled the emcee chores for the WNEW air shot in his usual silken and persuasive manner and even managed to lure announcer Ed McMahon to the microphone to render a blues vocal, "Every Day," with the band. It brought an impromptic note to a highly polished eve-ning. MIKE GROSS

Monument's

and German record and pub-lishing representatives handling Monument product meet here this week to map plans for the San Remo Festival and 1968 operations.

Fred Foster, Monument's president, flies here to meet with Rolf Budde, of Budde Musikverlage, whose Berlin firm represents the Monument catalogs in Germany, Switzerland,

Foster and Bob Weiss, international vice-president, have also scheduled chats with G. Ve-lona of Ri-Fi and Mario Rapatti of Gruppo Ricordi to consider sending a number of Monument acts to the San Remo Festival next February, including Fran Jeffries, Judy Stone and Boots Randolph.



Austria and Holland.

INFORMATION CONTRACTOR OF THE PROPERTY OF THE

DOORS ZOOM UP LP CHART

NEW YORK - "Strange Days," the Doors' second Elektra album, this week scored a dramatic rise from No. 100 to No. 4 in the album chart. In the No. 3 spot is another Doors album, "The Doors," a gold record winner, in its 34th chart week.

Gari Teams Up To Form Firm

DESCRIPTION OF THE PROPERTY OF

NEW YORK - Nitondo Productions, Inc., and Middlefield Music, Inc., respectively a record production and publishing firm, has been organized by Frank Gari in associa-tion with Cleveland businessmen Dominic A. Visconsi and Louis R. Rosen. Offices are being set up here and in Cleveland. Currently Gari is in New York setting a series of production and distribution deals for

Artists under contract to Nitondo are Tampa Lann, Gerry Tiffe and Jeff Kutash. Ricky Auerbach has been signed to an excusive writer's pact by Middlefield.

Musical director and arranger head for Nitondo is Tommy Baker who, as an instrumentalist, has backed the Supremes, Four Tops, Stevie Wonder and

AF Names Marnel

NEW YORK—Audio Fidelity Records has named Marnel Distributing Co. as the new dis-tributor in Philadelphia. Universal Distributing Co. will will handle the Mr. G. label, replacing A & L Distributors,



SAM GOODY, head of the record retail chain, receives a special plaque from Abraham Lowenthal, his friend and attorney, at a dinner-dance of the Music Industries Division of the United Jewish Appeal of Greater New York honoring Goody at the Americana Hotel, New York, Monday (30). The event raised more than \$215,000.



BERNIE SOLOMON, Everest Records president, second left, gives a \$2,000 check, proceeds of Shostakovich's "Symphony No. 13," to UJA, while Al Levine, head of New Deal Distributing and banquet chairman, congratulates him. Center is Sam Goody, guest of honor, while Abraham Lowenthal, Goody's attorney, is at the right. In the background is George Nemzoff, UJA executive.

Executive Turntable

Bernie Lawrence has been named general manager and vice-president of Damila Music (ASCAP) and Beresford Music (BMI). The publishing firms are part of Stage II Productions, headed by Steve Lawrence and Eydie Gorme. Lawrence had been head of artist relations for United Artists Records for three years, and prior to that had been general manager of Canadian-American Records. He entered the music indus-

LAWRENCE try in the mid-1950's with Tommy Vorlando's publishing firms. Damila is publishing the score from the forthcoming Steve Lawrence-Eydie Gorme musical, "Golden Rain-

Jimmy Jenner, former a&r man at Holton Records, has joined Peer-Southern Productions. He will work on developing new recording and writing talent. . . . Bob Kirstein has resigned as general manager-national sales manager of Phil Spector Productions, Los Angeles. He was formerly with Contemporary and Prestige Records. . . . Howard Robbins has joined Jimmy McHugh Stands and Music Publishing Co. in Los Angeles. He is the son of the late Jack Robbins of Big 3 publishing fame.

Richard W. Jencks has been named vice-president and general counsel of the Columbia Broadcasting System. He succeeds Leon Brooks, who died suddenly last week. Jencks had been deputy general counsel for two years. . . . Jerry Williams, singer-writer, has joined Musicor Records. He will write for the Musicor-affiliated Catalogue Music, and will produce for Musicor and its affiliated Dynamo label.

Ampex has a new top management team with the promotion of John P. Buchan and Arthur H. Hausman from group vice presidential to executive vice presidential positions. Buchan has been with Ampex since 1961; Hausman since 1960. . . . Leland T. Atwood is the new advertising manager of the Thomas Organ Co., parent firm of Vox guitars and instruments.

* * *

Edward S. Lovern, formerly with Du Pont and the J. Walter Thompson Co., has joined M. Hohner, musical instrument com-(Continued on page 11)

A&M Is Creating Studios in **Tune With Creative Artists**

AS A TOP SELLER AT CAP.

LOS ANGELES-Nat King Cole, who died in February 1965, continues to rank as one of the nation's top-selling vocalists,

according to statistics compiled by Capitol Records.

Capitol, which released last week the eighth Cole album—"The Beautiful Ballads"—since the singer's death, reports that posthumous sales of Cole LP's are nearing the 4 million unit mark, while sales on Cole singles released after his death are approaching

Of the albums released since his death, about one-third are comprised of material that had never been heard during Cole's

lifetime. "L-O-V-E" was the most successful of those LP's posthumously placed on the market, selling about 500,000 units.

Cole's three all-time biggest sellers, according to statistics, are

"Ramblin' Rose," sales of which are approaching the 2 million-unit figure; "Unforgettable," almost 1 million, and "Love's the Thing,"

nearing 750,000. All three have earned Record Industry Association

of America (RIAA) certification as Gold Records; each has sur-

Significantly, approximately 38 per cent of Cole's total album sales are premium-priced LP's, or de luxe packages issued on Capitol's "W" series.

Cole was rated No. 2 in the world (second only to the Beatles) in the year following his death. The poll showed he ranked 10th in 1963, 33d in 1964 and 36th in 1966.

According to Billboard's annual poll of 100-top album artists,

passed the \$1 million in gross sales to qualify.

KING COLE STILL REIGNS

LOS ANGELES-"We are taking a radical departure in designing our recording studios," explains Larry Levine, A&M's engineer, in that the three facilities are being created with the artist foremost in mind.

Studios in the past have been designed for their commercial application, Levine says. A&M's studios will be developed to provide a creatively conducive atmosphere. The interior dec-

THE PARTY OF THE P

ANTI-PROTEST DISK ON LIB.

LOS ANGELES-A counterattack against those against the Vietnam war is on a monolog single released by Liberty. Disk is "An Open Letter to My Teen-age Son," read by Victor Lundberg, Grand Rapids businessman.

In his statement to his son, written by Robert Thompson and published by Asa Music, the father berates draft card burners, the God Is Dead advocates. Label reports over 200,-000 copies of the single were moved in its first week of release. A number of Top 40 stations have aired the disk.

orator who worked on Herb Alpert's house will lend his touch to the facilities. Drapes, especially selected chairs in-stead of the customary folding kind, incandescent lighting instead of fluorescent, are three features to be incorporated into all studios: one large, medium and small.

All the facilities will be housed in the oldest sound stage on the LaBrea Avenue film studio lot the owners purchased from CBS for \$1 million nearly one year ago. Originally, plans had called for two studios. The third room was added to help accommodate the label's growing roster of artists. Levine a staff of four enwill have gineers. Already hired are Ray Gerhardt, formerly of Columbia; Henry Lewy, formerly of United Recording, and Dick Bogert, who will leave RCA to join the staff.

The studios will have movable ceilings to create a variety of sonic moods. Equipment is on order from 3M and Scully, with Howard Holtzer custom constructing the control panels.

There are no plans at the outset to custom lease the studios. The medium sized room will be used by the Tijuana Brass, which has been re-cording at Gold Star for the past three years.



We've just shipped our first batch of biscuits...
get 'em while they're hot!

"ALittle Rain Must Fall"

HR-1450

by

the epic splendor

...it's tasty

prod. by John Boylan

a product of Koppelman-Rubin

mfd. and dist. by Capitol Records, inc.

Market Quotations

As of Noon Thursday, November 2, 1967

NAME	High	Low	Week's Vo		Low Low	Week's Close	Change
Admiral	38	2034	656	24%	211%	2136	-2%
American Broadcasting	102	7234	486	841/4	751/4	761/4	-634
Атрех	40%	223/4	1830	34%	301/4	32	-21/4
Audio Devices	30%	2156	61	23%	221/2	221/2	-139
Automotic Radio	211/4	33/4	1804	21%	14%	19%	+ 4%
Automotic Retailer Assoc.	80	54%	80	75	74	74	Unchg
Avnet	5734	16%	2321	57	511/2	52%	+2%
Cameo Parkway	55	21/6	355	46%	40%	4236	+ 34
Conteen Corp.	28%	20%	347	213%	201/6	20%	-134
CBS	76%	4954	1964	571/2	4956	501/6	-6%
Columbia Pic.	56	331/2	190	521/6	481/2	49	-2
Consolidated Elec.	57%	36%	543	40%	37%	38	- %
Disney, Walt	114	75	265	114	105%	112	+634
EMI	5%	31/2	817	51/4	434	43/4	- %
General Electric	115%	821/2	1267	1101/2	100%	100%	-97/
Gulf + Western	64%	30%	1843	58%	513%	52	-6
Handleman	50	173%	70	481/4	46%	4514	-136
MCA	621/2	34%	249	623/2	60	6136	+136
Metromedia	661/4	40%	103	55%	513/4	521/2	-3
MGM	64%	3254	380	64%	5934	60%	+ 1/4
3M	931/2	75	266	90	87	871/4	-21/4
Motorolo	14619	90	821	14434	1301/4	13254	-1156
RCA	65%	42%	2597	651/2	6034	611/4	-156
Seeburg	241/2	15	2468	24%	21%	221/4	-13%
Trans Amer.	47%	28%	816	4654	441/4	447%	- 34
20th Century	591/2	3236	429	5234	50%	50%	- 1/2
WB	4216	19%		421/4	371/2	371/2	-3%
Wurlitzer	36	181/		32	25%	291/4	+354
Zenith	7254	47%		69	641/2	661/4	-139
OVER THE COUNTER*	Week's High	Week's Low	Week's Close		5,000		
	Noon Ti	nursday,	Novemb	ber 2, 19	67		
GAC	9	83/4	8%				
TCC	13	1114	13				

ITCC 1134 13 Jubilee Ind. 97% 91/4 Lear Jet 1634 161/4 16% Merco Ent. 17 151/2 Mills Music 321/2 33 33 Orrtronics 61/2 Pickwick Int. 15% 1434 15 Telepro Ind. 31/4 2% 23/4 Tenna Corp. 91/2 234 91/2 National Mercantile 13% 131/4 131/8

"Over-the-counter prices shown are "bid" (as apposed 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.

Income Prop. Gets Murlyn

NEW YORK—Income Properties, Inc. has acquired the physical and operating assets of Murlyn Recording and Educational Products Corp. Effective Nov. 1 the new recording combine was integrated into one of the largest recording studio facilities in New York City.

The acquisition will become

part of an expansion of the present Manhattan Sound Studios by the Income Properties' controlled Manhattan Audio Co. The addition of Murlyn Recording's facilities will be the company's third acquisition in the entertainment technical service field over a period of nine months.



RAVI SHANKAR, right, explains Indian culture to Liberty vice-president Lee Mendell at a New York party in Shankar's honor. Shankar, who records for World Pacific Records, a Liberty subsidiary, is currently teaching a course in Indian music appreciation at City College of New York.

Record Action On Androcles

NEW YORK — Richard Rodgers' "Androcles and the Lion," which will be seen on NBC-TV on Wednesday (15), is drawing singles action on two songs, "Strangers" and "No More Waiting." RCA Victor is releasing the soundtrack album of the score, which is being published by Williamson Music, an affiliate of Chappell & Co. Inc.

"Strangers" has been waxed by the Sunflower Singers on ABC, the Strawberry Singers and Ed Ames on Victor, Skitch Henderson on Columbia, and Frank Pourcel on Liberty. The "No More Waiting" single have been cut by Carol Lawrence on Victor and the Arnold Goland Orchestra on United Artists.

Promotion Tour For Thorinshield

CHICAGO — Record store appearances, press interviews, visits to radio stations and record hops and TV show appearances are part of a wide promotion tour Philips Records has outlined for its Thorinshield group.

The trio, based in Los Angeles, will visit Boston, Philadelphia, New York, Baltimore, Washington, Pittsburgh and Cleveland. Their first single, "The Best of It" and an LP, "Thorinshield," will be extensively promoted.

IRS Lien Hits Greene & Stone

LOS ANGELES — The Internal Revenue Service slapped a federal lien on producers Charlie Greene and Brian Stone Monday (30) for failure to pay delinquent taxes. IRS tax collectors seized all the firm's propperty and assets at its 7715 Sunset Boulevard offices after the two had allegedly failed to answer IRS requests for the money covering the past two years.

According to IRS spokesman Ken Sutton, Stone owes \$17,-704,56 (covering 1965-1966) and Greene owes \$9,097.78 (for

Frank Distrib to Be Mansion Sales Rep

NEW YORK — Frank Distributing Corp. will act as selling agent for the publications of Mansion Music Corp. The Mansion catalog includes such standards as "Broken-Hearted Melody," "Hotel Happiness," and "I Cry Alone." Mansion will soon publish a new collection of modern piano pieces by Arnold Shaw called "Stabiles," a companion volume to "Mobiles."

Arranger Renzetti Bows as Disk Artist

NEW YORK—Joe Renzetti, arranger for such groups as Keith and Jay and the Techniques, is making his debut as a recording artist. Renzetti's first single will be the theme of the television program "High Caparal"—a song written by David Rose. Bell Records will release the single.

Renzetti, who has arranged such hits as "Sunny," "98.6" and "Apples, Peaches, Pumpkin Pie," has also co-written with Ray Filmore a new Kit Kats single on Jamie Records.



DAVID ROTHFELD, record buyer for the E. J. Korvette discount chain, surveys the record department on opening day of the new Herald Square, New York, operation. The new department contains some \$500,000 worth of records, Rothfeld said.

HOT IN NASHVILLE

Co-Op Program Makes Buckley Shops Bustle

NASHVILLE — An unusual co-op program with 13 record labels followed up by personal appearances of the stars has made Buckley's Record store the area's top retailer of singles and I P's

Over the years, Louis Buckley has parlayed a parttime business of operating 10 jukeboxes and selling secondhand records into two huge shops and a thriving mail-order business. The firm was once known as Harvey's Record Shop (because the location of one of his outlets was inside Harvey's Department Store). The downtown location bustles with humanity on a weekend. In the other location, in a residential area, his sale of pop records still far outstrips the country product.

Buckley long has believed in co-operative ventures, not only for the sake of economy but for promotional purposes as well. He sponsors a segment of the "Grand Ole Opry" every Saturday night. Sharing in the costs on an alternating basis are such labels as Capitol, Colum-bia, RCA Victor, Hickory, Starday, Decca, Monument and MGM. He runs as many as 40 spots a week on WSM's "Opry Star Spotlight" on a co-op basis with the same labels plus Dollie, Ashley, Epic, Mercury and Kapp. A spot consists of the play of a specific record, followed by a commercial. Buckley has this same sort of co-op arrangement with the pop product of many of these labels on a strictly pop show at night on WLAC.

Other Deals

Additionally, the veteran record man works a co-operative arrangement with the labels for bus cards, for window displays, outdoor signs, and posters in retail establishments and restaurants.

Each Saturday, three or four members of the "Opry" cast appear at his downtown store to autograph albums. Frequently they sell out. Literally thousands of visitors jam into his store.

"Ninety-five per cent of our customers are from out of town," Buckley says, "and 95 per cent of our weekend business is country music,"

Just in case the visitors have missed his spots on the air, Buckley also prints thousands of flyers promoting the appearance of the artists at his store and distributes them in every hotel and motel in Nashville. It's during the "Grand Ole Opry" birthday celebration when Buckley really shines. Observing October as country music month, he takes off on a swing which climaxes with the convention itself. He utilizes store windows (again on a co-op basis with the labels) of all downtown retail establishments, including elite fur shops and the like which in the past shunned such promotion; he displays posters on every disposal can in the city; has posters in automobile show windows, ad infinitum. Everywhere is the name of a recording company, the name of the "Opry" and, of course, Buckley's record shop. Additionally, he leases a corner lot adjacent to the Andrew Jackson Hotel and turns it over to various people for co-op promotion. This year it was used by Mary Reeves of Jim Reeves Enterprises, and London Records.

He selects his list of guest artists at the store from the "Opry" availability roster, and finds them extremely co-operative. Tex Ritter has made four appearances there; Bill Anderson two, and scores of others have been there one time.

Buckley, who has other business interests in Kentucky, still makes his home in that State and commutes to Nashville. Most of the time the actual operations are run by competent women who have been associated with him for years. They include Mrs. La Rue Moore, Mrs. Mary Hale and Mrs. Janie Duke.

Invincible Plans Talent Contest

NEW YORK — Invincible Records' fall Boogaloo Au Go-Go dance and fashion show has been set for the Hotel Diplomat here on Nov. 19. Miss Invincible, who will be crowned at the event, will receive a recording contract and a chance the model. The deadline for obtaining tickets for the formal dinner-dance, also from Miss Wheaton, is Nov. 15.

Contestants will be judged on talent, beauty, poise and personality. Entries, which must be postmarked by Nov. 11, should be sent to Invincible Records, c/o Jeannie Wheaton at the Morningside Hotel in New York. The label has set the Chimes debut single as "Faithful to Me" and "It's You."

BMI Bows Educational Drive To Point Up Increased Usage

· Continued from page 1

down of recorded music in various categories. The figures, according to BMI, are a measurement of public acceptance as reflected in the sales of recordings for the first half of 1967.

It was pointed out that BMIlicensed music exceeds 90 per cent in five of the seven categories charted. Of the top 100 album sellers, BMI music is in 91 of the 100 listed. In addition, 36 of these are made up entirely of BMI music and BMI's share of selections in the remaining 55 is 55.3 per cent of the total, or 351 of the 635 selections recorded. In all, BMI music represents 65 per cent of all the music in top 100 albums.

Other Categories

BMI also made a strong showing in other categories. It claims 91 per cent of the top 100 singles, 94 per cent of the rhythm and blues singles, 95 per cent of the country singles, and 40 per cent of the Easy Listening singles. Also, BMI was represented in 100 per cent of the top-selling country LP's, and 58

per cent of the top rhythm and blues LP's. The figures were prepared for BMI by Billboard's Research Division.

On the TV scene, BMI is also making a potent thrust. Of the current season's 82 prime time network programs seasons, 46 include themes and/or original music written by BMI-affiliated composers. BMI music is also getting played more frequently on the 17 prime time variety and feature film programs.

Col. Will Launch Double-Barreled Push on Barbra

NEW YORK—Columbia Records will give Barbra Streisand's latest LP release, "Simply Streisand," a special Christmas push along with her new holiday package, "A Christmas Album." Both albums will be included in Columbia's annual Christmas supplement, which will feature "Simply Streisand" on its cover.

The "Simply Streisand" album took off immediately after its release and Columbia reports a sale of nearly 250,000 copies in its first two weeks on the market. Columbia also reports that one of the cuts from the album, "Lover Man," has been receiving extensive airplay around the country.

Special Editions By Writer Joseph

NEW YORK — Composerarranger Irving Joseph has formed Special Editions Records with offices in New York. Lenny Lewis will handle national distribution and promotion. The first album release will be a live performance recording by Felicia Sanders.

Jay-Gee in a Deal

NEW YORK—Endura Records will be distributed nationwide by Jay-Gee Records under a new agreement between the two firms. The first album released under the deal is "Razz - Ma - Tazz," which is based on songs of the 1920's plus new material. Arranged by George Williams, the album lists Charlie Waldo, identified as a pseudonym, as the conductor.



E. J. KORVETTE'S Chicago store is featuring a three-month full-color display in conjunction with Decca Records "Thoroughly Modern Millie" soundtrack album. Show above, left to right, are Decca salesman Philip Brodsky; Korvette No. 44 assistant manager of records Joe Martinka, and store manager Allen Post.

McCracken Blasts Postal Rate Hike Bid on Records

Continued from page 4

each additional. This would give the Post Office 17 cents for two pounds, but would not penalize the smaller and more specialized record clubs, Mc-Cracken believes.

Sen. Ralph Yarbrough (D., Tex.) agreed that record retailers must move inventory fairly fast because of rent and overhead, and supermarkets carry only hit tunes, making mailout the only source of distribution for older and/or more specialized records. He promised to bring up the problem during the Senate Post Office committee's executive deliberations on

the bill. However, he did point out that where mailings went over one pound, the rate increase to 16 cents in the new bill, would be only a little more than 6 per cent.

McCracken said the newer rates would "directly penalize the record industry." He challenged the oft-heard statements that records are "not in a class with books" as educational material. Much of American culture heritage as well as its present-day voice is captured and encouraged by recording. As for books, he invited anyone to look at an average book display to learn that not all of them are culturally and educationally uplifting.



TONY MARTELL, standing left, Columbia Records regional manager, and Frank Campana, Columbia's album product promotion manager, check on a horse and rider promoting the original cast album of "Camelot" in New York.

Executive Turntable

Continued from page ?

pany, as advertising director. . . . Jeff Toffler, formerly national sales and promotion director of Gerrard Purcell Associates, has resigned to form his own concert and promotion company in Miami Beach, Fla., J. A. Toffler Associates.

* * *

Jim Benci has been appointed national promotion director for Imperial Records. He will report to Bud Dain, general manager of Liberty and Imperial. . . . Bjorg Norstraum has joined General Recorded Tape, Inc., as administrator of royalties involved in the company's tape reproduction of recorded music. Miss Norstraum will be responsible for all royalty computations, payments, statistics and relationships with artists, producers and publishers whose music GRT reproduces. . . Jerald A. Otchis, formerly with Price Waterhouse & Co., is the new production department manager for Liberty Records. Before taking the position, Otchis was an internal auditor for Liberty.

Disks Spin Into Yule With New Wrapping

· Continued from page 1

Christmas. The Columbia album features Bill Minkin's characterization of Sen. Bobby (Robert Kennedy). Minkin had a nationwide hit with his impersonation in "Wild Thing" on another label. In "Senator Bobby's Christmas Party," Minkin, Chuck McCann and others vocally depict the Senator's party with all the preparations leading up to it. Impersonations include Ronald Reagan, Ladybird, and Kennedy's wife, Ethel.

The sparkler in Columbia's seasonal releases is the Barbra Streisand promotion. Hot on the heels of the label's Moby Grape blitz, with five singles and an album released simultaneously, Co-umbia will repeat the process with one of its biggest stars. The company is releasing 10 of the tracks (five singles) from Streisand's "A Christmas Album."

Streisand Pitch

Columbia will give the Streisand album top treatment, with extensive consumer advertising (national and local newspaper and radio spot advertising) plus front-cover billing in its annual Sunday supplement in 35 major market newspapers. The supplement is said to reach some 100 million readers.

Another Columbia seasonal release — this one bordering on comedy, but geared to the teen-age rock 'n' roll and hippie markets —is Paul Revere and the Raiders' "A Christmas Present . . . and Past." The album, featuring original material written by Mark Lindsay and Terry Melcher, is a put-on aimed toward the non-believer.

With the exception of Capitol's special Christmas release, "Santa's Own Christmas" (Billboard, Nov. 4), the company is emphasizing its de luxe packages, called "gift sets" for such artists as Nat Cole, Edith Piaf, Rodgers and Hammerstein, Webley Edwards, the Kingston Trio, Frank Sinatra, Beach Boys, Dean Martin and Jackie Gleason. Additionally, in the classical field, three Angel stereo LP's also gift-wrapped, will promote Herbert von Karajan in an orchestral stereo showcase, Nathan Milstein and the Philharmonia Orchestra with violin concerts and Tchaikowsky symphonies featuring Otto Klemperer and the Philharmonia Orchestra. The label has devised a number of sales and co-op advertising aids to back this program built around the theme "Give the Gift of Music."

In addition to Capitol, other labels are moving toward merchandising non-seasonal catalog and current product for Christmas. With the philosophy that hit material is the product to push at Christmas, Atlantic will not issue any special holiday releases. It will, however, reservice its 1966 Booker T Christmas album. Warner Bros./Reprise, Liberty and A&M are also holding their Christmas releases to a minimum.

Warners/Reprise, will bow a "best sellers" program Nov. 14 through Dec. 31 based on 20 albums from the national sales charts. Supporting this program will be a major co-op advertising plan, with which the company anticipates \$100,000 worth of local and ad space will be ordered by dealers around the country. WB will provide funds plus glossy reproductions of LP covers to distributors for usage by dealers.

Two Christmas LP's will be highlighted during the fall selling period, a new package of standards by Hawaii's Don Ho and the reissue of last year's Dean Martin's "Christmas Album."

Liberty Promotion

Liberty will promote three holiday packages under the banner "3 Wise Buys for Christmas." A Johnny Mann blending of traditional and some rarely recorded tunes marks the only new LP of the three. The others are Vic Dana and Ventures catalog titles. Label's merchandising department has created snap-on cards, digned in the form of snowflakes with the slogan, for either attaching onto LP's by these artists or for pasting on store windows.

Liberty's economy line, Sunset, will offer a holiday package pairing Bobby Vee and Mann in addition to emphasizing children's product from Hanna-Barbera, the line it acquired for distribution last August.

Disneyland is also concentrating its efforts on a non-religious thematic product as its major holiday item. The album is the new "Jungle Book" storyteller for which a six-foot-high window display with movable animals is being supplied gratis on a limited basis in each distributor area.

A&M's key new holiday attraction is "Herb Alpert's Ninth Album," supported by a standup display with a Christmas message from the trumpeter.

Mercury-Smash-Fontana is ending its eight-year policy ban on the release of Christmas singles. Backed by a huge merchandising and promotion program, Smash Records is issuing "Old Toy Trains," by Roger Miller.

Cromwell Pitch on Monaural Sellers

NEW YORK — Cromwell Records, a subsidiary of National Mercantile Corp., is promoting a 300-record monaural pre-pack of best-selling albums to chain stores.

Cromwell's monaural record promotion is geared for drug chains, supermarket chains, variety and discount chains, department stores and other simmilar retail outlets who expose merchandise extensively to the buying public.

Cap. Series Bows Soviet Recordings

LOS ANGELES — Capitol has opened its Capitol of the World Series to recordings from the Soviet Union. Three titles mark the initial release. Previously, 29 albums have been released on the Melodiya/Angel line created last February.

Artists represented are contralto Valentine Levko, the 80voice State Choir of Armenia and a fusion of various folk musicians.



SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 186—Last Week, 102

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

JOHNNY RIVERS—SUMMER RAIN (Prod. Work) (Writer: Hendricks) (Rivers, BMI)-A powerhouse entry from Rivers is this easy-beat folk rocker well-written lyric. Another top vocal outing that's headed straight for the top of the charts. "Memory of the Coming Good" (Rivers, Imperial 66267

BRENTON WOOD—BABY YOU GOT IT (Prod. Hooven - Winn) (Writers: Smith-Hooven-Winn) (Big Shot, ASCAP)—Just as "Gimme Little Sign" slips down the Hot 100, this smooth blues rocker has all the ingredients to keep Wood right up there at the top of the chart. He moves and grooves all the way through. Flip: "Catch You on the Rebound" (Big Shot, ASCAP).

Double Shot 121

PAUL REVERE & RAIDERS—PEACE OF MIND (Prod. Terry Melcher) (Writers: Lindsay-Melcher) (Daywin, BMI)-Hot new one from the group is this raucous rocker that will hit hard and fast. Penned by Mark Lindsay and Terry Melcher, it has a heavy gospel dance feel backed by a strong beat. Flip: "Do Unto Others" (Boom, BMI).

Columbia 44335 MARTHA REEVES & VANDELLAS—HONEY CHILE (Prod. R. Morris) (Writers: Morris-Moy-Barnes) (Jobete, BMI)—SHOW ME THE WAY (Prod. R. Morris) (Writers: Morris-Moy) (Jobete, BMI)—Top side has that "Love Bug" feel and feel and should prove even bigger than that recent hit. Flip is a strong, driving rhythm item that should not be overlooked. Could prove important as well.

Gordy 7067

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

PERCY SLEDGE—COVER ME (Prod. Quin Ivy & Marlin Greene) (Writers: Greene-Hinton) (Pronto-Quinvy, BMI)-The blues wailer follows up "Just Out of Reach" with more soulful ballad material that will put him right back up high on both the Hot 100 and r&b charts. Flip: "Behind Every Great Man There's a Woman" (Screen Gems-Columbia, BMI). Atlantic 2453

*KAY STARR—WHEN THE LIGHTS GO ON AGAIN (Prod. Bob Thiele) (Writers: Seiler-Marcus-Benjamin) (Porgle, BMI)-Marking her move to ABC, Miss Starr has all the earmarks of a smash with this potent revival of the World War II classic. She's in top vocal form and the material couldn't be more timely with today's world situation. A must for jukeboxes. Flip: "Only When You're Lovely" (Trousdale, BMI). ABC 11013

STANDELLS—CAN'T HELP BUT LOVE YOU (Prod. Ed Cobb) (Writers: McElroy-Bennett) (Equinox, BMI)—This gutsy blues rocker should put the quartet back in their hit selling bag. Hottest entry since "Dirty Water" is right up the teen buying alley. Will move fast. Flip: "Ninety Nine and a Half" (East-Pronto, BMI). Tower 348

PARADE-FROG PRINCE (Prod. Jerry Riopelle) (Writers: MacLeod-Margolin-Roberds) (Irving, BMI) -Infectious rhythm novelty that should break fast and big. Good dance beat backs an exceptional vocal workout. Watch this left-fielder soar.

CHRIS FARLOWE - PAINT IT BLACK (Prod. Mick Jagger) (Writers: Jagger-Richard) (Gideon, BMI)—The Rolling Stones' hit is brought back in top fashion by this pulsating arrangement with powerful vocal and production by Mick Jagger. Has all the ingredients of a top chart item. Flip: "You're So Good for Me" (Immediate, BMI).

Immediate 5002 FREDDIE McCOY-BEANS N' GREENS (Prod. Cal Lampley) (Writer: McCoy) (Prestige, BMI)— From "Peas n' Rice" to "Beans n' Greens" is a natural and this infectious dance item will put the group higher up the chart than their initial success.
Flip: "A Whiter Shade of Pale" (Essex, ASCAP).

Prestige 456

*ARBORS-VALLEY OF THE DOLLS (Prod. Richard E. Carney) (Writers: Susann-Gaudio) (Aljac, ASCAP)—The author of the book and film, Jacqueline Susann, co-penned this ballad with Bob Gaudio, but it is not heard in the film. The Arbors could have another "Symphony for Susann" with this top Chuck Sagle arrangement that builds beau-tifully. Flip: "You Are the Music" (Kati-Kris, Date 1581 ASCAP).

*WES MONTGOMERY - WINDY (Prod. Creed Taylor) (Writer: Friedman) (Almo, BMI) - The dance arrangement that should renew the song's sales strength all over again. Fitting all program-

ming, it's been culled from Montgomery's hit LP
"A Day in the Life." Flip: "Watch What Happens" (South Mountain, BMI). A&M 883
*RICK NELSON—BABY CLOSE ITS EYE (Prod.
John Boylan) (Writer: Hardin) (Faithful Virtue,
RMI)—DREAM WEAVER (Prod. John Boylan)
(Writer: Boylan) (Chardon, BMI)—Two of Nelson's strongest sides in some time. First is the son's strongest sides in some time. First is the poignant and moving Tim Hardin folk ballad, which Nelson performs to perfection. Flip is a strong teen dance rocker with equal sales poten-tial. Decca 32222

BARRY GORDON-ANGELICA (Prod. Steve Barri) (Writers: Mann-Weil) (Screen Gems-Columbia, BMI)-This number made considerable noise before in the Barry Mann version and now Gordon debuts on Dunhill with a hit-sounding revival. The film and Broadway actor has the feel for today's market, and this should establish him on the charts. Flip: "Take Off the Veil" (Trousdale, BMI).

Dunhill 4110

*FRANK D'RONE-I WOULDN'T KNOW WHERE TO BEGIN (Prod. Ernie Freeman) (Writers: Barc-Williams) (Central Songs, BMI)-Making his Cadet debut, D'Rone has a hot commercial entry with this pop treatment of the country number. This one has appeal for all programming and should hit the teen buyers as well as the adults, Flip: "The Copla Cadet 5585 ' (Metric, BMI).

SKIP GIBBS-THE CHOKIN' KIND (Prod. Fred Burch) (Writer: Howard) (Wilderness, BMI)-Composed by Harlan Howard and made a current country giant by Waylon Jennings, this blockbuster pop treatment should have the same effect on the Hot 100. Gibbs turns in an exceptional vocal workout and the piano work is a standout Flip: "Fugue for a Lost Soul" (Forrest Hills, BMI). Dial 4964 THE 8th DAY—HEY BOY! (The Girl's in Love With You) (Prod. Feldman-Dante-Allen) (Writers:

Dante-Allen) (Greenlight, BMI)-New group from the Ohio area featuring five boys and two girls has a powerful folk flavored, easy-beat rhythm ballad that has all the earmarks of a hot seller. Strong debut. Flip: "A Million Lights" (Greenlight, BMI).

JORDAN BROTHERS-GOOD TIME (Prod. Joe Venneri) (Writers: Leander-Mills) (Miller, ASCAP) -Happy rocker that could easily come in from left field and prove a fast smash. Good new group blend and strong dance beat. SSS International 723

SHAME-TOO OLD TO GO 'WAY LITTLE GIRL (Prod. Dru Harvey) (Writer: Ian) (Dialogue, BMI) —New label distributed by MGM comes on strong with a fresh group sound on the Janis Ian rock material with biting lyric that should hit with impact. This one should fast establish the group and the label. Flip: "Dreams Don't Bother Me" (Harder, Poppy 501

CHART Spotlights-Predicted to reach the HOT 100 Chart

ANTHONY & IMPERIALS—Beautiful People (Merwood/Antiers, BMI).
VEEP 1275

JERRY VALE—Love Me, The Way I Love You (Ritvale, ASCAP). COLUMBIA 44347

LEWIS & CLARKE EXPEDITION—Freedom Bird (Screen Gero-Columbia,
BMI). COLUMBIA 1011

ROBERT GOULET—IF Ever I Would Leave You (Chappell, ASCAP).
COLUMBIA 44368

ANTONIO CARLOS JOBIM—Wave (Coroavado, BMI). AAM 663

EDDIE HODGES—Shadows and Reflections (Irving/Good Sam, BMI).
SUMBURST 773

EDDIE HODGES-Shadows and Reflections (Irving/Good Sam, BMI).
SUNBURST 773
2 OF CLUBS-Leok Away (Rittenhouse/Meilin, BMI). FRATERNITY 999
BARBARA LYNN-This is the Thanks I Get (Crary Cajun/Pronto, BMI).
ATLANTIC 2450
LOU CHRISTIE-Don't Stop Me (Rambed, BMI). COLUMBIA 44338
SUI RANEY-Parade (Fermata Int'l. Melodics, ASCAP). IMPERIAL 65265
CHARLIE RICH-Only Me (Macamillion, BMI). HI 2134
ALICE PLAYTEM-Restry, Sweet Henry (Amco, ASCAP). ABC 11014
MARK DINNING-Hangin' On (Carpox/Alanbo, BMI). UNITED ARTISTS 50225
PEANUT BUTTER CONSPIRACY-Turn On a Friend (Four Star, BMI).
COLUMBIA 44356
CAROL LAWRENCE-I Don't Remember You (Sunbeam, BMI). RCA VICTOR 9270

ROUVAIN-My Own True Love (Remick, ASCAP), RCA VICTOR 9366
RUBIN-You've Been Away (Grocella, EMI), KAPP 869
PULSE-Can Cen Girl (Linesider-Pronto, 8MI), ATCO 6530
DEL CAPRIS-Mey Little Girl (Kams Suice, BMS), KAMA SUTRA 235
ELLIE JAHOV-Pertobelle Read (January, BMI), CAPITOL 2037
SACRED MUSHROOM-Breek Away Girl (Chun-Fin, BMI), MINARET 131
AESOP'S FABLES-Take a Step (Pronto, BMI), ATCO 6523
KABEN CHAMDLER-I Get Along Without You Yery Well (Famout, ASCAP),
DOY 179-07
GLORIES-Sing Me a Leve Song (See-Lark Ent., BMI), DATE 1579
FILLE RINS-Havah Negilah (Tob-Ann, BMI), DIAMOND 232
GARY BRUCE SINGERS-Fun City (Greenbar, ASCAP), B&K 1001
PHILLE DOYLE & PATRICIA DOOLEY-Stormy Kind of Love (That Sound
Sound, BMI), DOT 17048
BOBET-Old Cape Cod (Pincun, ASCAP), AUDIO FIDELITY 137
SUNFLOWER SINGERS-Strangers (Williamson, ASCAP), ABC 11010
HUGH MASERELA-Son of Ice Beg (Cherio, BMI), UMI 55037
DAVID NEWMAN-Due Room Paradise (Eleventh Floor, ASCAP), ATLANTIC
2452

2452
BARBARA MERCER—Call On Me (Macan-Sidrian, BMI). SIDRA 9012
RODSEVELT GREE—Spanish Harlem (Progressive, BMI). MGM 13840
FRAN JEFFRIES—Honey and Wine (Screen Germs-Columbia, BMI). MONU-

COUNTRY SPOTLIGHTS

TOP 10 Spottignes—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart EDDY ARNOLD—HERE COMES HEAVEN (Prod.

Chet Atkins) (Writers: Byers-Tubert) (Hill & Range, BMI)-With equal sales and programming appeal for Hot 100 and Easy Listening as well as country, Arnold has a sure-fire winner in this touching ballad penned by Byers and Tubert. Flip: "Baby,
That's Living" (4 Star, BMI). RCA Victor 9368
LEON ASHLEY — ANNA, PM TAKING YOU

HOME (Prod. Don Tweedy) (Writers: Ashley-Singleton) (Gallico, BMI)-He went right to No. 1 with "Laura" and this potent ballad follow-up should meet with the same success. Much pop appeal as well. Flip: "Curtain of Sadness" (Gallico

Ashmar, BMI). Ashley 2025 RAY PILLOW—GONE WITH THE WINE (Prod. Kelso Herston) (Writer: Moon) (Barmour, BMI)-Tony Moon has penned an exceptional and clever piece of ballad material which Pillow sings for all it's worth. A winning combination that should hit right up there at the top. Flip: "No Milk Today"

(Southtown, BMI). Capitol 2030
PORTER WAGONER/DOLLY PARTON — THE
LAST THING ON MY MIND (Prod. Bob Ferguson) (Writer: Paxton) (Deep Fork, ASCAP)—In the tradition of country duets, this one can't miss. Miss Parton moves over to RCA to join Wagoner and their initial outing should prove a giant. The

folk-oriented ballad material has much pop potential, Flip: "Love Is Worth Living" (Owepar, BMI).

RCA Victor 9369

KITTY WELLS & RED FOLEY—LIVING AS

STRANGERS (Writers: Phillips-Stromatt) (Wells, BMI)-Powerful ballad material performed by two country giants adds up to a smash country hit. A

must for programming and jukeboxes. Flip: "Loved and Wanted" (Wells, BMI). Decca 32223

CARL PERKINS—MY OLD HOME TOWN (Prod. Bill Denny & John E. Denny) (Writer: Walker) (Cedarwood, BMI)—He's made a phenomenal comeback and this strong Wayne Walker ballad fits Perkins like hand in glove. Can't miss soaring up the charts. Must be heard throughout. Flip: "Back to Tennessee" (Cedarwood, BMI).

Dollie 514 HENSON CARGILL—SKIP A ROPE (Prod. Don Law) (Writers: Moran-Tubb) (Tree, BMI)—Producer Don Law has a winner with this one. Cargill performs a vital commentary on today's happenings that makes you stop and think. This one should prove a left-field smash hit. Well done. Flip: "A Very Well Traveled Man" (Combine, BMI).

Monument 1041 Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart CHART

SONNIE OWENS-Somewhere Between (Sine Book, BMI), CAPITOL 2029 BORBY HELMS-The Day You Stopped Loving Me (Maybow, BMI), LITTLE

BOBBY HELMS-The Day You Stopped Loving Me (Majnew, 2014)
DARLIN' 0034
BODTS RANDOLPH-Big Daddy (Acuti-Rose, 8MI), MONUMENT 1038
RED SIMPSON-He Reminds Me a Whele Let of Me (Central Sorge, 8MI),
CAPITOL 2028
DONNA 000M-She Gets the Roses (Page Bay, SESAC), DECCA 22214
GOLDIE HILL SMITH-There's Gotta Be More to Life (Windward Side, 8MI), EPIC 10245
MICKET GILLEY-Sounds Like Trouble (Hall Clement, 8MI), PAULA 280
MARGARET LEWIS-Halding On to You (Singbelon, 8MI), SSS INTERMATIONAL 719

MARGARET LEWIS-Maleing On to 169 (Singueton, Chit,
MATIONAL 719
HAROLD MORRISON—The Singer (Arapaho, BMI), EPIC 10349
JO KISER—What's the Difference (Somos, SESAC), JACK O' DIAMONDS 1009
CLAY HART—Wise, the River and You (Cramart, BMI), HICKORY 1487
VAN GIVENS—I Wast to Go Home (Su-Ma, BMI), PAULA 284

R&B SPOTLIGHTS

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

SHAN MILES-SOUL PEOPLE (Prod. Teddy Vann) (Writer: Vann) (Unbelievable, BMI)-A mover that never quits from start to finish that should spiral the r&b chart and spill right onto the Hot 100. This powerhouse can't miss. Flip: "Soul People (Part 2)"

(Unbelieveable, BMI). Shout 222 FLAMINGOS—OH MARY, DON'T YOU WORRY (Prod. Zeke Carey) (Writers: Carey-McClure) (Belleville/MRC, BMI)-DO II, DO II (Prod. Zeke Carey (Writer: Lewis) (Belleville, BMI) - Two equally commercial and powerful sides that should bring the Flamingos back to the top of the charts in short order. First is a soulful blues ballad while the flip is a driving rocker which they groove with throughout.

Philips 40496 Spotlights—Predicted to reach the RAB SINGLES Chart CHART

LOU COURTNEY—Ney Joyce (Emelow, BMI), POP-SIDE 4594
PLAYERS—Get Right (Chardon, BMI), MINIT 32029
1. J. JACKSON—Sho Nuff (Got a Good Thing Goleg) (Meager, EMI), LGMA 2062
LITTLE RICHARD & HIS BAND—Beby What You Want Me to De (Conrad,

LITTLE RICHARD & HIS BAND—Beby What You Want Me to Do (Lonrac, IMM), MODERN 1043
CARLOS & RIVINGTONS—Teach Me Tonight (MCA, ASCAP), BATON MASTER 202
O. V. WRIGHT—What About You (Jec., BMI), BACK BEAT 586
DON BRYANT—There's Something on Your Mind (Mercedes, BMI), HI 2135
MALCOLM HAYES—I Can'? Make It Without You (Vadette, BMI), OKEN 7299
JOHNNIE TAYLOR—Somebody's Sleeping in My Bed (East, BMI), STAX 235
BOBBY WDMACK—Broadway Walk (Trackbob/Press, BMI), MINIT 32030
BESSIE GRIFFIN—It Takes a Let of Leve (Davike, EMI), DECCA 32239

A STARR PERFORMER WITH HEART AND SOUL RECORD CORPORATION
The Sound of Young Investica: The MGM Family is pleased to announce the birth of a flower



THE SHATTE

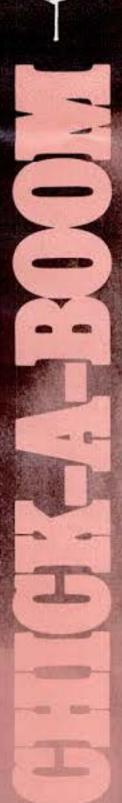
Too Old To Go Way Little Girl

A Dru Harvey Production for Poppy Records Inc. °
New label. New group. New flower power from POPPY RECORDS.

Distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

WE CONFED !!! IT'S THE OTHER SIDE CHICK-A-BOOM

Bang 552



WAN MORNISON



Musical Instruments

Disclose Plans for Bigger Chicago Music Show in '68

CHICAGO - The National Association of Music Merchants (NAMM) is planning the biggest, most colorful and most interesting show in the 67-year history of the event.

Known as "America's oldest and biggest marketplace in which to display new products and established lines of music instruments, home entertain-ment and related products," the show will be held next year on June 23-27 at the Conrad Hilton Hotel here.

First exhibit plans are now being made known by means of a 20-page book going out to all past and prospective ex-

Space in the large open space in the International Ballroom, which was opened to musical instrument exhibitors for the first time at the 1967 show, has already been booked by the same firms which had the space in 1967.

Said Foster Lee, NAMM staff director, "Enthusiasm generated by the 1967 event among exhibitors using open space for the first time is reflected in the demand for the open space at the 1968 Music Show. Firms which shifted to open space for the first time are unanimous in their approval of the new arrangement and all of them are taking the same space and in some cases requesting more at the 1968 event."

Priority Fender, which occupied the entire North Hall of the hotel for the first time last year, is an example. They have reserved this prime space again.

"We are giving top priority to exhibitors on the eighth and ninth floors for new open space made available for the 1968 show," Lee said. "This premium open space will mean maximum traffic at displays and make product exhibits easier for dealers to locate. This newly available open space is located in the East and West Halls. It will offer several advan-tages, including greater visual impact, free flow of traffic with no dead-end corridors, more efficient use of space and better exposure in every way.

THE KAY DIVISION of Valco Guitars, Inc., is shipping these new basses, model K5952, left, at \$200 and K5951 at \$175. Each model has the "Thin-lite" neck and adjustable truss rod. There is single or double pickup, and individual tone and volume control. Exhibitors at last year's show have until Dec. 1 to reserve the same location they had last

Sessions

As in the past, the show will be held in conjunction with the annual convention of the NAMM and business sessions will be scheduled by leading manufacturing trade associa-tions in the Music Show.

Said Lee, "With the contin-ued growth of the music industry to new heights and sales expected to attain new records again this year, we fully antici-pate that the 1968 Music Show will exceed even the high level of enthusiasm and attendance which marked the 1967 event. Last year, total attend-ance was 14,019, including 4,922 buyers: Four out of five of these buyers did not attend any other national trade show."

Two-thirds of the buyers at last year's show represented fullline music stores, 22 per cent were combination music-TVradio stores, 10 per cent were TV-radio stores and 6 per cent were department store buyers.

Merchandise Buyers at the Music Show are looking for the following types of merchandise: musical instruments, radios, television receivers, phonographs, musical merchandise, sheet music, records, tape recorders, organs, pianos and thousands of related items.

With the tremendous boom now going on in electronic music and the integral part that the new type instruments play in the record business (the opposite is, of course, also true) there are many buyers hoping that the 1968 Music Show will see a resurgeance of participation by record companies. It has been suggested that perchance the major record companies could advance the introductions of their fall lines slightly-or perchance the Music Show could be held a bit later — thus taking the burden off many record distributors now forced to attend up to a dozen label sales meetings.

History "The service that the Music Show has rendered to the mu-

Gretsch Catalog

NEW YORK-Fred Gretsch Manufacturing Co. has issued a new catalog, No. 43, which includes the information that such top drummers as Elvin Jones, Anthony Williams, Max Roach, Art Blakey, Don La-mond, Sonny Payne, Chico Hamilton and Mel Lewis now retsch drums

The book has 40 pages and is in color. Copies may be ob-tained from The Fred. Gretsch Manufacturing Co., 60 Broad-way, Brooklyn, N. Y. 11211 or 218 S. Wabash Avenue, Chi-cago, Ill. 60604.

Thomas Tout

CHICAGO - The National line of guitars and amps, manu-factured by Valco Guitars, Inc., are now being endorsed by gui-tarists Bob and Bobbie Thomas.

A special "Bobbie Thomas" model, a double cutaway, semi-

acoustic electric, has been introduced.

sic industry is written into the history of its dynamic growth,' said Lee. "As the Music Show has grown, so the industry has grown and it might be said that the industry has made the Mu-sic Show, and the service the Music Show performs has made the industry."

Copies of the exhibit plans

book may be obtained by writing Foster L. Lee, National As-sociation of Music Merchants, 222 West Adams Street, Chi-

cago, III.

Amps in

NEW YORK - One of the two major changes in operation with the acquisition of Gregory Amplifier Corp.'s manufactur-ing facilities by Greg Electron-ics Corp. will be the introduc-tion of 10 new Bryan solid-state amplifiers.

The line will retail from \$29.95 to \$219.95. Four new

sound columns are also being introduced: Model 110 with six 6-inch speakers at \$99.95, Model 120 with six 8-inch speakers at \$149.95, Model 130 with four 10-inch speakers at \$149.-95 and Model 140 with six 10-inch speakers at \$199.95.

The second change as a result of the acquisition will be the institution of an electronic quality control program for quality testing on both Gregory

CMI Backs Pop In Auditorium

CHCAGO — Chicago Mu-sical Instrument Co, and Ludwig are sponsoring the first pop concert to be presented in the restored Auditorium Theater

On Nov. 10, the firm is pre-senting Dick Schory and his percussion pops orchestra and chorus at the Theater. Its notable accoustics and appearance are the creations of Dankmar Adler and Louis Sullivan.

The theater reopened last week with a ballet program.

Geib Adds Plant

CHICAGO - Geib, Inc. has purchased a new plant that will more than double its musical instrument case manufacturing facilities. The new facility, with 90,000 square feet, is located at 3700 W. North Avenue. The firm's present headquarters, at 1751 N. Centeral Park, will be retained. It is two blocks from the new building. Geib claims to be the world's

largest exclusive manufacturer of "quality music cases."

New Follies Organ

CHICAGO - The Ice Fol-

lies has purchased a Thomas Celebrity Organ for use during its 1967-1968 season.

The show has just commenced its U. S. and Canadian tour, premiering in Los Angeles and Long Beach, Calif.

Coyle Party

COLUMBUS, Ohio - Coyle Keyboard Center here celebrated its first anniversary the week of Oct. 8 with free coffee and cake to all customers.



ARRANGER HUGO MONTENEGRO makes a note on score for new Dean Martin movie "Ambushed" as Thomas Organ musical director Jack Malmsten, left, and Del Kacher, right, look on. Montene-gro has been using the Thomas frequently.

Bryan Line

and Bryan amps. This program consists of a nine-point electronically controlled system in which every component, subassembly and major assembly is pre-tested in the line. **Jobbers**

Greg President Robert Pfeffer said Greg will continue pro-ducing all the amplifiers and column speakers in the Gregory line as well as the new solidstate Bryan products.

The entire Bryan line is sold through these music jobbers: Mexicana Musicales, Chicago; J. L. Marsh, Inc., Minneapolis, and Scott Music Supply Co., Monroe, La. Several new jobber appointments will be an-nounced shortly.

Gregory's amps are sold through all major jobbers throughout the country and in Puerto Rico. The line includes 33 units ranging in price from \$33.75 to \$1,300 list.

Who Endorsement

LOS ANGELES-The Who, the popular English rock group, have signed an endorsement of product contract with the Vox guitar and amplifier division of Thomas Organ Co. The Who will use Vox guitars

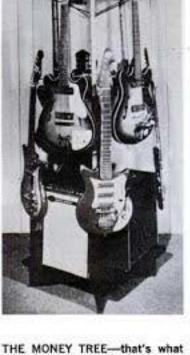
and amps exclusively for the next five years in all public performances, including radio, TV, movies and concerts.

Finland's Pianos Are Popular

HELSINKI — The boom in the export of Finnish pianos here continues. Recently published figures show that exports have doubled every year since 1960.

Sweden is one of Finland's major customers. The Finnish share of the Swedish piano market is 7 per cent.

Leading exporter is Music Fazer which sends one in every four pianos produced to Sweden.



THE MONEY TREE—that's what WMI Corp. has dubbed this new combination guitar and amplifier display that has been introduced in time for peak-season selling. The new floor display handles eight Teisco Del Rey guitars and four Check Mate amplifiers. The fixture gives the customer op-portunity to examine and test each guitar. The fixture is six

New Folio for Combo Organ

NEW YORK - "ElectROCK Organ," a folio of 10 contem-porary pop hits arranged for all electric organs, including combo organs, is the first of a "new look" series of printed music collections from The Richmond Organization.

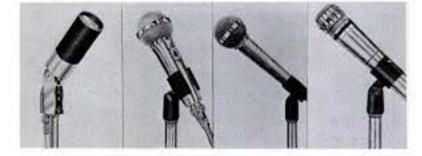
The selections are "A Whiter Shade of Pale," "I'm a Man," "Somebody Help Me," "Gim-mie Some Lovin'," "As Tears Go By," "Happy Jack," "My Generation," "Pictures of Lily," "Tyre! Tyre! Tyre!" and "Night 'Turn! Turn! Turn!" and "Night of Fear."

Rudolf Schramm prepared the arrangements for "Elect-ROCK," which was prepared for publication by Judy Bell, TRO publications director. The color cover was designed by Manuel (Spain) Rodriguez, art director of East Village Other, an un-derground newspaper.

Using Organ

LOS ANGELES - Thomas Organ Co. reports that an enlarging group of Hollywood film arrangers and composers is using the firm's organ in much of their

Included, the firm reports, are Hugo Montenegro, Paul Weston, Vic Mizzy, Warren Barker, George Duning, Dick and Clare Fisher.



EXCLUSIVE TO MUSIC RETAILERS are these new Turner Balladier series mikes. At left is model 466 omnidirectional at \$45; next is shown the model 766 cardioid dynamic at \$62, followed by model 866, the leader cardioid dynamic at \$35 list; at right is model 566, a "professional" cardioid dynamic at \$87.50 list.

Just selling em Decca Records?



Why not sell them Decca Phonographs, too?

What's that? You didn't know we had a complete line of great phonographs? We do. Portables, consolettes, stereo and mono, with the right sound and the right prices to appeal to your record customers. Even 8-track stereo cartridge tape players, too. Each model is Decca quality, Decca sound, and the Decca name to back it up. And the name is worth a lot. Including a lot of additional sales volume for you.

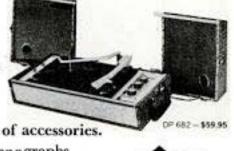
Now we could tell you about all the different models, the features, the prices, and all that.

But it would be best to just contact

your Decca Records representative. He'll give you the whole scoop on our phonographs, drums, guitars, banjos, amplifiers, tambourines, and a full line

tambourines, and a full line of accessories.

So call him quick. These phonographs make a lovely sound. Like the cash register.



Decca makes the music. You make the money.

Billboard

HOTIOO

STAR performer-Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

	m. Apr.	Wit. Ago	ma. Apr	TITLE Artist (Freducer), Label & Number	100
	1	1	1	TO SIR, WITH LOVE	10
2	2	7	7	SOUL MAN A facility Porter.	10
(3)	3	6	6	IT MUST BE HIM	11
4	7	10	19	INCENSE AND PEPPERMINTS -	7
(3)	5	8	10	YOUR PRECIOUS LOVE	10
Û	9	19	35	THE RAIN, THE PARK &	7
ŵ	10	15	20	PLEASE LOVE ME FOREVER Bolky Visites (2018) secrettly fails 10228	7
(1)	8	9	13	A NATURAL WOMAN	7
(9)	4	5	5	EXPRESSWAY TO YOUR HEART	11
(ii)	6	3	3	NEVER MY LOVE	12
1	23	38	48	I CAN SEE FOR MILES	5
12		14.4-1		I'M WONDERING Stevis Wender (Kenry Cooky), Tamia Selis?	6
ŵ	18	24	29	LOVE IS STRANGE	7
14)				Loneliness Made Me Realize) IT'S YOU THAT I NEED Tampaties (K. Whitfald, Good, 7003	5
(15)	16	16	21	LET IT OUT.	9
1	21	26	33	HOLIDAY	7
1	13	4	4	HOW CAN I BE SURE	10
(18)				PEOPLE ARE STRANGE	8
1	24	35	45	EVERLASTING LOVE State Cardinal, Blaing Stee 117	7
(20)	11	11	11	GET ON UP.	13
4	26	36	46	PATA PATA Miliam Makaba (Herry Rapersy), Reprise 0036	6
4				I SAY A LITTLE PRAYER	4
奋	28	34	47	KENTUCKY WOMAN	5
4	29	40	50	LAZY DAY Spanky & Our Gang (Jerry Resc), Marcony 72702	5
由				LADY BIRD Amery Singtra & Los Hambresond (Los Hambreson). Reprint 0439	4
(26)	17			THE LETTER See Tayo (Sun Favo), Mala 565	14
1	32	54	74	I HEARD IT THROUGH THE	4
(28)	19	13	9	GIMME LITTLE SIGN. Breatne Wood (Storen-Wise), Eachly Shat 116	16
1	37	62	-		3
d	40	50	71	BOOGALOO DOWN BROADWAY Facturis Johns C. Uleus James, Philal & et Son 200	6
1	41	59	80	LIKE AN OLD TIME MOVIE.	4
4	42	63		SHE IS STILL A MYSTERY	3

(33)	25	28	31	THE LAST WALTZ Deglatert Rempordisch Peter Sullinaci, Perest 40019	8
34)	22	25	30	THE LOOK OF LOVE	14
台	46	57	90	KEEP THE BALL ROLLEN'	4
36)	20	14	12	HEY BABY (They're Playing Our Song) William Goorlid. Columbia 44234	10
童	47	66	-	HOMBURG Procesi Harram (Sunny Cordell), A&M 885	3
38)	38	48	55	BIG BOSS MAN	5
會	57	-	-	STAG-O-LEE Withou Fisher (Test David & Tamery Coghill). Affantic 3446	2
40	36	37	37	EVEN THE BAD TIMES ARE	7
ŵ	62	79	4	YOU BETTER SIT DOWN KIDS One Claray Send, Impedial 64351	3
由	53	65	_	CET IT TOGETHER James from & the Femous Flower Chance Brown) Eleg 4122	3
1	54	64 1	100	BACK ON THE STREET AGAIN	4
0	55	69	79	MR. DREAM MERCHANT	4
(45)	45	56	57	YOU DON'T KNOW ME	5
1	67	-	-	WILD HONEY Breach Baye (Beech Boye), Capital 2028	2
1				LITTLE OLE MAN (Uptight-Everything's Alright) 221 Casty (feet built), Warner Bris. 2272	11
d	58	72	77	BEG. BORROW AND STEAL. Gels Espects Gelf Katy & Jerry Katendril. Cames 481	6
D				WATCH THE FLOWERS CROW	3
(50)				CHILD OF CLAY	8
1	76	87	-	BY THE TIME I GET TO PHOENIX Size Complet! (Al De Lary), Capital 3213	3
(52)	52	52	56	HUSH Billy Joe Royal Use South, Callymble 44277	7
曲	63	78	-	THIS TOWN Frank Sheets (Elemy Bowen), Exprise 0631	3
(54)	1000		33	SHOUT BAMALAMA SSS715	6
(55)	39	43	53	YOU'VE MADE ME SO VERY HAPPY Breeds Bulleway (Berry Goody Jr.), Tamba 54133	10
1	68	85	-	OUT OF THE BLUE	3
童	85	-	-	I SECOND THAT EMOTION Seatory Robinson & Mirodian (Tentry) & Christophian (Tentry) 84339	2
0	69	93	-	SKINNY LEGS AND ALL	3
(59)	59	70	81	ARE YOU NEVER COMING	4
1	70	86	_	SUZANNE	3
(61)	51	53	58	KARATE-BOO-GA-LOO	7
1	_	_	_	YESTERDAY Reg Charles (TRC), ARC 11009	1
(63)	60	60	64	IF THIS IS LOVE (I'd Rather Be Lonely)	6
64)	65	80	87	Frecision (Colomo-Resolder-Vel Vale), Draw 1003 GO-GO GIRL Lee Dorsey (Allee R. Toussie & Marshall E.	4
·	_	-	-	IN AND OUT OF LOVE	1

١	66	75	90	91	NEXT PLANE TO LONDON	4
ı	山	-	=	-	SHE'S MY GIRL White Whale 260	1
ı	68	66	44	44	ROCK 'N' ROLL WOMAN	1
ı	(69)	44	47	51	JUST ONE LOOK	3
ı	<u>@</u>	72	75	-	WAKE UP, WAKE UP	
١	1	71	71	82	NINE POUND STEEL	8
١	童	90	-	-	PAPER CUP	2
١	13	83	_	_	WHOLE LOTTA WOMAN	-
ı	血	-	-	-	(The Lights Went Out In) MASSACHUSETTS	9
I	(75)	77	77	78	YOU MEAN THE WORLD TO ME	ě
ı	18	73	73	73	SPREADIN' HONEY Watto 550rd St. Bythe Earl (Fred Smith), Kannet 103	10
ı	str.	94	96	99	SWEET, SWEET LOVIN'	
١	(18)				GO WITH ME	
I	(79)	79	81	84	CAN'T STOP LOVING YOU	
ı	80	81	84	85	GET DOWN Karrey Scales & the Seven Seconds (Lennis LaCourt) Mayle Teach 2007	300
ı	·		-	-	SOUL MAN	1
ı	(82)	82	82	86	BRINK OF DISASTER	
١	(83)	84	-	-	WHEN YOU'RE GONE	
I	山	-	-	-	AN OPEN LETTER TO MY TEENAGE SON Victor Landing, Liberty 53794	
ı	(85)	87	97	97	SHAME ON ME	
١	(85)	88	89	94	ALL YOUR GOODIES ARE GONE Faillaments (Clerke, & Taylor), Brillet 211	
١	W	-	-	-	NEON RAINBOW	1
١	(88)	93	94	-	YOU ARE MY SUNSHINE	
ı	(89)	95	-	-	O-O. I LOVE YOU Miler, Care 5574	1
ı	907			777	DIFFERENT DRUM	
	(91)	92	92	-	FOR ONCE IN MY LIFE	•
1	92	-	-	-	Small Fects (Steve Marriett & Basele Lane), Immediate 300	1
ı	(93)	-	-	-	WHERE IS THE PARTY	1
ı	(94)	96	98	-	LAPLAND Sultimore & Chie Marching Band (March Restal) Jubilet 5092	-
ı	(95)	99	-	_	ALLICATOR BOOGALOO	193
١	(96)	-	-	-	PONY WITH THE COLDEN	
	0	97	100	_	ON A SATURDAY NIGHT	*
	9)	-	_		TELL MAMA	,
	98)	100			PIECE OF MY HEART	3
	99)	114			HE AIN'T GIVE YOU NONE	1
1	(100)		-	-	freddig Statt (Bert Bernt), Shoot 200	

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Can See for Miles (Insex, ASCAP) Heard IT Through the Grapovine (Jabote, BMI) Say a Little Prayer (Blue Seas/Jet, ASCAP) 25	2

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Propie Are Strange (Hipper, ASCAP)	1

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103. WE GOTTA DO MOME The Left Banks, Smach 2119 104. DESIREE" NEW Yorks 9224
167 SO BO BOLEY Sub Crown Generation, Date Volta 900
111 CHONGLE PINCES Confyrmen, AMC 19995
115 Congita Pinets 115 Congita Pinets 115 Congita Pinets 115 Love or The Common Profit Mayor Newton, Capital 2018
113. WHEN THE SMOW IS ON THE BOILES
112 SELECTION CONTROL TO THE PROPERTY OF THE P
116. I ALMOST CALLED TOUR NAME
the of Table appears that you had back Dares, Casallal 2001
the Wallact of This Millions
120. BEAUTIFUL PROPER Selby Yes, Liberty SECON 121. WHAT'S IT GOOMA SE Surfy Springfield, Philips 60488
121. CROSS MF HEART
122, CROSS ME HEART
123. I WANT SOME HORE
124. NUME OF FUNE
125. BABY, IT'S WONDERFUL
126. MY SRIP IS COMING IN
137. I WANT MY BARY BACK
128. WOMAN, WOMAN Union Cap, Featuring Gary Puckett, Columbia 44297
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122. STOP LIGHT
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135. FM 50 P00UD
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Billboard TOP 40

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

1	m. Ac.	ma. Apo	Ma. Apr	nne	Artist,	
		75			NO STONE	
0	3	3	5	MORE T	HAN	,

Lakel & Humber

,	(1)	3	3	5	MORE THAN THE EYE CAN SEE	,
	2	4	4	7	WHEN THE SNOW IS ON THE ROSES (Miler, ASCAP)	7
	3	2	2	4	MORE THAN A MIRACLE	9
	4	1	1	1	IT MUST BE HIM	14
	(5)	5	6	6	A STRANGE SONG	9
	(6)	10	16	17	THE LAST WALTZ	8
	0	7	10	16	YOU, NO ONE BUT YOU	6
	(8)	13	13	18	I FEEL IT	7
	(9)	8	8	13	FOR ONCE IN MY LIFE Tany Benerit, Colombia 44258 (Stein & Van Steck, ASCAP)	10
	10)	11	17	19	I ALMOST CALLED YOUR NAME Margaret Whiting, Lendon 115 (Hegister, SMI)	5
	(11)	16	20	24	TO SIR, WITH LOVE. Rethir Mann, Atlantic 2444 (force General Columbia, 8MI)	5
	-	4.00	1000	100		

(12) 19 21 33 WHAT A WONDERFUL WORLD ASC 10902 (Valuedo, ASCAP) 6 5 2 A BANDA Bres Alpert & the Tijsens Bress, ARM 870 (Breing, 8MI)

15) 22 23 38 CUANDO SALI DE CUBA. Sandajuere, JAM 880 (Miller, ASCAP)

1) 33 40 — HOLLY
Andy Williams, Columbia 44335 (Claudine, BMI)

18 14 14 14 ANYTHING GOES

Bargers Stears, Warner Strat, 7063 (Names, ASCAP)

19 35 — THIS TOWN

Prant Strates, Reprine 0651 (Remick, ASCAP) 9 7 3 TURN THE WORLD AROUND. 13

(22) 12 9 8 THE WORLD WE KNEW ...

(23) 28 32 32 LONELY AGAIN
Consis Francis, Main 13514 (four Star, BMI)
(24) 26 30 34 ALL TURE

(25) 37 49 — BE MY LOVE.

Mel Carter, Likerty 56000 (Willer, ASCAP) 26 27 27 29 THROUGH THE EYES OF LOVE Warne Menton, Capital SPP2 (Jack, MMI)

(26) 27 27 27 Wayne Meeter, Capitel Street, ASCAP)
(27) 15 11 9 ODE TO BILLIE JOE.

Babble Centry, Capitel State (Bayne, ASCAP)
(28) 29 24 30 SOMEBODY, SOMEPLACE

Jees Margan, ASC 18969 (Ampco, ASCAP) (29) 30 31 38 LAPLAND

Baltimore & Ohio Expens Merching Sand.

Jubiles 5392 (Fast Marik, EMI)

(31) 31 33 - OPEN FOR BUSINESS AS USUAL

(32) 38 38 - CAN'T TAKE MY EYES OFF YOU
Perty Faith, Calumbia 44319 (Saturday/ Seasons' Foor, BMI) 33 40 -- LAZY DAY Specky & Day Gang, Martery 72752 (Street

Spanky & Day Gang, Montary 72732 (Screen Comp-Columbia, 5041) 34 17 15 12 SMALL TALK Cluedine Longer, A&M 877 (Charden, BMI) LOVE OF THE COMMON (35) 39

COLD John Gery, RCA Victor 9361 (Sculptors, ASCAP) (37)

LOVER MAN
Rarbre Streisent, Calumbia 44531 (MCA, ASCAP) (38) (39) BY THE TIME I GET TO (40)

PHOENIX Capital 2013 (Rivers, BMI)

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KEEP ON DANCIN' Harper and Rowe (White Whale) I CAN'T BELIEVE THAT YOU'RE IN Virginia Wolves(ABC) HOW COME YOU DO ME LIKE YOU John Davidson (Columbia) TEN STOREYS HIGH Bill Smith(Talmu) Joe Harnell (Columbia) THAT'S MY DESIRE Ronnie Dove (Diamond LP) John Gary (RCA LP) AIN'T MISBEHAVIN' Carmen McRee(Kapp LP) Johnny Watson Trio. . . . (Okeh LP) **ROCK-A-BYE YOUR BABY**

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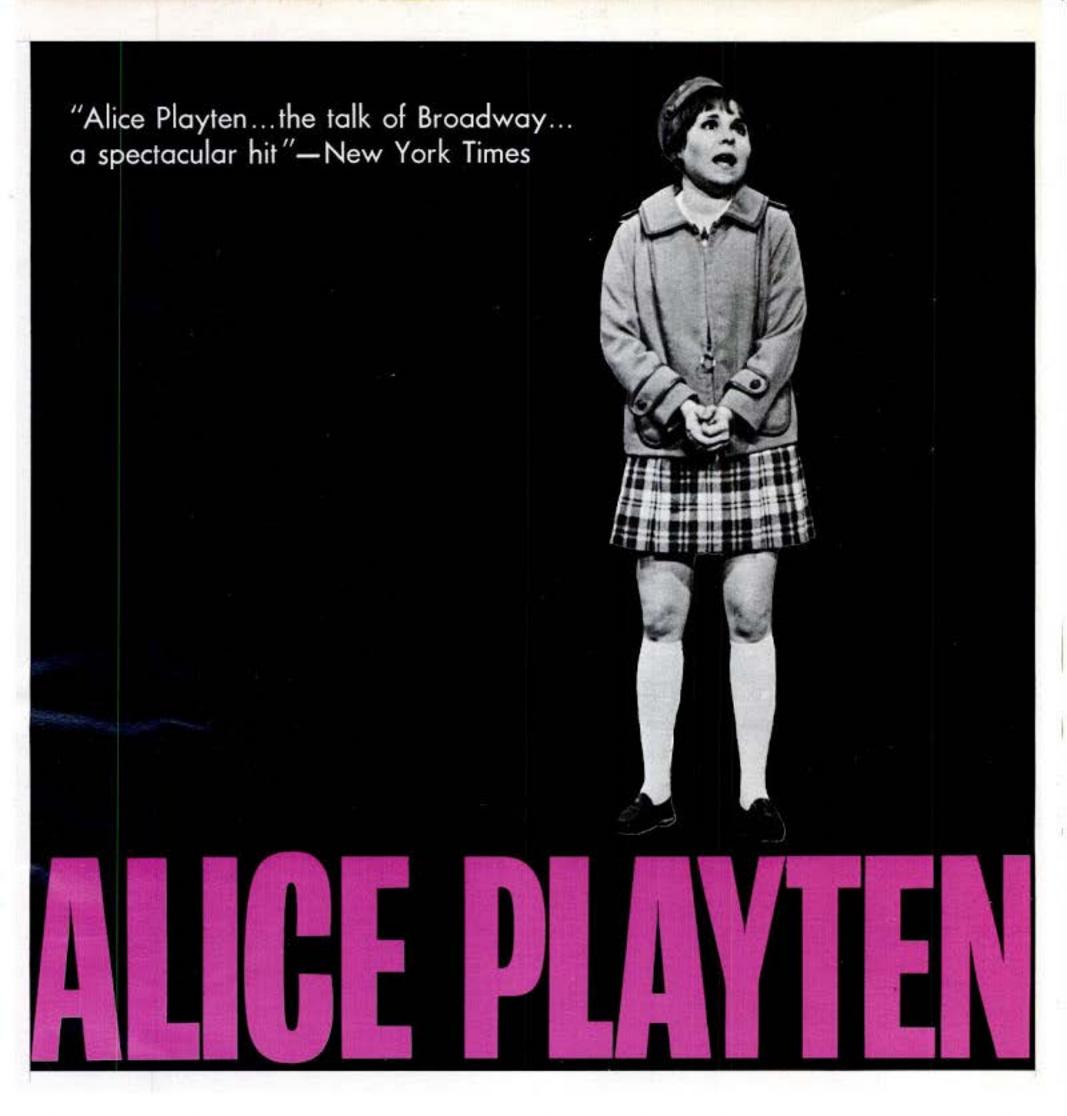
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Anyway They Spell It, Shermans Make Music Universal Language

NEW YORK-There aren't enough words in the language for the songwriting team of Richard and Robert Sherman. The Shermans added "Supercalifragilisticexpialidocious" to the lan-guage when they invented that song for "Mary Poppins" and now they're pushing their newly invented word, "Fortuosity," which is the title of

invented word, "Fortuosity," which is the title of a song they've written for the score of the newest Walt Disney musical, "The Happiest Millionaire." According to Richard Sherman, who was in New York last week on a promotion tour tied in with the openings in the East of "The Happiest Millionaire," many of the new dictionary editions are including their word, "Supercalifragilisticexpialidocious," which they created in 1964. The dictionaries define it as a nonsense word to be used as a superlative superlative or the best of all used as a superlative superlative or the best of all possible things. "Fortuosity," which is just beginning to make the rounds as a song title, has not yet found its way into the dictionary. Sher-man says it means faith and good fortune. "Fortuosity" has already been recorded by Carol Burnette on RCA Victor; the Mills Bros.

on Dot; Count Basie on London; and Vic Damone on RCA Victor, as well as in "The Hap-piest Millionaire" soundtrack album on the Vista label. Vista reports a sale of about 75,000 copies since its release in June to tie in with the picture's opening in Los Angeles. The film has since opened in eight cities and it's scheduled as the Christmas attraction at New York's Radio City Music Hall. The film will be playing in about 40 key cities by January and that's when Vista expects the album sales to start perking up. The company is shooting for the "Mary Poppins" soundtrack album score which recently hit the 3,250,000 mark.

Other Projects

The Shermans, who are contracted to the Dis-ney operation and publish their songs in Disney's BMI firm, Wonderland Music, have several other major projects in the offering. They're scheduled to write the songs for "The One and Only Genu-ine Original Family Van," which will star Walter Brennan, Buddy Ebson, Lesley Ann Warren, John Davidson and Janet Blair; the animated version of "Winnie the Pooh," and "Hansel and Gretal," a live-action film with special effects.

The Shermans share the lyric and music credits on their songs because, as Richard explains it, "We hold each other responsible for the words as well as the music and it's hard to say who con-tributed which melody or which word."

When it comes to writing the songs for the Disney pictures, the Shermans work with the story writers and are convinced that there is always a song to be written for every situation. always a song to be written for every situation. Their motto, says Richard Sherman, is "There's a song out there someplace." When it comes to a word for a song title, however, it's a different matter. And if the word isn't out there someplace, they invent one. "Supercalifragilisticexpialidocious" is now part of the language. "Fortuosity" is now up to Webster.

from a female trio whose sounds

are as real as their gesticula-

tions are phony. More thought could have gone into the stag-

It's the sound that counts in

the long run, though, and Miss Franklin can't be faulted in this

department. Her vocal styling gets to the raw nerve of the matter and it has a shattering

Young-Holt Unlimited, for-

ing of these numbers.



NORMAN WISDON, left, and Ed Ames, chatting during a break in the recording of the RCA Victor original TV cast album of "Androcles and the Lion." The album will be a special feature of the label's releases

Murry Wilson Given Global Push as Artist

NEW YORK—Murry Wil-son, personal manager of the Beach Boys and father of the

Jack Jones Is in Peak Form at the Cocoanut Grove

LOS ANGELES -Jones returned to town Tuesday (24) with an act at the Cocoanut Grove that is packed with informality and vitality.

An overflow audience was treated to a pleasant evening of pop-oriented music, with an occasional Broadway tune and novelty piece for the vintage

Jones, who has left Kapp to join RCA, has matured since he last appeared here, and his rapport with the audience was warm whether the mood was gay or sentimental. The singer's repertoire includes standards, swing tunes and a few uptempo sounds for variety.

Also included was material from his latest album, "Our Song." BRUCE WEBER

group's Brian, Carl and Denny, is now on the receiving end of a major promotional drive aimed at wrapping up global play for his own Capitol album, "The Many Moods of Murry Wilson." Wilson conducts his own music on the LP.

The international campaign was recently set in motion by Al Kohn, U. S. representative for Francis, Day & Hunter, the publishing organization which handles Wilson's music interests and world-wide exploitation for the Beach Boys' Sea of Tunes catalog. Kohn left for Europe last week to co-ordinate the Wilson album push in key cities overseas.

Wilson is aiding the cam-paign with visits to Copenhagen, Stockholm, London, Paris, Hamburg, Berlin, Rome and Milan, The Beach Boys are also boosting their manager-father's album with a personal promo-tion campaign of their own.

During the tour, Wilson is accompanied by his wife, Audrey, who is also credited on the album as the co-writer of "Betty's Waltz."

Aretha Does Well With What Comes Naturally

NEW YORK-Aretha Franklin is a natural woman with a vocal style imbedded in blues and soul music. So, she's at her best and in her groove with songs like her current Atlantic Records hit, "A Natural Woman," and wanders from her true calling with numbers like "There's No Business Like Show Business" and "Come Back to

She doesn't lay aside her bag too often though, so her New York concert debut at Philharmonic Hall Saturday (28) can be chalked up as an exciting experience. Even with a band backing that tended to overpower her vocalistics, Miss Franklin came through with solid gut sounds and wails that add emotion to virtually everything she touches and gives credence to her string of million-selling disks on the Atlantic

merly known as the Young-Holt Trio, holds the stage for the first half of the concert. The Brunswick Records' trio, doubling from Sheppheard's nightclub, play with a jazz abandon that brings a free-wheeling abandon to pop standards like "Secret Love," "Be My Love" and "Red Sails in the Sunset." Ron Delsener presented the package which played two shows that night. Both were sell-

Group Therapy To N. Pole Area

Atlantic disks.

outs which attests to the marquee lure of those high-selling

MIKE GROSS

NEW YORK - Group Therapy, newly signed RCA Victor group, will go on a safari to the North Polar regions to examine the musical culture in that area. The group will take off Nov. 21, accompanied by Mike Jefferys, manager of the Jimi Hendrix Experience and of

firm which manages Group Therapy, the trip is aimed at opening new frontiers to the world of pop music. The party will depart following comple-tion of recording of 14 sides by Group Therapy for Victor. The return to New York is tentatively set for Dec. 7.

Buffy Sainte-Marie Gives Out With Swinging Poetry

NEW YORK - Buffy Sainte-Marie may be the new patron saint of the non-hippie hipsters. An audience composed predominantly of well-dressed, wellgroomed college-type youngsters jammed Philharmonic Hall Friday evening (27) and gave the Vanguard artist a wildly enthusiastic reception, and a 10minute standing ovation at the end of the performance.

The composition and behavior of the audience give a clue to the nature of Miss Sainte-Marie's draw. Her fans are largely in their teens and early twenties. Their dress is mod, but not sloppy. They cheer with gusto at the beginning and end of each number—but keep a respectful silence during the performance. They give the appearance of well-bred intellec-

Miss Sainte-Marie is generally described as a folk singer, but

this designation is not wholly correct. While she does do some traditional material and quite a bit from Leonard Cohen's con-temporary folk bag, she is essentially a poet who sings.

With the exception of a plea for the American Indian and a bitter protest against war, she with personal themes deals rather than social conditions. Much of the material is of her own composition, covering a wide variety of subjects. The lyrics are essentially poems rather than words for music. Her voice is usually restrained, giving the listener the impression that she has tremendous vocal reserves, which she seldom summons.

Miss Sainte-Marie accompanies herself on guitar and mouth bow. She worked with the Donlad Jennings ensemble on a few numbers, but it was mostly Miss

Sainte-Marie and her guitar.

AARON STERNFIELD



NEW YORK - The initial orders for the Monkees' latest Colgems album, "Pisces, Aquaries, Capricorn, and Jones Ltd.," have qualified it for an RIAA certification for a gold disk to signify more than \$1 million in sales.

The new album, which is manufactured and distributed by RCA Victor, incorporates the names of the various astrological signs of the members of the group as well as that of Davey Jones, also in the group. Jones is also a Capricorn, hence the insertion of his name to fill out the title.

Since their disk debut in August, 1966, the Monkees have sold nearly 10 million albums and nearly 7 million singles.

Eric Burdon and the Animals. According to Walter Hyman, head of Sound Direction, the

Special Color Process otographers A Division of JAMES J. KRIEGSMANN 165 W. 45th St., N.Y. 36 PL 7-0233

1000

8x10 COLOR \$175.00

3,000 Postcards \$120,00

Kitty Wells and her latest album

for Decca "Queen of Honky Tonk

Street" are slated for a long run on the top country albums lists.

It incorporates well known tunes

like "It's Such a Pretty World

Today" and "I'll Never Find An-

other You" and some new nov-

elties like "Paper Mansions" and

"If I Kiss You." The combina-

tion seems slated for success. Kitty's formula for winning performances is a combination of

the finest arrangements and fi-

nest guitar. She plays a Gibson

EACH 8x10

1000 LOTS

\$11,95 per 100 Post Cards \$45 per 1000

MOUNTED ENLARGEMENTS



Talented Scouts.

CLARKE EXPEDITION



New single ships in this 2-color sleeve. Produced by Jack Keller. #1011



Decca's Irish Rovers in Top-Notch Date in Canada

TORONTO - Decca recording artists the Irish Rovers, quartet from Ireland now based in Calgary, Canada, but thus far better known in the U. S. than in their adopted country, set about changing all that with their appearance at the Thea-tre-in-the-Dell in Toronto Oct. 16-28.

These four young men are liberally endowed with talent, both instrumentally and vocally, but equally important to the over-all impression of their performance is their ingratiating manner, their way with an audience. At ease on stage, they radiate infectious good humor and genuine pleasure in performing to a receptive audience, doing hour-long sets that leave patrons calling out the titles of still more favorites, often from their LP, "The First of the

Irish Rovers."

The group is composed of two brothers, leader Will Millar, who plays guitar, banjo, man-dolin and tin whistle, and George Millar, on 12-string guitar; cousin Joe Millar, on button-key accordion and harmonica, and friend Jim Ferguson, who handles most of the vocals though all have numbers on which they sing solo.

In addition to their appearances at the Dell, where patrons queued for their album after the show, they performed in Eaton's downtown department store on three days as part of a British Week promotion, which led the record department to reorder their album three times, and visited a new downtown record store, Record Villa, for an autographing session.

KIT MORGAN

Alice Playton, currently appearin the Broadway musical, "Henry, Sweet Henry," signed to ABC Records. Her first ABC release couples the title song of the musical and "Poor Little Person," song which she sings in the show. . . . The Clingers, sister quartet, to Equinox, Terry Melcher's label, distributed by ABC Records. Their debut disk is "Quick, Close the Door Before They Find Us." . . . The newly formed Sabrina Records signed the Fragile Lime. The firm is based in Seattle. . . .

Collection Also Technical Aides

Bill Floyd to Wayside Records.

NEW YORK-The Collection, a quintet newly signed to RCA Victor, has been contracted to the Eko Guitar Co. as technical advisors in the design of all Eko instruments and sound equipment.

The group has completed its initial sessions at Victor where they recorded the music from the new off-Broadway musical, "Hair." Their first single pairs two songs from the show, "Aquarius" and "Dead End," and is set for immediate release. An album will follow

The Collection is the first rock group to be signed with Creative Management Associates (CMA) in New York.



SUZANNE DENNIE and Bob Johnston, Columbia Records producer in Nashville, go over the scoring of "Another Endless Day," the 17-year-old singer's debut single for the label.



MENACHEM DWORMAN, left, head of the Feenjon Group which re-corded the Monitor LP, "Jerusalem of Gold," stands in front of the display at Sam Goody's New York store with Howard Goody, center, store's manager, and Erwin Frankel, WRFM disk jockey.

Campus Dates

The New Christy Minstrels, Columbia Records group, set for a concert at Temple University Sat-

urday (11). Wand Records' the Kingsmen have a concert date at Union Uni-

versity, Jackson, Tenn., Friday (10)
Cunnonball Adderley, Capitol
artist, rounds out a 10-city tour
with a Nov. 26 date at Butler University, Indianapolis.

The Association, Warner Bros. group, resumes its national tour Nov. 22 with a series of college dates in Chicago, Jacksonville, Chattanooga; Davenport, Ia., Dal-las, San Antonio, El Paso and

Little Rock.

Indian Sarodist Ali Akbar Kahn appeared before an overflow crowd at Chicago University Fri-

day (3). Affiliate Artists, Inc., founded in 1965, is sending 14 artists (pri-marily classical) to college cam-puses this year for lecture-per-formances. The Affiliate artist remains on campus six to eight

weeks a year, receiving \$6,500.

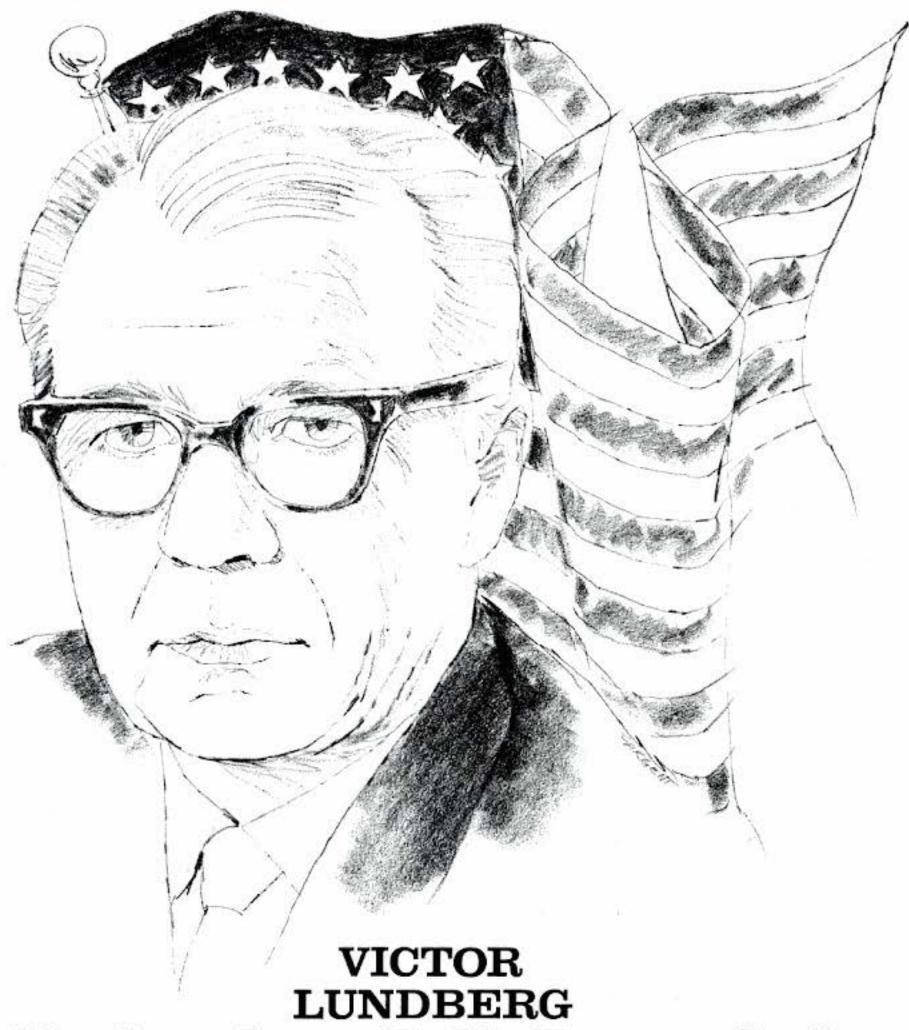
Assop's Fables currently riding high with the Atco single "Take a Step (In My Direction)," have been set for a series of one-nighters on the college clearly. ers on the college circuit.



AN INSTANT SMASH BY



PRODUCER: DON ALTFELD FOR ZAX-ALTFELD



"An Open Letter To My Teenage Son"

Overwhelming airplay and sales* of Victor Lundberg's dramatic record reflects the concern of a nation in conflict and expresses every American's right to reply.



*Over 1/4 million sold in two days!

Radio-TV programming

Dullness Cues the Worst, Asserts WWDC's Lichtenstein at NAB

BOSTON - Dullness is the "cardinal sin, regardless of format," of radio in a competitive market, WWDC program direc-tor Irv Lichtenstein told a meet-ing of about 200 broadcasters here Monday afternoon at one of the fall conferences of the National Association of Broad-

Lichtenstein had been asked to repeat a presentation he'd made during a series of NAB program clinics five months ago. But the Washington radio man followed up the above state-ment with a new speech. The reason, he said, is that after returning from the NAB clinic several months ago, he felt it necessary to pump life into a radio station that had fattened -and flattened-out.



JOHNNY HOLIDAY, air personand program director of KYA in San Francisco interviews Dionne Warwick of Scepter Records while Danny Zeitler, promo-tion manager for Independent Record Sales, looks on. Miss Warwick was in town performing at the Venetian Room in the Fair-

Taking a cue from the commercials aired on the station, WWDC launched in September a bright-sounding format hinged on what Lichtenstein bills as a "now sound." He played commercials recorded by Nancy Sinatra-Goodyear Tires, the Supremes, the Mamas and Papas-Schlitz beer, Peggy Lee, Eydie Gorme, and a Pan American commercial hinged on the "Up Up and Away" hit by the Fifth Dimension.

Demographically, the station seeks the 21-49 age group, he felt,—the teenieboppers who've grown up and are "still enjoy-ing some rock, but not as a steady diet."

A Highlight

One of the highlights of the two-day meeting was a prob-lem-solving panel discussion regarding a typical case problem with a troublesome air personality. Sitting in on the panel were moderator William . Walker of the NAB, Fred Bowen of WIBX, Utica, N. Y.; Frank Estex of WKXL, Concord, N. H.; Parker Hay of WLAM, Lewiston, Maine; and Ted Jones of WCRB, Boston. It was brought out during the discussion that management must have good communications with deejavs. Hay felt that deejays must be made to feel they're a part of the team. . . "In the type of business we're in, you often come up with a personality problem . . . but you don't want this problem on the air. You've got to have a good sound on the air to have something to sell." He said he'd never been able to establish clearly which should come first-sound or sales-in importance. But it's management's responsibility to assert itself---"to make deejays realize that they're in the public

eye and have to pull together for the common good,"

Estes felt that no one personality makes a station a success or failure. The case problem that was discussed involved a name personality getting a job in a smaller market and Estes said that this situation, in his experience, seldom worked "regardless of how good the deejay is, if you can't manage him, you're going to have a problem."

8 Similar Events

The Boston conference was one of a series of eight similar events. The NAB came out in every meeting against the challenge of performers and record manufacturers for royalties from broadcasters.

"THE PAPER CUP" runneth over as the Fifth Dimension visits Al Mitchell (with microphone) at KQRS in Minneapolis, to promote their new Liberty Records single, Mitchell taped a series for spots with the

NAB Plans Meet on Dirty Lyrics

BOSTON - The code authority of the National Association of Broadcasters is planning a series of meetings with record manufacturers and the licensing agencies—BMI, ASCAP, and SESAC — regarding the dirty lyric problem. Thomas R. Winkler, newly appointed manager of the radio code, said here last week during a fall confer-ence of the NAB that the meet-ings would "hopefully" be held early in December.

Winkler pointed out that many lyrics today in pop music fall in a "gray area and re-quire subjective" handling. Besides this, a questionnaire sent to 2,000 broadcasters brought a response from 850 and "a vast majority believe lyrics do pose a problem." However, he said, a similar vast majority had zero compliants. Only a few

broadcasters had received compliants from listeners about certain songs.

The code authority had re-jected the idea of acting as a central clearing house for pop records because the cost was prohibitive, he said. Instead, the authority recommended the continuing monitoring off-theair of all records by individual stations. To speculation that the hue and cry about dirty lyrics had died down somewhat, Win-

kler said he felt this was so. The series of meetings with record manufacturers and licens-ing societies would serve, however, to establish a frame of reference for handling the problem should it arise again. "After all, every year or two there has been some sort of outcry about lyrics. The meetings would es-tablish a framework for handling the problem in the future. Too, we want the benefit of their thinking on the matter."

WCHB-FM Top Jazz 'Salesman' in Detroit

"sells the hell out of jazz," said Jack Millman, of Music Merchants, a leading distributor.
WCHB-FM's play of the
"Grooving" cut from the "Hip
Hugger" album by Booker T
and MGs on Stax Records sold 20,000 albums in a month, Millman said, "and forced out the single. The first day the single was released, we moved 18,000 copies."

Jack Springer is one of the more powerful air personalities on the station, "but all con-tribute, all go their own way," said Millman. "That station made Hugh Masakela in Detroit. When Masakela appeared Baker's Keyboard, you couldn't get near the place. I went by the club on a Sunday afternoon and there was a huge line outside."

The station is now breaking a Cadet Records album called 'Grooving with the Soulful Strings," he said. "Burning Strings," he said. "Burning Spear" will likely be released as a single as a result of airplay of this album. The station is also giving Marlena Shaw, a Cadet artist, a big push and her "Go Way, Little Boy" has sold extremely well in the market because of WCHB-FM.

counts." He said that Music Mer-chants advertises records on

the station because of its tremendous impact on the public. 'We don't have to advertise, but we're doing very successfully with it. Our accounts are now asking what we're going to advertise next so they can get it in stock." The radio ad-vertising is followed by displays and personal contacts with re-tailers. Music Merchants has advertised product on radio for some time and has long-term contracts with CKLW calling for 30 spots a week and WCHB-FM. The distributing firm has its own advertising

"The station does so well because the deejays are individuals playing good music," Mill-man said. "The station may not show up on audience surveys, but I couldn't care less. They sell product, and that's what

NEXT PRODUCTION OF THE OWNER, THE PRODUCTION OF THE OWNER, THE OWN

WKNR ADDS TO PLAYLIST DETROIT-Here's a twist

and a half for you! WKNR, a rock 'n' roll station that has long limited its playlist to 30 records, has expanded its playlist to 40 records in the face of of competition from CKLW. CKLW is one of the RKO General stations now under the guidance of programming con-sultant Bill Drake, who's credo is the tight playlist.

CHARLES AND AND ADDRESS OF THE PARTY OF THE

PERSONALITY PROFILE

Wilson: Return to Human Radio

PHILADELPHIA - Good, progressive, successful radio means giving new artists, new records, as well as new deejays, a chance. "I don't say that you have to play 100 records," said George Wilson, program director of WHAT here—of the great Dolly Banks-managed r&b station. "But it's time to return to human radio rather than radio by, of, and for ro-

The reason that Hot 100 format radio stations have been suffering in ratings across the nation, Wilson felt, is that "automatic radio" gives a deejay a chance to develop into a good music director or program director . . . or into management. The deejay is not allowed to express himself; his creativity is stifled, Wilson said. "Most of the guys who know good program directors and station managers are the ones who came up from the deejays ranks during the days when top 40 was in its prime . . . guys like Glenn Bell, Kent Burkhart, Dick Buckley, and John Rook.

"Two of the greatest stations around the nation at this mo-ment are WIP and WFIL, both in Philadelphia. But I don't believe, even as great as WFIL

that WFIL will ever kick is, that WFIL will ever his WIBG off because WIBG has personalities who can express themselves and do express themselves. Furthermore, Dean Ty-ler is the type of music director who listens to every record every week. He wants to pick a hit, he goes out on a limb often about a record. He wants to go out on a limb, if he can. He takes records home at night just to listen to them."

Men like Tyler offer something creative to radio, Wilson

felt. playlist and its advocates do little to help radio in general. "They're out to milk some ratings fast, then get out of the market. In most cases, they win by default."

Can't Sustain

The point is, that the tight playlist operation may rack up some ratings numbers for three or four months, "but that type of station can't sustain itself. Not for any length of time. You have to give people something to listen for."

One of the greatest radio men born, Wilson said, is Don Burdon, owner of the Star Stations including WIFE, Indianapolis, and KOIL, Omaha, Neb. "I

learned everything I know from him. There were three geniuses of the top 40 field-McLendon, Storz, and Burdon. But where others left off, Burdon picked up. When I was working for him, there were times he'd call me in the middle of the night and say, 'You know what we ought to do tomorrow-give away a house!' Or he'd come with something else exciting. That was what made top 40 radio-excitement.

"Bill Stewart, when he was national program director for Kent Burkhart at WQAM for Storz, these were the guys who came up with the gimmicks that made a radio interesting to listen to-The Apple for the Teacher, the Good Neighbor Award-not necessarily money giveaways, but things that put a human aspect into radio. Burdon told me in 1957 that it doesn't matter whether your station is programming top 40, Easy Listening records, country music, or tunes in Polish-the time has come when you have to have a format. The objective is first to obtain the listeners and WIFE once gave away \$120,000 in mer-chandise. Do what you have to do to get the listeners. Then

you have to be good to get the listeners to continue listening.

"To be successful, a deejay today has to be able to live within the format of the radio station he works for, but he also should maintain his own

(Continued on page 44)

CADET 5583 RAMSEY LEWIS

WE'RE ON TARGET!

MORE AND MORE ON Checker 1899 LITTLE MILTON

THE Sound Sound

0.0 / 10 F 10 WE 10 W 10 VILLS

STEREO FREEZE (Part)
THE STEREOS



Vox Jox

Richard (Dick Buckley) Huckaba, one of the great program directors, has moved up to man-



ey Walker. Per-sonality Doc Holliday becomes program director; personality Bill Craig becomes music director

Calif., BUCKLEY ramento, has retained Contemporary formats (Jack Hayes and Larry Mitchell) as station programming consultants; station will remain Hot 100. Mitchell, a one-time program di-rector of KYA in San Francisco, and Hayes, a one-time program director of KCBQ, San Diego, re-cently put in an all-request Hot 100 format at KLYD, Bakersfield, Calif, R. L. Venturino is station manager of KLYD and new deep the program of the program of the country of the program of the progr jays there include Frank Merrill, Jack Smith, Bob Miller and Bill

Thomas E. Kegel has been ap-pointed music director of WJIL located in the Hotel Niagara at Niagara Falls, N. Y. "In an attempt to reach the biggest variety of listeners, we have adjusted our music format to include Easy Listening records from sign-on until 5:30 p.m. At 5:30 p.m., we switch to a Hot 100 format, which I handle myself. Our new setup also includes programming Hot 100 records all weekend. Thus we're in need of both Easy Listening and Hot 100 singles." The station serves not only Niagara, but Buffalo and Niagara Falls, Ont.

Donny Gee has been named music director of WMBM, Miami Beach, Fla.; he sees record pro-motion men Mondays 9 a.m. to . . Speaking of promotion men, Gordon Bossin, national promotion man for Amy-Mala-Bell Records, is the only man I know with a genuine outhouse out back of his new home. In New Jersey, no less. . . New air personality at KRAK, the 50,000-watt country operation in Sacramento, Calif., is Jim Anthony. He'd been at KGMS, same city. . . . Dave (The Rave) Randall, night personality and assistant program director at WMJF in Daytona Beach, Fla., is taking over the 7-midnight slot at WMAK, Nashville. WMAK, Nashville.

Insert thumbnail 4600 in next Paragraph.

Rich Pauley is holding down the 3-6 p.m. slot now with WBT, Charlotte; he used to be with KNX, Los Angeles. . . .

Larry Johnson, WDSU, New Orleans announcer, is now teaching at Loyola University of the South, New

Orleans. PAULEY Lloyd Reese, program director of WSAP, St. Andrews Presbyterian College, Laurinburg, N. C. 28352, needs singles for the Hot 100 pro-Jimmy Logsdon is handling the 6-10 a.m. slot on WZIP, Cincinnati, replacing program director Bud Stag, who'll devote more time to administrative duties; he'd

been handling a night show for the country music station.

Bill Campbell, former traffic man at WRAW, Reading, Pa., has taken over the 8-midnight duties at WFEC, Harrisburg, Pa. . . . Dominic R. Quinn has been named vice-president of the CBS radio division for network proradio division for network programs; he'd been program director of WEEI in Boston. . . Bob Myers has been named program director of KTUF; the 50,000-watt Buck Owens property in

POP SINGLES-10 Years Ago November 11, 1957

1. Jailhouse Rock/Treat Me Nice-Elvis Presley (RCA Victor)
2. You Send Me/Summertime—

5. Be-Bop Baby/Have | Told You Lately That I Love You—

Chances Are/ The Twelfth of Never
 —Johnny Mathis (Columbia)
 My Special Angel—Bobby Helms

Ricky Nelson (Imperial) Little Bitty Pretty One— Thurston Harris (Aladdin)

uettes—The Rays (Cameo)

Sam Cooks (Keen)

3. Wake Up Little Susie— Everly Brothers (Cadence)

Phoenix; he also does a morning air show. . . . Fall Kubik, distinguished composer, is preparing a musical signature for WRVR-FM, New York. . . (Cuz) Ralph Dalley, program director of KLAD in Klamath Falls, Ore. says that the 5,000-watt station is "in bad need of country and gospel records.

Jean Lachance, who handles a French music show on WRYM, 1056 Willard Avenue, Newington, Conn. 96111, needs French records. Can anybody help him? . . . ords. Can anybody help him?...

Jim West wants everybody to know he's switched from WNUS, Chicago, to KBTR, Denver...

Lew M. Witz, formerly manager of WMCA in New York, has joined Buckley Broadcasting Corp. as vice-president and sales manager.... Tom Sherwood has resigned as deejay from KILT, Houston, to return to Indiana.

James Francis Patrick O'Neill has joined WLW, Cincinnati, in the 6-10 a.m. slot, from KDWB, Min-neapolis, it was announced last neapolis, it was announced last week by WLW program director Pat Patterson. The current line-up at WLW reads: 6-10 a.m., James Francis Patrick O'Neill; 10-noon. Pat Patterson; noon-1:30 p.m., Bob Braun and the "50-50 Club"; 1:30 p.m., Richard King; 6:30-10:30 p.m., Gene Packard; 12 midnight-6 a.m., "Music Til Dawn" with Lee Stewart.

SHOESHOOD SHOW THE STATE OF THE

PATHE DOING 'BREAK OUT'

NEW YORK-"Break Out." a series of 26 half-hour color videotape shows featuring psy-chedelic rock groups, is being produced for Pathe Pictures. The new series, slated for release in November, will be syndicated by Trans-Lux here. Show is keyed to the top 50 rock tunes.

DENIED PERSONANT PROCESSOR DE SENSE PROCESSOR DE SE

SESAC Recordings Set for Outlets

NEW YORK-SESAC Recordings has bowed a new three-LP assortment of familiar hymns, anthems, and carols for radio stations. The package— "Trilogy"-features the Austin pipe organ in Christ Chapel of the Riverside Church, New York, Sixteen of the selections are in the one-minute time The package retails for

Two - We Must Be Number

Two 'Cause All the Other

Radio Stations are Number

One" is strengthening its assault

on the pop music market in

all ethnic and religious pro-grams. In addition, the Hot 100

station is now in association

with Gogue Publications in an

eight-page tabloid, Teen Weekly, to be distributed free each week through record

stores and other outlets. Teen Weekly contains the station's "Century Survey" of its top 12 tunes, plus its "Pop 30" list-

ing of the next 30 top tunes

(not in any numerical order),

The station has just dropped

Toronto.

CBS' KNX SWINGING BACK TO CONTEMPORARY

LOS ANGELES-KNX, the local CBS owned and operated outlet, has reversed the trend toward all talk which the parent network has been following. Following several months of phone conversation-accentuated programs (except for those network feeds like "Arthur Godfrey Time"), KNX has re-introduced what it calls "contemporary" music to several of its time slots. The emphasis is still on news and information/conversation, albeit Easy Listening titles, some with a healthy but clean modern beat, are being interspersed between the chatter on Dennis Bracken's 1:15-4 p.m. stint, Scott O'Neil's Saturday mornings (9:15-noon) program and Mel Baldwin's 12:15-4 p.m. Sunday stanza, CBS-FM's "Young Sound" syndicated programming is featured on KNX-FM daily. With the advent of recordings, KNX has elim-

inated listener call-ins in response to topics or guests on a conversation show. The morning drive hours are filled by four hours of news reports from the station's own news department and the

Free Form Show Is Kicked Off by KPPC

By ELIOT TIEGEL

LOS ANGELES — Crosby Broadcasting, which has found success in San Francisco for its KMPX-FM by promoting the pop/hippie blues bands, has begun a "free form" music show on its Pasadena station, KPPC.

Apparently motivated by the dents made in the Bay Area community through playing long LP cuts by local beat groups, the new chain operator has bowed a midnight-2 a.m. conglomerate-type of music show offering blues material plus cuts by the Beatles, Animals and Mamas and the Papas "for seasoning," one station of-

ficial explains. KPPC's basic format has blended middle - of - the - road sounds with jazz. The new show, called a "new experi-ment," is called "The Sleepy Gross Show" and is being hosted by a local disk jockey on the staff of another FM

KPPC and Sleepy Gross have been working on the format for two months. The station appears interested in developing a pro-gram for young listeners along the lines CBS has been delving in with its new syndicated offering, "The Flower Garden" and "Young Sound," a more-established contemporary non-raucous rock format.

With the advent of the "free form" show, KPPC has moved Ed Young's pure jazz show back to 2 a.m. It runs until 6

10 Soul Sounds" by deejay

John Donabie, also a profile and picture of an CKFH dee-

jay, and an episode of "Chick-

enman" which runs five times

daily on the station. Other ed-

itorial material, unrelated to

CKFH, covers sports, fashions,

cars and other teen-oriented

dominantly pop music format Jan. 2, challenging CHUM

dominance as Toronto's only

Top 40 station, and the July

Bureau of Broadcast Measure-

ment ratings showed CKFH's audience tripled since the March

ratings. On Oct. 16 the station

dropped all its ethnic and re-

(Continued on page 44)

CKFH switched to a pre-

CKFH Strengthening

Attack on Pop Market

TORONTO-CKFH, which its "Twin Picks," and its "Top promotes itself as "Number 10 Soul Sounds" by deejay

a.m. The early morning hours are filled by Andy Wilson with the emphasis on comedy, light jazz and middle-of-the-road styles. At noon, Bob Mayfield, the program director, goes on the air with ballads and Easy Listening jazz, followed by Al Fox with a program of Latin styles until 7 p.m. The 7-mid-night period is handled by Tom Lewis, blending foreign language taped shows with slow

Avery-Crosby's San Fran-cisco property, which is now on 24 hours, has been the topic of much discussion among Coast music men because of its interest in playing long album tracks, especially by the new, untested artists who have landed disk contracts. One of the guiding lights behind the support for the pop/hippies has been Tom Donahue, formerly a kingpin DJ on KYA on the AM dial. He and Bob McClay, another DJ, appear to have stimulated the owners to think about developing a somewhat akin style for the Pasadena station—the first phase of which was begun last Tuesday with "Sleepy Gross."

Radio-tv

RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps.

DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule ground ad.

FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%.

BOX NUMBER: 50¢ service charge per intertion. Also allow 10 words (at 25¢ each) for number and address.

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of Issue. PAYMENT MUST ACCOMPANY ALL ORDERS.

Send order and payment to: RADIO-TV MART, Billboard 188 W. Randelph St., Chicago, III. 60601

SCHOOLS & SUPPLIES

RKI FIRST-CLASS RADIO TELEPHONE License in 5 weeks guaranteed. Tuition 1225. Rooms and Apts. \$10-\$15 per week. Job placement free. Two schools: Sarasota, Fla., and Kansse City, Mo. For information contact R.E.I., 1336 Nain St., Narasota, Fis.

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 November 10, 1962

- 1. He's a Rebel-Crystals (Philles) Big Girls Don't Cry—Four Seasons (Vee Jay)
- 3. All Alone Am I—Brenda Lee (Decca)
- 4. Return to Sender-Elvis Presiey (RCA Victor) 5. Only Love Can Break a Heart— Gene Pitney (Musicor)
- Next Door to an Angel—
 Neil Sedaka (RCA Victor)
 Gina—Johnny Mathis (Columbia)
 Monster Mash—Bobby (Boris)
 Pickett and the Crypt Kickers
- 9. Do You Leve Me—Contours (Gordy) 10. Popeye (The Hitchhiker)— Chubby Checker (Parkway)

R&B SINGLES—5 Years Ago

November 10, 1962

1. Do You Love Me-Contours (Gordy)

3. Lie to Me-Brook Benton (Mercury)

Nothing Can Change This Love— Sam Cooke (RCA Victor)

6. Big Girls Don't Cry-Four Seasons

Somehody Have Mercy—Sam Cooke (RCA Victor)

8. I've Got a Woman-Jimmie McGriff

9. I'll Bring It Home to You— Carla Thomas (Atlantic)

2. Green Onions-Booker T & the

4. He's a Rebel-Crystals (Philles)

M.G.'s (Stax)

(Vee Jay)

10. Tammy-Debbie Reynolds (Coral)

Honeycomb-Jimmie Rodgers

Roulette)

- (Warner Bros.)

 2. West Side Story—Sound Track
- 3. Ramblin' Rose-Nat King Cole
- (ABC-Paramount)
- (Warner Bros.)

- 10. Sherry and 11 Others-

- POP LP'S-5 Years Ago November 10, 1962
- 1. Peter, Paul & Mary-
- (Capitol) Modern Sounds in Country & Western Music—Ray Charles
- The Music Man-Sound Track
- 6. I Left My Meart in San Francisco— Tony Bennett (Columbia)
- 7. Jazz Samba—Stan Getz & Charlie Byrd (Verve) 8. Ray Charles Greatest Hits— (ABC-Paramount)
- Hatari!--Henry Manc'ni (RCA Victor)
- Four Seasons (Vee Jay)

10. Anna Arthur Alexander (Dot)

TOYU

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

		* STAR Performer-Sides registering great		- L L L L L L L L L L L L L L L L L L L	10.20
This Week	Last Week	Title, Artist, Label, No. & Pub. Weeks on Chart	This Week		Title, Artist, Label, No. & Pub. Weeks on Chart
	1	SOUL MAN		31	Johnny C, Phil-L. A. of Soul 305
2	2	YOUR PRECIOUS LOVE	26	16	(Dandellon/James Boy, 8MI) APPLES, PEACHES, PUMPKIN PIE
3	4	A NATURAL WOMAN 6 Arethe Frenklin, Atlentic \$441 (Screen Gens-Columbia, BM)		-	(Akbesia/Act Three, BMI) Dionne Warwick, Scepter 12203
4	3	EXPRESSWAY TO YOUR BEART		-	(Blue Sets/Jac, ASCAP) Wilson Fickett, Atlantic 2448 (Public Domain)
40	8	Stevie Wonder, Tamila 54157 (Jobete, BMI)	29	19	MEMPHS SOUL STEW
6	5		30	27	KARATE BOOGALOO Jerry O, Shout 217 (Boogaloo/Love Lane, BMI)
	15	Health	31	30	THE LETTER
	000	Temptations, Gordy 7065 (Jobete, BMI)		40	Harvey Stales & the 7 Sounds, Magic Touch 2007
8	6	ODE TO BILLIE JOE	- 22	98	(LaCour/last, BMI)
	11	(Shayne, ASCAP)	33	35	Jean Wells, Calle 137 (Eden, BMI)
10	10	Linda Jones, Loma 2077 (Zisa/Floteca, BMI) TO SIR WITH LOVE	28	39	Jerry Buller, Mercury 72721 (Seturday, BMI)
	25	Lulu, Epic 10187 (Screen Gens-Columbia, BMI)	35	21	IT'S GOT TO BE MELLOW
12	84	Miriam Makeba, Reprise 0x06 (Xina, ASCAP) SHOUT BAMALAMA 7		41	Bar-Kays, Volt 154 (East, BMI)
		Mickey Murray, SSS 715 (Nacon, BMI)		47	Lee Dorsey, Amy 998 (Marsaint, BMI)
13	7	Four Tops, Motown 1113 (Jobete, BMI)	38	36	FALL IN LOVE WITH ME 8
14	14	Laura Lee, Chess 2013 (Chevis, BMI)		45	Rettye Swann, Maney 129 (Maney, BMI)
15	13	(You're Love Keeps Lifting Me) HIGHER & HIGHER	40	42	Parliaments, Revilot 211 (Groovesville, BMI) PIECE OF MY HEART
ÇTE.	23	Gladys Knight & the Pips, Soul 35039	41	44	YOU'VE MADE ME SO YERY HAPPY 2 Brenda Holloway, Tamila 54155 (Jobete, BMI)
1	33	(Jobete, BMI)		50	Platters, Musicor 1275 (Catalogue, BMI)
		James Brown & the Famous Flames, King 6122 (Dynatone, BMI)	1	-	Joe Tex, Dial 4063 (Tree, BMI)
18	18	James & Bobby Purity, Bel 685 (Gallico, BMI)		-	Eddle Floyd, Stax 233 (East, BMI)
19	20	LOVE IS STRANGE	45	48	NOW THAT I GOT YOU BACK
20	17	DIFFERENT STROKES	8	_	(Groovesville, BMI) Check Jickson, Ward 1166 (Lols, BMI)
21	9	ODE TO BILLIE JOE		-	Helena Ferguson, Compass 7009
	37	6			(Frabob/Pelo Alto/Dakar, BMI)
		Robert Knight, Rising Sons 705 (Rising Sons, BMI)			Ruby Writers, Diamond 230 (Tobi-Ann, BMI)
22	28	Joe Simon, Sound Stage 7 2589 (Press, BMI)	49	49	UNTIL THE REAL THING COMES ALONG 2 Emie K. Doe, Duke 423 (Chappell/ Jungnickel, ASCAP)
24	22	TELL HIM		_	
		Engeweter, EMI)	1		Freddle Scott, Shout 220 (Web IV, BMI)

Billboard SPECIAL SURVEY For Week Ending 11/11/67

* STAR Performer-LP's registering greatest proportionate upward progress this week.

		The state of the s	Broad ground		mater and the state of
This Week	Last Week	Title, Artist, Label, No. 8 Pub. Weeks on Chart	This Week	Lest Week	Title, Artist, Label, No. & Pub. Weeks on Chart
1	1	DIANA ROSS & THE SUPREMES GREATEST HITS	16	18	HERE NHERE THERE IS LOVE44 Gionne Varwick, Scepter SRM 555 (M) _J SP3 555 (S)
2	2	FOUR TOPS GREATEST HITS 7 Four Tops, Motown M 662 (M); MS 662 (S)	17	17	EVERYBODY NEEDS LOVE 3 Gladys Chight & the Pips, Soul 706 (M); 5 706 (5)
3	3	ARETHA ARRIVES	18	20	MAKE IT HAPPEN 7 Smokey Robinson and the Miracles, Temle T 276 (W), 13 276 (S)
4	4	WITH A LOT O' SOUL	19	19	BILL COSBY SINGS/SILVER THROAT 9 Warner Bros. W 1709 (M); WS 1709 (S)
	15	Wes Montgomery, A&M LP 2001 (M);	20	12	REACH OUT 14 Four Tops, Motown M. 660 (M); S 660 (S)
		SP 2001 (S)	21	22	WINDOWS OF THE WORLD 9
T.	3	Jimmy Sml*h, Verve V 87C5 (M); V6-8705 (S) 4		27	Dionne Narwick, Scepter SRM 563 (M): SPS 562 (S)
7	7	GROOVIN' Young Rescels, Atlantic 8148 (W), 5D 8148 (S)	200		Lou Doreldson, Slue Note BLP 4263 (M); BLP 84263 (S)
8	8	I WAS MADE TO LOVE FER	23	16	I NEVER LOVED A MAN THE WAY I LOVE YOU
9	5	ODE TO BILLIE JOE	24	24	FOR YOUR LOVE
10	11	MARVIN GAYE & TAMMI TERRELL UNITED 6	32	2251	Peaches & Herb, Date TEM 3005 (M); TES 4005 (5)
11		Tamle T 277 (M); TS 277 (S) COLD SWEAT, PARTS 1 & 2	25	23	JR. WALKER & THE ALL STARS "LIVE!". 6 Soul 705 (M); S 705 (S)
		James Brown & His Famour Flames, King 1020 (Ml) 5 1020 (S	26	26	HYPNOTIZED
12		THE TEMPTATIONS GREATEST HITS48 Gordy 919 (M); 5 919 (S)		-	Aretha Franklin, Columbia CL 2754 (M):
13	10	SUPER HITS	28	28	CS 9554 (S) LUSH LIFE 9
14	14		20	7075	Nancy Wilson, Capital T 2757 (M); ST 9767 (S)
-	21	WS 1691 (5)	29	29	OTIS REDDING LIVE IN EUROPE 12
100	21	Jimi Hendrix Experience, Seprise R 6261 (M): RS 6261 (S)	30	30	COWBOYS AND COLORED PEOPLE 8 Flip Wikon, Atlantic 8149 (M), SD 8149 (5)

EVERYONE HAS THE POWER CALLA HAS HITS!

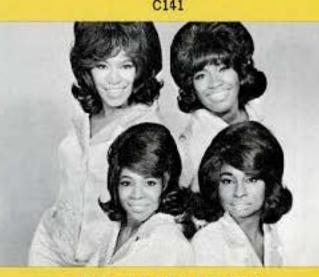


JEAN WELLS "HAVE A LITTLE MERCY"

C143



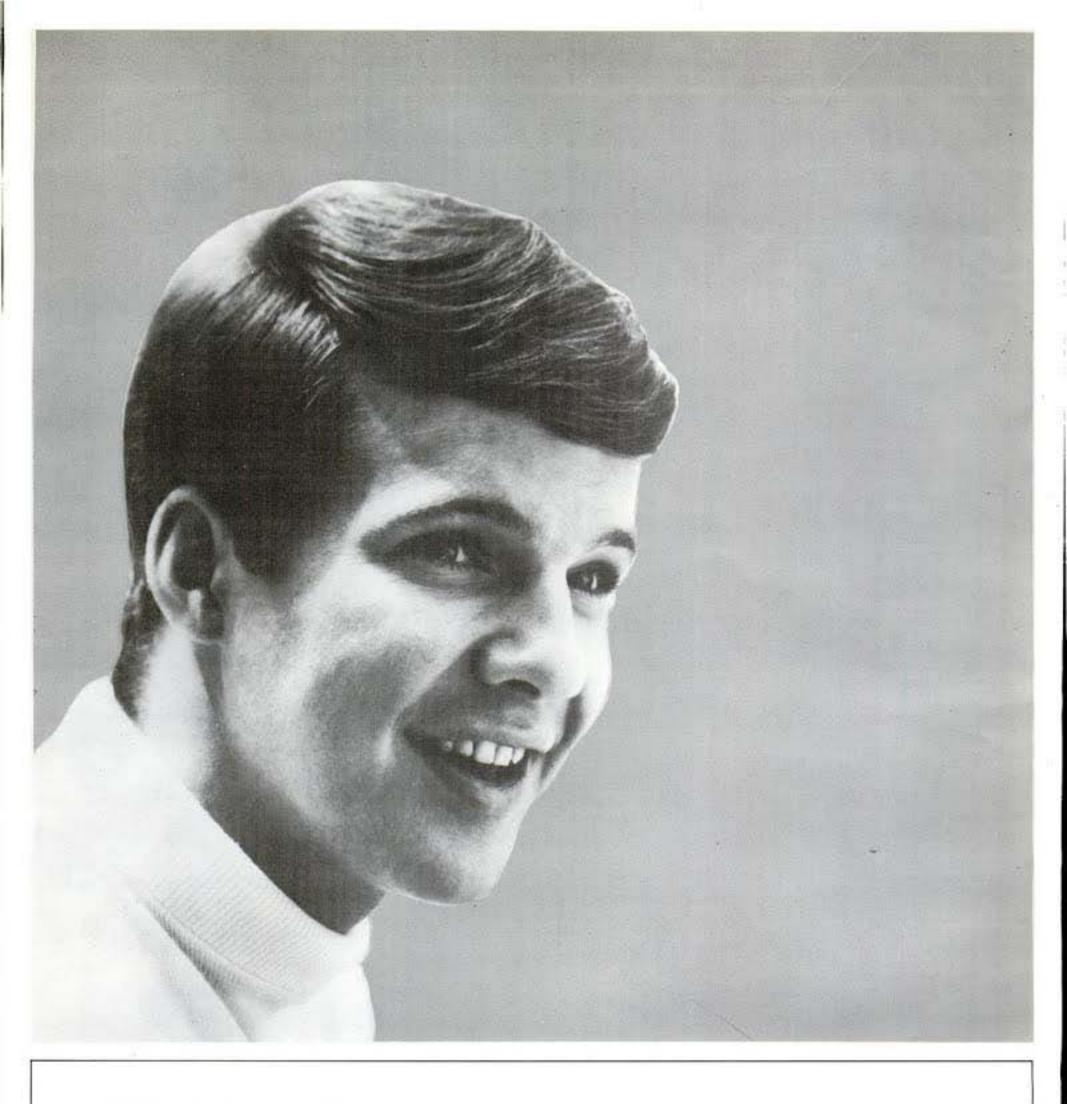
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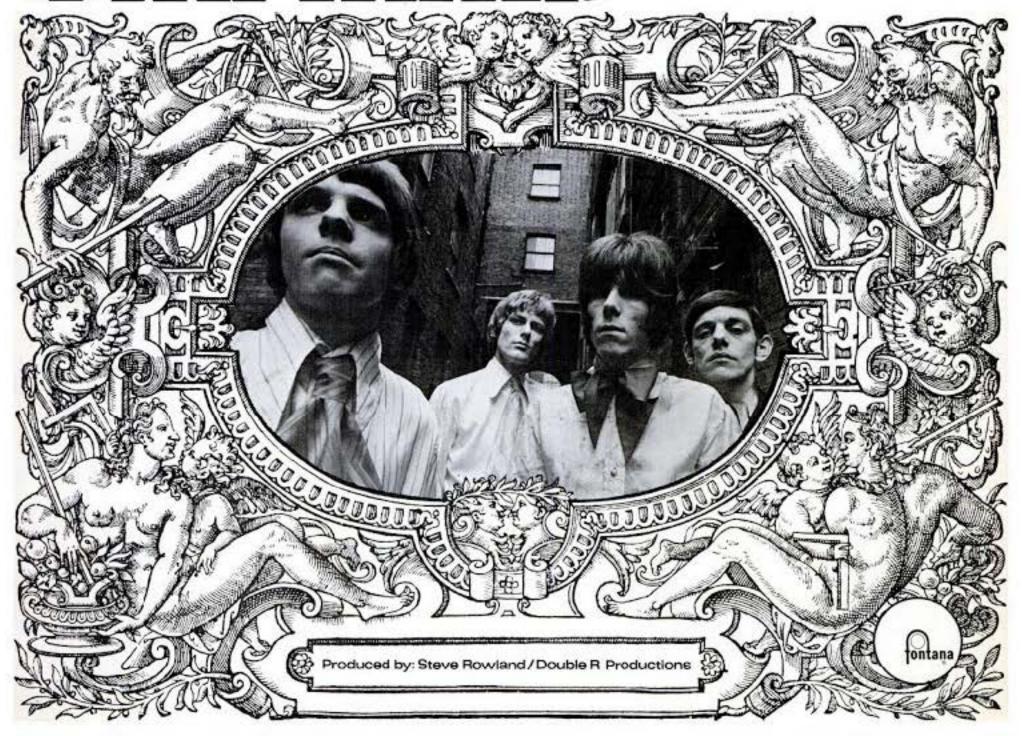


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TOF

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Ten.	htta	-Artic, tal		[*[10* Ma	m 4 1	me 80.	2	

	4	STAR performer_LP's on chart 15 week
-	lest West	William Chart State & No. (109) Name & State No. (Chart
Sillent Sent		DIANA ROSS & THE SUPREMES GREATEST HITS 7
(1)	2	SCT. PEPPER'S LONELY HEARTS CLUB BAND 21
	95	Bastles, Capital MAS 2022 (30), 2042 2023 (2) (200-03423-2) 200-03423-2)
0	3	THE DOORS Shall for our on tot 7 our or set 7 our
-	100	
3	6	FOUR TOPS GREATEST HITS
(1)	4	ODE TO BILLIE JOE
0	7	VANILLA FUDGE
0	9	
0	5	Trees Bassalt, Billauft 1948 Mt. St. St. St. St. St. App. extract
(9)	11	Austin Frenklin, Atlanta 2105 SF; 13 E116 (E) (180-01180); 180-01181 (E)
•	17	Sensitives, MON 15-457 (M. 155-457 (S. 1440-00006-5; 440-00006-6)
	15	Alex 23-201 May be as on the difference of the contract
(1)	0,130	Assertation, Warmer Stree, W. 14th (Mr.) WE 14th (S) (PER-STREE), VES-STREES)
0	10	Mantens, Selectic COM 190 (K), COS 193 (S) (\$48.00/103-2; \$48.00/183-2)
(H)	8	BYRDS GREATEST HITS. 11 Greening CL 2010 300, CL 5814 (C) (880-8771-6, 380-9711-6)
(8)	16	THE SOUND OF MUSIC. 139 18 Seed No. 1509 2008 (I) 1509 200
(16)	14	ARE YOU EXPERIENCED 12
1	13	SOUNDS LIKE 24 E-
•	12	THE SUPER-HITS 15 MI (C (MARCHA) (MARCHA)
(3)	19	PETER, PAUL AND MARY ALBUM 1700
3	18	FLOWERS
(B)	20	Failing Street, Landon LL 2507 (Rij. PS 507 (E) (3-03-02307-3; 4-03-00307-4)
(B)	25	Warner Bree. W 1709 (AC; WS 1709 (S) (723-01709-0; 923-01709-0)
(B)	23	TEMPTATIONS GREATEST HITS. 48 South 107 (8), 117 (9) (100 (801114), 100 (801114), REVENGE EX Date, Name from # 1871 (80 80 1871 8)
®	22	WITH A LOT O' SOUL
8	21	Temptoficial, Serviy M 1723 (M), 1 1722 (E) (200-001703-2) (200-001703-E)
8	24	Jefferson Alephon, MIA Years LPM 2746 MIL LIF 2746 (E) (779-02746-2) 776-02746-5)
(B)	27	FRANK SINATRA 9 THESE ARE MY SONGS
(B)	26	WELCOME TO MY WORLD
(a)	29	Steam Martin, Propries & 4250 (M), 81 4520 (E) (730-04250-2; 790-04250-5)
-20		Septem Newporlink, Paret PA 61812 (6), PAS 71812 (2) 938-41813-3; 726-7412-4)
(1)	33	SORN FREE 27 Andy Williams, Colombia (1, 344) (6); (5 held (2) (300-close-2, 330-close-2);
®	28	REACH OUT 14 Per 14 Hot pag 5 and pag 2 and pag are accepted.
œ	32	GOING PLACES 109 AM IP 112 OC; Or 413 A 19 AM IP 112 OC; Or 413 A 19 AM IP 112 OC; Or 413 A
(B)	34	WHIPPED CREAM & OTHER DELICHTS
(4)	36	MORE OF THE MONKEES
ŵ.	54	TO SIR, WITH LOVE SET III DESCRIPTION OF STREET OF STREE
®	37	A MAIN AND A WUMAN
ø	44	THE WINDOWS OF THE WORLD
4	46	Dimens Marmick, Scapter SRN 540 (No. 199 040 (E)
	201	MAKE IT HAPPEN 7 Seniory Billions & Sin Minutes, Testy T 376 (00, 35 206 31) Billion & Sin Minutes, Testy T
(3)	41	WITH V SES ON 14-2008 (C SEC-2008-); MS-42008-(C)
-	47	A DAY IN THE LIFE. Wes Management, ANN LP 2001 (NO. 47 1901 (I) (1) (1) (1) (1) (1) (1) (1) (1) (1) (1
(0)	35	COLD SWEAT, PARTS 1 & 2.
@	39	I NEVER LOVED A MAN THE WAY I LOVE YOU
•	43	S.R.O. Set Alper & the Tipone Sens, ASS IP 107 INC. IP 4179 ID.
(4)	30	REVOLUTION!
54	31	For British & St. Ballers, Calculate C. 271 (45) (4 No. 10
-	42	CLAUDINE
-	40	WHAT NOW MY LOVE. 79
d	56	THE WINDS OF CHANGE
®	50	PROCOL HARUM
-		Berne DE 14606 (M): DES 18006 (S) (A13-14006-E) 413-18006-E)

Sale Need	12	The state of the s
ø	69	SMILEY SMILE
(1)	53	I WAS MADE TO LOVE HER. 7
-	38	Profe Waster, Tunis Y 179 (Mr. 15 179 (E) (E18400179-3; ESCANIFO-5)
(8)	45	And \$1.000 Mr. 60 30-200 (0 (070-20010-2) 1/5-20010-4)
(0)		1000 Date 3 4004 (0)
(3)	61	HERE WHERE THERE IS LOVE. States Workel, Single 250 (60) DE 500 (6) Bit 46505-1; RCL46503-0;
•	51	LUSH LIFE
(9)	60	THE LOOK OF LOVE. 5
(8)	58	MOBY CRAPE 20 General St. Cl. See St. Cl.
9	59	MAMA'S AND THE PAPA'S DELIVER. 35
Û	75	TURN THE WORLD AROUND 6
•	67	"FOR A FEW DOLLARS MORE" 10
®	68	THE BEST OF THE ANIMALS 92
(0)	62	BIG BROTHER & THE HOLDING COMPANY. 11
(4)	66	MANTOVANI HOLLYWOOD 8
(8)	73	THE LONELY BULL 127 But alpet & to These Dress, ALM UP 100 (AC, 57 bit of (Machine) d, 100-000 (d)
(Si)	78	MAN OF LA MANCHA 95
(n)	63	THE MUNICES
(8)	57	THOROUGHLY MODERN MILLIE
(8)	49	10AM
(B)	72	SERCIO MENDES & BRASIL '66. 62
•	89	AND IP THE ONL SPACES OF CONCENSES, INCOMES
	71	Finny Soith, York 7 8750 (80) YEATHS (5)
11)		UP, UP AND AWAY. 22. His Standard Stand
10)	70	WONDERFULNESS
Ð	74	THE HOLLIES GREATEST HITS
B	48	ELECTRIC MUSIC FOR THE MIND AND BODY 23 County In & the Pale, Tanguary 188 506, (No. 918 7854) 8. County In & the Pale, Tanguary 188 606 (No. 918 7854) 8.
18	76	COLLECTIONS
D	77	HIP-HUG HIR
D)	83	CANNED HEAT
ò	97	BLAZE 6
(m)	88	COME BACK WHEN YOU GROW UP 6
_	86	State Ver, Libery LEP SIGN (N); LET FISH (S) CHARGES A SHOWN CO.
•		Original Cast, BEA Visite LDC 1982 NO. LDC 1983 (E) OTTA-Arrena-b; 279-arrena-b;
th c	96	THE BLUES PROJECT LIVE AT TOWN HALL. 6
10)	81	JUST FOR YOU.
W	80	COUNTRY, MY WAY
ůr	95	MARVIN GAYE & TAMMI TERRELL UNITED 6
8	85	SPANKY AND OUR GANG. 10
10)	87	A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL 7
1	82	FRANKIE VALLI SOLO 17 PROSENCE PROMOCE 17 PROSENCE IN THE PROCESS IN THE SECOND IN THE PROCESS IN THE SECOND IN THE PROCESS IN THE SECOND IN T
8)	90	WHY IS THERE AIR?
a	90	THE COWSILLS 2
4	30	ALL MITCH RYDER HITS. 5
1	65	THAT'S LOU 12 PM DO COMMUNICAL MARKET NAME OF THE PARTY NAME O
1	93	ABSOLUTELY FREE 19
- A	94	ROGER WILLIAMS COLDEN HITS
99/	80	IT MUST BE HIM. 4
	97	Was Cor., Union UP 888 00, UT 798 50 (80000054), 400471034) INCENSE & PEPPERMINTS
1		Streetung Abres Cleak, Bad 2014 (No. 73014 (S.) (Che000143) STAT20143
かり	98	BILL COSBY IS A YERY FUNNY FELLOW.
		BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?
	59	RIGHT? 90

		seal of certification as million dollar LP's.	
(80)	102		5
(8)	101	THE BEST OF EDDY ARNOLD 2	8
1	120		6
®	104	EQUINOX Depts Marin 6 fruit 94, and 19 100 00, 19 cots on 20 cots	p
(8)	105	JANIS IAN 2	2
1	106	IF YOU CAN BELIEVE YOUR EYES AND EARS 8:	
(II)	64	OTIS REDDING LIVE IN EUROPE	,
®	91	THE SEA	4
1	117	MARY IN THE MORNING.	5
®	108	SOUTH OF THE BORDER 12: 10 Oct 17 on 18	i
•	110	I STARTED OUT AS A CHILD	1
1	113	COWBOYS & COLORED PEOPLE. 12	į
•	84	SPRING! Capture 7 EVI ON SI SYLESS DESCRIPTION OF SPRINGS	
•	114	LISTEN 15 Buy Charles, DEC AND RES (NO. AND) PER (NO. AND	,
(11)	107	BORN FREE	Ĭ.
•	92	THIS IS MY SONG. By CountY and No Stages, Columbia C. Solis (a), Ci Solis (b), Stages (b) (b) (c) (c) (c) (c) (c) (c) (c) (c) (c) (c	1
(m) 1	11	BOOTS WITH STRINGS. 44	
(m)	16	THAT'S LIFE 46	*
@ ¹	19	JR. WALKER & THE ALL STARS "LIVET". 6	
⊚ ¹	23	YOUNG RASCALS 73	
(B)	29	FISTFULL OF DOLLARS. 14 Vision LOC 1158 DEC. LOS 1158 DE. LOS 1158 DEC. 1158	
@	21	REVOLVER Seattle, Capital 7 2019 361, 17 3074 (6) 63	1
@ 1	18	THE YARDBIRDS CREATEST HITS. 29	
6	24	TEMPTATIONS LIVE!	
9	22 55	THE BEST OF THE BEACH BOYS, VOL. 2 14 Cond 1 EW St. FI EW ST OWNERS AND SHEET PAUL REVERE & THE RAIDERS CREATEST	
(36)	- 22	HITS 27	1
(II)	79	YOU ONLY LIVE TWICE. 18 Insultant, facility Artists (ML 4155 (ML 6155 (ML 6	
(m)	27	LET'S LIVE FOR TODAY	
	12	THE BEST OF HERMAN'S HERMITS	T.E.
0	03	Sentifest, 30% Carboys'sa 815 5181 500, 8753 3181 50 SF9-40181-3, 879-40181-3	
0	09	Middle For Young Lovers 52 Middle Forg Search, The Y 4801 M. YE 4801 M. MID 4801 M. YE 4801 M. WE CAN FLY/UP, UP AND AWAY. 18	
9	33	HEADS UP! 25	
0	32	GOLDEN HITSTHE BEST OF LAWRENCE	
0	31	WELK by Mr 10th (st) NO 10th of (seconds) contents)	9
0	31	TODAY'S THEMES FOR YOUNG LOVERS 9	8.7
(m) 1	39	SECOND COLD VAULT OF HITS. 50	¥
(9)	38	A MAN AND HIS SOUL. By MA AND SO AT AN	
(m) 1	37	BIG HITS (High Tide and Green Grass)	i
9	40	THE MAMAS AND THE PAPAS. 59 Bankel 0 50010 (00, 50 50010 II) Bankel 0 50010 (00, 50 50010 II)	1
(e)	35	KING & QUEEN 30	
0	48	26 (in Rature, Galantia () 2007 (00, () 1045 (2) (100-0346-7) (200-0346-7) (200-0346-7)	94
0	47	MY CUP RUNNETH OVER 150 2714 (8), LSP 2714 (5) 775-40774-13	
(H) 1	42	THERE'S A KIND OF HUSH ALL OVER THE WORLD 35	
(B) 1	43	PARSLEY, SAGE, ROSEMARY AND THYME. 53 Since & Servedel, Glassic Ct. 1842 SE, Ct. 1841 Ct. (2043)113, 1886-0131	4
(6) 1·	46	THE WILD ANGELS	
⊕ 14	45	REWIND	
(m) 14	41	HONEY AND WINE. 9 How Yellowski, REA Value UPS 2000 (RE. LEF 2000 (E.) (775-0800-1), 775-0800-8	
(B) 13	8	HAPPY IS THE SUNSHINE COMPANY	
(B) 15	-	OUR SONG 5. 160: 30; 61 361: 0) (M44:000-6, M54:001-6) (Continued on page 38)	

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5 36442

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☐ BLUE NOTE

LEE MORGAM-Delightfulee Morgan; BLP 4249, BST 94249 SAM REVERS-A New Conception; BLP 4249, BST 94249 WAYNE SHORTER-Adam's Apple; BLP 4232, BST 84232 THE THESE SOUNDS—Live at the lighthouse; BLP 4265, BST 84265

□ CAEDMON

ISAAC BASHEVIS SINGER Reading Dimpel the Fool And The Man Who Came Back; TC 1200 ISSAC BASHEVIS SINGER Reads in Yiddish; TC 1202

J.R.R. TOLKIEN—Foems and Songs of Middle Earthy TC 1231, TC 91231

☐ CAPITOL

CANNONBALL ADDERLEY-74 Miles Away; ST 2822 THE BUCKAROOS Strike Again; T 2828, ST 2828

The Funky Organ-lization of HENRY CAIN; ST 2000

MAT KING COLE—The Beautiful Ballads; T 2820, ST 2820 ELLA FITZGERALD'S CHRISTMAS; T 2805, ST 2005 JACKIE GLEASON-TIS The Seeson; T 2791,

Songs: T 2827, ST 2827 MATT MONED—Invitation to Broadway: ST

TORS
EVERETT McKINLEY BIRKSEN at Christmas
Tima; T 2992, ST 2792
WAYNE NEWTON-God is Alive; T 2832, ST

2832
LOU RAWLS-Merry Christmes Ho Ho Ho; T 2700, ST 2700
NOWARD ROBERTS. . . . Gellhyt; ST 2824
ROY ROGERS & BALE EVANS-Christmes Is Always; T 2818, ST 2818
MINLOS ROZSA Conducts His Great Themes; ST 2837
Santa's Own Christmas; T 2836, ST 2836
RED SIMPSON-A Eskersfield Dozen; T 2829, ST 2829

ST 2820 HAMK THOMPSON & THE BRAZOS VALLEY BOYS-Just An Old Flame; T 2826, 57

2826 INGVAR WIXELL-Christmas Music of SWE DEN; T 10495, DT 10495 HERMANDS ZAVALE-Christmas in Mexic; T 10488, ST 10488

CAPITOL OF THE WORLD

BISMILLIAH KHAN A PROF. JOG-Ragis: Midnight and Spring, T 10494, 5T 10494 VALENTINA LEYKO-A Russian Fulk Recital;

ST 10493
RAVI SHAMKAR & ALI AKRAR KHAM—The
Feetic Silar & Sarod; Y 10497, ST 10497
STATE ARMENIAN CHOIR—Armenian Folk

☐ CAPITOL IMPORTS (ITALY)

ADAMO: DELP 8170/ GINO SECKI-Operatic Arias; QALP 10410 TANCESSE PASEEQ-Operatic Arias; QALP 10409

TOP LP's . Continued from page 36

-	4	- Communea from page	20
151	125	DADDY'S LITTLE CIRL	21
152	152	DANCING IN THE STREET	3
153	153	RHAPSODIES FOR YOUNG LOVERS, VOL. 2	15
154	155	BURT BACHARACH: REACH OUT	3
155	136	THE WORLD WE KNEW	6
156	154	THE GRATEFUL DEAD	28
157	150	THE BEST OF THE BEACH BOYS, VOL. 1	63 (
158	149	BETWEEN THE BUTTONS	39 (
159	160	LAURA, WHAT'S HE GOT THAT I AIN'T GOT	3
160	161	FREAK OUT	16
161	169	ALLIGATOR BOOCALOO	6
162	156	THE SANDPIPERS	25
163	163	FOR YOUR LOVE.	9
*164	-	SIMPLY STREISAND	1
165	165	THE EARTH Let Inhetics Drings, Parter Ints. W 1766 90, 95 1766 35 (755-6106-5) 935-6176-6	8
166	157		48
167	168	TIME, TIME	19
168	177	BAY CONNIFF'S HAWATIAN ALBUM.	3
169	166	TINY BUBBLES	45
170	170	PAINT IT BLACK	12
171	164	SUPREMES A' GO CO.	60
172	162	THE BEST OF BILLY VAUGHN	8
173	173	LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM OUTER SPACE	23
174	172	ERIC BURDON & THE ANIMALS, VOL. II	23
•175	-	CAMELOT	1
		THE THE PERSON NAMED IN	

176	167	BRANDED MAN	1
177	178	YOUR TENDER LOVING CARE.	7
178	-	FAREWELL TO THE FIRST GOLDEN ERA	1
179	-	THE MAGIC PEOPLE TO SEE OF PER SEE OF	1
180	186	APPLES, PEACHES, PUMPKIN PIE	3
181	179		54 (
182	187	SOUNDS OF SILENCE	52 (
183	182	TIME & CHARGES	23
184	189	TAKE A LOOK Archiv G. Shell Co. Cl. Half Co.	4
185	185	IN THE MEAST OF THE NICHT	7
186	192	GOODBYE & HELLD	2
187	184	NEW COLD HITS.	21
188	199	THE FUNKY BROADWAY	2
189	_	TO SIR, WITH LCVE.	1
190	25	BEST OF WILSON PICKETT	1
191	181	GOT LIVE IF YOU WANT IT.	48 (
192	195	BIG SWING FACE.	18
193	188	THE KINKS GREATEST HITS	64
194	176	THE YIDDISH ARE COMING! THE YIDDISH ARE COMING!	5
195	_	CROOVIN' WITH THE SOULFUL STRINGS	1
196	196	ROGER SHOWER, MARKET	27
197	183	TWO FOR THE ROAD. Sany March, Sta Water UN 2002 St., LP1 2002 di., TV1 2002 di., TV1 2002 di., TV1-2002 di., TV1-	3
198	25	EXPLOSIVE BRASS IMPACT, VOL. 2	1
199	223	OF CABBACES & KINGS	1
200	300	THE CANDYMEN AND AND AND AND AND AND AND AND AND AN	1

*Indicates Star Performer

VARIOUS ARTISTS—Sole E Musice, Vol. 2; PSQ 013

□ COLGEMS

SALLY FIELD-The Flying Non; COM 106, COS 106 THE LEWIS & CLARKE EXPEDITION, COM

105, COS 104 THE MONKEES-Pisces, Aquarius, Capricorn and Jones Ltd.; COM 104, COS 104

☐ COLUMBIA

CEN GRIFFIN-Ken Griffin's Greatest Hits; CL 2717, CS 9517

MOZART: SYMPHONIES NOS. 39 & 40-New York Pullharmonic (Bernstein); ML 6429, MS 7009

EDWARD B. MURROW-I Can Hear If Now 1919-1949; D 31 366 The Nine Symphonics of GUSTAV MARKER (Continued on page 43)

is poppin' with

LOU COURTNEY

> 4594 b/w I'm mad about you

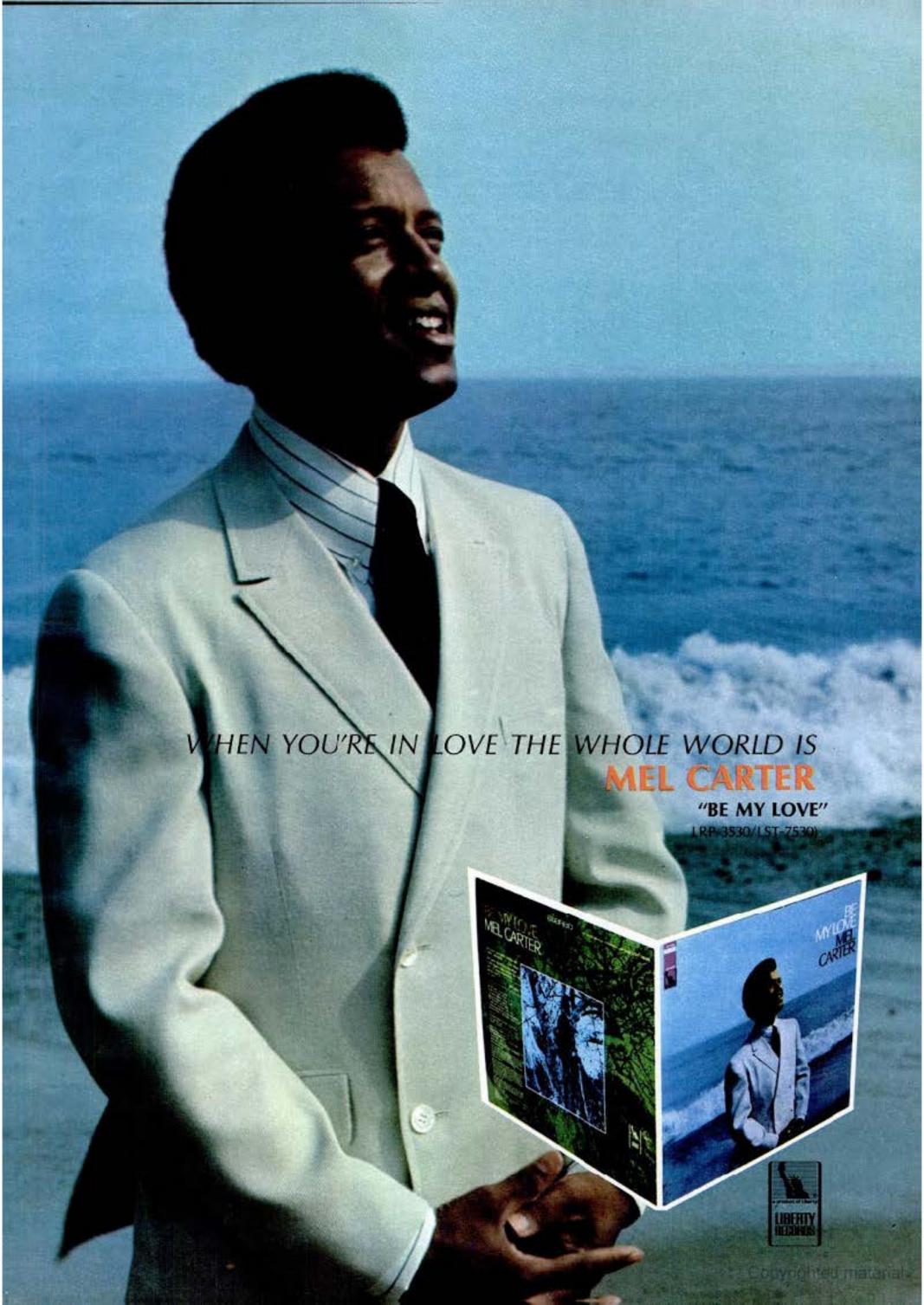
The

This Thing Called Love **Tomorrow** b/w 4593



ORPHEUM PRODUCTIONS, INC.

235 WEST 46TH STREET NEW YORK, N.Y. 10036 765-1330







POP SPOTLIGHT IN MUSIC

The Third Rail. Epic LN 24327 (M); BN 26327 (S)

The Third rail should score even bigger success with this, their first album, than with their singles "Run, Run, Run" and "Boppa Bo Bown Down," both of which are included here. Rock with a message is featured with such numbers as "The Ballad of General Mumpty" and "From a Parachute." Other top cuts include "Jack Rabbit" and "Dream Street."





POP SPOTLIGHT

THE SUPERFINE DANDELION

Mainstream 56102 (M); S 6102

Another exciting group from the West, this time Phoenia, makes its album debut in this fine psychedelic package, Some of the material is weird such as "Jania's Tomb," while others offer social comments such as "The Other Sidewalk" and their single "People in the Street," Among the seven other good cuts are "Don't Try to Call Me" and "Shameful Lady."





POP SPOTLIGHT

PETE SEEGER'S GREATEST

Pete Seeger, Columbia CL 2616 (M); CS 9416 (S)

The controversy over Seeger shows signs of disappearing and it should result in putting Seeger on top of the folk sales world. From the whimsical "Little Boxes" to the lytical "Guantanamero," Seeger displays exceptional talent.





CHRISTMAS SPOTLIGHT SANTA'S OWN CHRISTMAS

Capital T 2836 (M); ST 2836

This could be the big attraction of the Christmas season for the kiddle market. Herein, Santa Claus, himself, tells stories of the holiday, the North Pole and the joys of love and gift-giving in a manner the children can relate to. Wall Jacobs is Santa and he's quite believable.



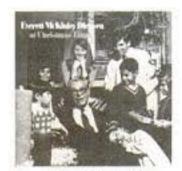


CHRISTMAS SPOTLIGHT

THE DON HO CHRISTMAS

Reprise R 6265 (M); RS 6265 (5)

The mixture of a Stateside and Itawaiian Island Christmas works well in Don Ho's hands. He brings a special warmth to his native songs and a special job to those that originated in the States. Working with arrangements by Gordon Jenkins, Ho makes his Christmas offering a most welcome addition to the seasonal shelf.





CHRISTMAS SPOTLIGHT

EVERETT McKINLEY DIRKSEN AT CHRISTMAS TIME

Capital T 2792 (M); ST 2792

(3)
Senator Dirksen has a holiday album with wide appeal. Stressing the historical and inspirational aspects of Christmas, Dirksen uses his farmed dulcet tones as he falls the story of the Nativity. With the assistance of choir and orchestra, included are several carels, including "Away in the Manger" and "Stlent Night." His recitation of "The Night Before Christmas" is a gem.





COUNTRY SPOTLIGHTS

SPANISH FIRE BALL AND

Hank Snow. RCA Victor LPM 3857 (M); LSP 3857 (S)

Hank Snow goes Latin for a top sales pockage that has appeal even beyond the country market. Including such standards as "Maria Elena" and "Vaya Con Dios." Snow delivers some of his best stylings in these 11 cuts. "Spenish Fire Ball," "Senorita Rosalita" and ""Cross the Bracos at Waco" are among the other fine numbers.





COUNTRY SPOTLIGHT

LONGTIME TRAVELING Buddy Cagle, Imperial LP 9361

(M); LP 12361 (5) Travel with Buddy Cagle right to Charts-ville. Bo not pets his hit single "Longtime Traveling." In fact, it would be difficult to pass up any of the 11 cuts on this album of wandering and dreams of wander-ing. "Ramblin" Man," "My Elusive Dream" and "Travelin" Man" are but a few of the tunes handled by Cagle in his usual fine style.

NEW ACTION ALBUMS

* NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS 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.

EARTH MUSIC . . .

(780-06253-3) 780-06253-5)

Youngbloods, RCA Victor LPM 3865 (M), LSP 3865 (5) (775-03865-3, 775-03865-5)

MIRIAM MAKEBA IN CONCERT . . . Reprise R 6253 (M); RS 6253 (S)

WAVE . . .

Antonio Carlos Jobim, A&M LP 3002 (M), SP 3002 (5) (108-03002-3; 108-03002-5)

LOVE OF THE COMMON PEOPLE . . .

Waylon Jennings, RCA Victor LPM 3825 (M); LPS 3825 (S) (775-03825-3; 775-03825-5)

SAM THE SHAM REVUE . . . MGM E 4479 (M); SE 4479 (S) (660-04479-3; 660-04479-5)

THE PURE SOUNDS OF THE PURIFYS . . .

Bell M 6010 (M); 5 6010 (S) (213-06010-3; 213-06010-5)

THE TRIP . . . Soundtrack, Sidewalk T 5908 (M); ST 5908 (5) (809-05908-3; 809-05908-5)

CHILD OF CLAY . . .

Jimmie Rodgers, A&M LP 4130 (M); SP 4130 (S) (108-04130-3; 108-04130-5)

TOGETHER . . .

Int:uders, Gamble G 5001 (M); GS 5001 (S) (505-05001-3; 505-05001-5)

INNER VIEWS . . . Sonny, Atco 33-229 (M); SD 33-229 (5) (175-33229-3; 175-33229-5)

THREE RAGAS . . .
Ravi Shankar, World-Pacific WP 1438 (M);
WPS 21438 (S) (947-01438-3; 947-21438-5)

THERE MUST BE A WAY . . Jimmy Roselli, United Artists UAL 3611 (M); UAS 6611 (S) (875-03611-3; 875-06611-5)

Freddie McCoy, Frestige PR 7487 (M); PR 7487 (S) (755-07487-3) 755-07487-5)

SUPER SOUL-DEES! . . .

Various Artists, Capital T 2798 (M); ST 2798 (S) (300-02798-3; 300-02798-5)

THE LETTERMEN LIVE! . . . Capital T 2758 (M); ST 2758 (S)

(300-02758-3; 300-02758-5) PORTRAIT OF A GENIUS . . .

Ravi Shankar, World Pacific WP 1432 (M); ST 1432 (5) (947-01432-3; 947-01432-5)

Arlo Guthrie, Reprise R 6267 (M); RS 6267 (S) 780-06267-3; 780-06267-5)

ONE NATION UNDERGROUND . . . Pearls Before Swine, ESP Disk ESP 1054 (M);

ESP 1054 (S) (468-01054-3; 468-01054-5) HIGHER & HIGHER . .

Jackie Wilson, Brunswick BL 54130 (M); BL 754130 (S) (235-54130-3; 235-75430-5)

SILK & SOUL . . .

Nina Simone, RCA Victor LPM 3837 (M); LSP 3837 (S) (775-03837-3; 775-03837-5)

WITH LOVE . . . Cher, Imperial LP 9358 (M); LP 12358 (5) (570-09358-3; 570-12358-5)

A LATIN LOVE-IN . . .

Tony Motola, Project 3 PR 5010 (M); PR 5010 SD (S) (759-05010-3; 759-05010-5)

THE LETTER-NEON RAINBOW . . .

Box Tops, Mala 6011 (M); 60115 (S) (213-06011-3; 213-06011-5)

A KIND OF HUSH . . .

John Davidson, Columbia CL 2734 (M); CS 9534 (S) (350-02734-3; 350-09534-5)

OUR GOLDEN FAVORITES . . .

Ferrante & Teicher, United Artists UAL 3556 (M); UAS 6556 (5) (875-03556-3; 875-06556-5)





CHRISTMAS SPOTLIGHT

GOING HOME FOR

Jimmie Davis, Decca DL 4868 (M); DL 74868 (S)

In "Going Home for Christmas," the popular country star Jimmie Davis has a seasonal gem. A recited "Forgive Me, Santa," a light "Rudolph the Red-Nosed Reindeer," and popular Yule music like "Silver Belts" and "White Christmas," plus eight more selections add up to a top-notch album.





CHRISTMAS SPOTLIGHT

CHRISTMAS WITH HANK

RCA Victor LPM 3826 (M), LSP

Hank Owen's easy interpretation of Christ-mas in the country is warm and friendly with the Nashville sound. The happy Yule rhymes, still seasonal end pleasant, are spiced with country bounce and Snow's twangy tener, filled with the mild-man-nered mannerisms of this great country song-spinner.





CLASSICAL SPOTLIGHTS SONGS OF SCHUBERT & STRAUSS

James King, RCA Victor Red Seal LM 2975 (M); LSC 2975 (S)

Australia

King is one of the best tenors around today. And, in singing these 16 lieder, he shows a fine lyrical style and extraordinary teste which is sure to endear him to more fant. "An die Leier," "Befreit" and "Die Allmacht" bring out his gifts.

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.



page 196 Billboard's BUYER'S GUIDE

ABILLBOARD SPOTLIGHT A MILLBOARD SPOTLIGHT A



t the very highest rung of the show business ladder can be found that small group of performers who have transcended the classification of singer or entertainer. Such is the influence of these artists that a new designation has been attached to them. Frank Sinatra, for example, started as a singer

and is now a power. Judy Garland began as a child star and is now an institution. Belafonte expanded from the realm of folk music to become a business tycoon.

Another word frequently associated with such giants is "empire." Since about 1959 a whole business empire has grown up around Andy Williams. He has been an extraordinarily strong force, a major domo in the musical Establishment. Though almost a quarter of a century younger than Bob Hope, he commands a power perhaps equivalent to Hope's, with only a fraction of the latter's years of adult experience. He has quietly grown from the entertainment area into a complex of financial ventures worth an estimated \$15 million (give or take five million).

How he has accomplished this, in the purely economic sense, can be easily explained. Of course, he had a running start, having been a professional singer and making at least a comfortable living for 30 of his 38 years. With a gross income of well over \$1 million a year for the past several years, Andy Williams, like the others at this top echelon, has found many ways to diversify his interests.

According to his brother Bob, who with their father has been responsible for all the real estate purchases made for Andy, the holdings are so vast that Andy is not even aware of his ownership of some of them. They include four citrus ranches in the San Joaquin Valley; an avocado/lemon ranch in Ventura County; a shopping center; apartment houses, business buildings, and private residences in the San Fernando Valley, all in California.

Most recently he purchased a building at 816 La-Cienega Boulevard in Hollywood to house Barnaby Productions, his television production arm, as well as his music publishing companies, Barnaby, Claudine and Noelle Musics.

When a performer reaches a certain stature, manufacturers are eager to make deals that will help sell their products through the use of his name. Through his television fame Andy has become, in effect, a salable item.

Early in 1966, Williams signed a long-term contract with Puritan Sportswear Corp. of Altoona, Pa. The terms called for Puritan to manufacture a line of wool sweaters and shirts under the Puritan-Andy Williams

The sweaters, which retail from \$20, became an instant success. In the first year of Puritan's association with Williams, some \$250,000 worth of sweaters and shirts were sold in department and men's specialty stores around the country. Williams has been an official spokesman, recording radio spots for the company.

So commanding is Williams' position and so great his stature that when his contract with Columbia Records expired last November, he was able to keep the company on a string, continuing to record without a new deal, dickering with other companies, and finally re-signing with Columbia a couple of months ago, after not much less than a year of negotiations.

Williams' methods in attaining this position is considered by many observers to have broken a show business mold. He is non-controversial; he is not constantly in the news with marriages, divorces or front page scandals of any kind. No sinister forces or tainted money ever tried to strongarm him to the top. He has not relied on a reputation as a lovable drunk, nor gained public support rooted in pity as a result of any personal crises in his life. Outwardly, in fact, it would seem that he had simply followed an innate instinct, or perhaps a conscious desire, to play it down the middle. This is well illustrated by the story in this survey in which David Kapralik illustrates the familylike personal affection the average viewer or record buyer feels for Andy.

It is not a question of building an image: the image built itself. More accurately, one might say that the images built themselves, for in essence it was a threestage rocket that took him to the stratospheric heights he has now reached.

He was, as so many observers constantly point out, a simple, small town boy from a typical American farming community. He did become a sophisticated show business giant and idol. He is a musical Midas who lives like the multimillionaire he has become, has a golf tournament named after him, and consorts with the likes of Robert and Ethel and Jacqueline Kennedy.

What seems to me relevant about all this is that whichever of the diverse Andy Williamses the listener wishes to relate to, or identify with, he can find what he wants in one area or another of Williams' complex make-up.

This examination of his image in American society AW-2



Day or night, in the U. S. or overseas, the Andy Williams magnetism attracts audiences.

By Leonard Feather





This is the way stars operate.

does not take fully into account the strictly musical aspects of the Williams phenomenon.

As a performer, first and foremost, Williams is a splendid, virtually faultless singer. If he has a flaw, it may be, as a Johnny Mandel evaluation implies, that he is inclined to be unadventurous, to play it a little safer than he needs to. Mandel rationalizes this by suggesting that it is difficult to argue with commercial success. However, at this stage in his career, supported by a business empire, dollars without end and a backlog of unshakably loyal public support, Andy could perhaps afford to stray a little further from dead center.

Lately he has been inclined to wander slightly to the right, using material of teen-oriented origin in an obvious attempt to achieve the elusive million-selling single; but adventures to the left along the lines of, say, an album with just a rhythm section, an informal jazz combo, or a name band such as Ellington's, Herman's or Basie's, have yet to appear in the catalog or on the screen, though such experiments have been undertaken with notable success by Frank Sinatra and Tony Bennett,

Erroll Garner is about as far out as Andy has been willing to go up to now, and even that happy venture has not been preserved on records at this writing. (I am dealing now only with the years of mass-scale national recognition. It is true that back in 1960 he thought sufficiently highly of Quincy Jones' great jazz

orchestra to fly to Paris for an album session with him; but that was long ago, and nothing quite like it has happened since then.)

The above observations and evaluations were at the back of my mind when, very recently, I visited Andy at his sprawling, handsome mansion in the fashionable Holmby Hills area of Los Angeles.

My first question went directly to the core of what I felt to be one of Williams' main accomplishments:

How do you feel your show has been upgraded musically through the years, and what do you feel it has achieved for music or television?

"I suppose one of the main things," Andy replied,
"was the fact that I helped to improve the sound quality.
Ever since the second season, I used the system of prerecording the orchestral accompaniment and over-dubbing my voice later. This has enabled us to get a really
good balance and general sound quality. It seems obvious to me that on any program that is primarily concerned with music, much more attention should be
given to the sound.

"Even during our first season, for the 1962-1963 shows, I used this method in some of the special production numbers. Of course, nowadays they are doing that kind of thing much more because of past experiences where the orchestra would leak into the singer's microphone and garble every thing. It takes more time to do it this way, and there is the disadvantage that you

don't have the feeling of the orchestra playing behind you live; but it works well, and the end result is the only thing that counts.

"During that first year, 1962-1963, the ratings weren't too good at first, though they got better toward the end of the season. We had a whole section on Wall Lake, Iowa, with small town characters, but after about eight weeks we took it out and put in some more music and more comedy.

"NBC canceled after the first 13 weeks, but by the end of the second 13 they were sorry they had can-

"After that, I signed with S & H Green Stamps and they sponsored me on 12 specials during the 1963-1964 season, also on NBC. By then, the network had decided they wanted me to stay on and they re-signed me for three years.

"As far as material and guest talent are concerned, I never had any interference or pressure from sponsors or any other source. I have never had to do anything I didn't want to do. I always felt there was an audience for all kinds of music, and for some reason I am very popular with kids, so I haven't had to aim my music especially at any one group.

"During the last few years, also, I think the visual values on the program have improved, and this has helped to attract people regardless of the extent of their interest in music. In the 'Love, Andy' special I did some very experimental things." (Later, his wife Claudine had an addition to Andy's comment: "Andy loves taking chances while the music scene is changing; this special that he just taped is a perfect example. He may lose a few ladies in Wall Lake, Iowa, but it is all new and exciting to him, and I think it will be to many, many people.")

Asked whether he felt there was any difference between his television and record images, Andy said, "I don't believe so; at least, not to any important extent. Of course, for television I do a certain kind of

Continued on page AW-50

AN AUTHOR'S REFLECTIONS

When I was approached by Billboard to prepare the Andy Williams story, the assignment seemed like a commission somewhat beyond my capability. In the first place, my personal relationship with Andy had been limited to casual encounters, mostly at cocktail parties after some of his own or some other artist's opening night. Second, the image that had grown up around him was that of a somewhat bland, noncontroversial personality who could not provide, either personally or through his associates, a complete or colorful enough story to constitute a full and honest portrait.

In proportion to the immense popularity he has achieved, Andy has received relatively little publicity in print. Singers far less successful (artistically as well as economically) have been the subject of literally scores of articles in national magazines. There must be some reason for this, I felt; perhaps a wall he had built around himself to maintain privacy in his personal life, or possibly nothing more than a lack of interesting material.

The more I got into the story, the less credence I gave to these theories. Little by little the picture came into focus,

Compiling it, as it turned out, was an undertaking not unlike eating an apple: more by accident than design, I began at the outside, talking to men whose relationship with him was mainly of a business nature; then gradually I worked my way in, securing the stories and observations of those who had worked with him in the capacities of pianist, arranger and musical director. Next, I approached various members of the Williams family, and finally reached the core of the apple, talking to Andy himself and to his wife, Claudine.

What emerged from the weeks of questioning and writing and telephoning was precisely what I should have expected all along. No longer was Andy a cool, colorless character, an automatic entertainment mechanism geared to maintain an image of the all-singing, all-dancing, all-American norm.

I found opinions of him that concurred, and others that were in conflict. He turned out to be a personality understood and misunderstood, liked and occasionally disliked, more hip than square, more human being than robot, capable of temperamental moods underneath that cool facade, a perfectionist in theory yet occasionally fallible in practice.

Produced and compiled by Leonard Feather Edited by Eliot Tiegel Art design/direction by Jerry Dodson

NOVEMBER 11, 1967, BILLBOARD





Is it Veloz and Yolanda? . . . How about Kathryn and Arthur Murray? . . . Ginger Rogers and Fred Astaire?

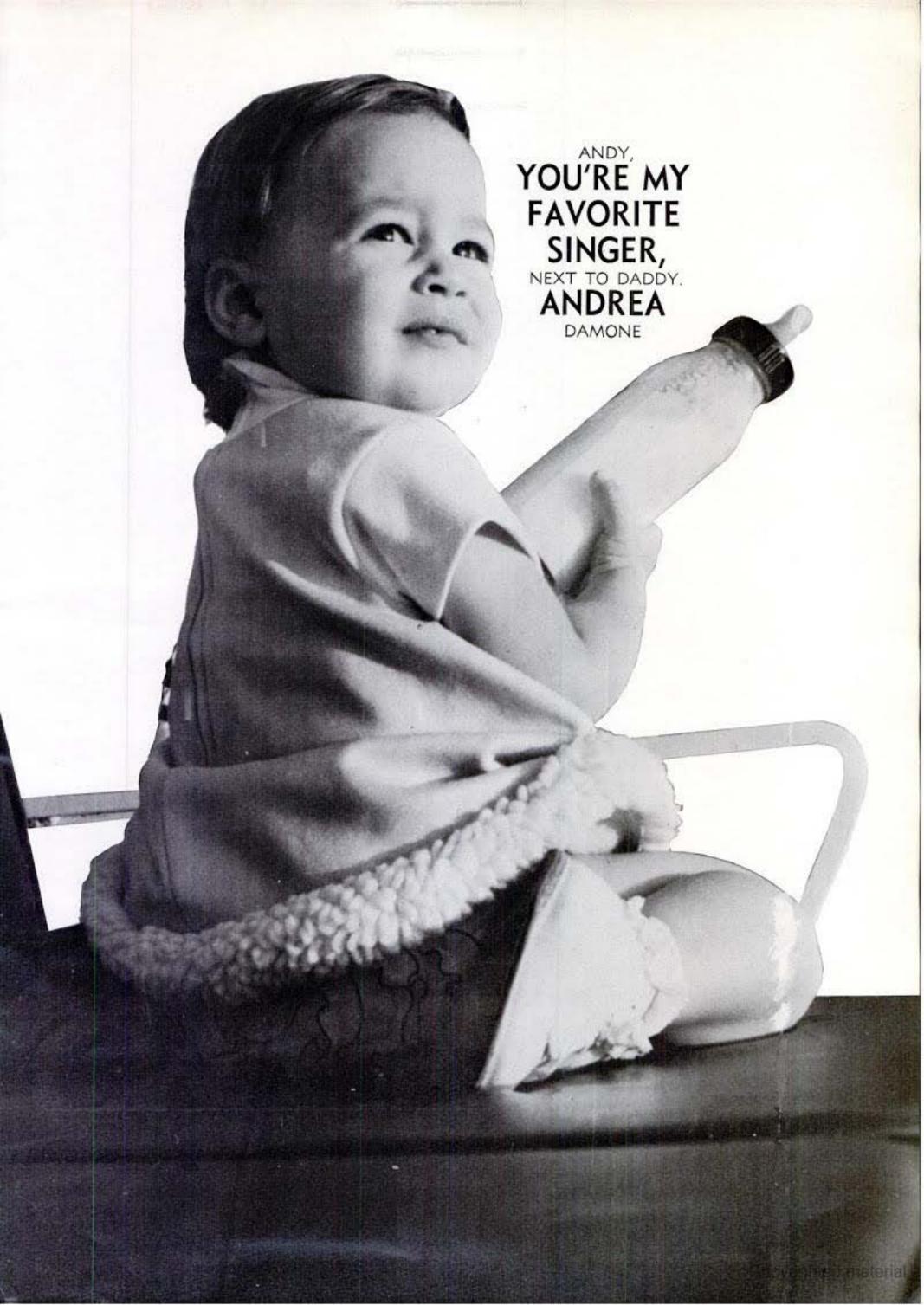
NO! It's Williams and Mancini and it's the best

"Two For The Road" in the business!!

Much continued success Andy. . . .

PERENCHIO ARTISTS, LTD.

9000 Sunset Boulevard, Los Angeles, California 90069 213 / CR 3-6700





One result of success-home town pride.

After working as radio stars on WHO, WLS, and WLW—all in the Midwest—the Williams family moved to California in 1943. "We arrived in Hollywood," brother Bob said, "with nothing—no job, no direction."

A LIFETIME IN MUSIC SPARKS THE WILLIAMS FAMILY



ndy Williams is one of a handful of artists who can scarcely remember when he was not a professional performer. Because his early career goes back to an era when he was so young that the memory is now dim in his mind, the senior members of his family become the best sources to fill in the gaps.

Andy's parents, Jay Williams and his wife Florence, live in a medium-sized, tastefully furnished, comfortable house in Reseda, Calif. Visiting with them on a late summer afternoon were the eldest of their five children, 49-year-old Bob Williams, and his wife Edna.

"My father was a mixture of French and English," the senior Williams said. "I was born in Whittemore, in northern Iowa, but when I was nine years—that's 66 years ago—my family moved to Wall Lake, a small farming community in Sac County with a population of 749.

"When I grew up I went to work for the railway. I was always a railway worker, for 28 years. The only other occupation I've ever had was in real estate, and

that wasn't until we moved out to California in the

Mr. Williams laid claim to no musical background, though he could play the piano. "Most things in town were centered around the church. We would sometimes go to church five times on a Sunday. We had a choir which consisted of mother and me and two of the boys."

"The boys never missed going to Sunday school,"
Mrs. Williams interjected. "That seemed to be the
philosophy of family-raising that was subscribed to
in a small town."

Five years after Bob's birth, Don came along. Four years later, in June of 1927, Dick was born. Andy, whose birthday is Dec. 3, is 18 months Dick's junior. Last, in September of 1931, the family was at last blessed with a daughter, Jane (now Mrs. Robert Daniels).

During the middle and late 1930's, the four boys spent much of their time listening to, and attempting to imitate, some of the vocal groups they heard on the radio. The Modernaires were an early influence; later they heard the Merry Macs, the King Sisters and others.



Des Moines radio stars, circa 1939.



At WLS, Chicago, 1940, everyone is old enough to wear double-breasted suits.



The Williams Brothers in Wall Lake, Jone, 1831; from left, Dick or all Andy (at age two and one-hall), Bob and Don:



The Williams clan gathers for Andy's 1966 Christmas TV special. Seated are Andy's mother and father with Andy's son Christian and wife Claudine with daughter Noelle. In the foreground sits Andy, one of Don Williams' twins. Cousins, in-laws and assorted relatives fill the studio set.

Dick and Andy sang together first at private parties. The duo became a trio when Don joined up. Finally, and reluctantly, Bob, who had just graduated from high school, made it a quartet.

Asked why he made the big jump, 100 miles southeast to Des Moines in 1936, Mr. Williams replied: "What do you do when you're in a small town that offers no hope and no future? You look for something better for the next generation, and a big city seemed like the place to find it."

In Des Moines, while their father worked as a civil service examiner in the railway mail office, he was able to guide them to their first radio job on WHO.

"It was a pretty rigorous schedule," Bob recalled.
"We were up at 5 a.m., off to rehearsal at the studio, in the studio at 7 a.m. to run over the numbers with the piano player; on the air at 8 a.m. and then off to school, five days a week."

The boys planned their own programs, figured out their own voicings, and invariably, according to their parents, included a "mother song" in each show. They ended every day with a hymn.

Andy attended grade school in Des Moines. In 1939-1940, during the year the family lived in Chicago, the boys worked on WLS as staff artists, recalls Bob, "with a daily show every morning and the "National Barn Dance" program Saturdays."

"Next," said Florence Williams proudly, "they were on the largest radio station in the world—WLW, in Cincinnati—for two years, 1941-1942. The boys auditioned for a New York City account—Griffin Shoe Polish—and very soon they had a sponsor, and went to work doing five mornings a week and an extra show Saturdays."

Asked how they happened to move to the West Coast in 1943, the parents had two different explanations. "Somebody told us the boys ought to be in the movies," answered Mrs. Williams.

"Well," said Mr. Williams, "it looked as if we were going to be separated by a war, and we felt it was better to be separated on the West Coast, because we'd have a better chance to be reunited there. That was primarily the reason, because we certainly didn't have to leave Cincinnati; the boys were right at the peak of that stage of their career."

"We arrived in Hollywood," Bob said, "with nothing-no job, no direction."

"No connections, no manager, nowhere to go," added his father. "I was their only manager, right through their first movies, right on up to the Kay Thompson days."

Mrs. Williams recalled: "I remember saying, "Well, there's five men in the family, so I guess we won't starve."

As it turned out, the boys were practically never out of work. They began to get studio calls; within a year or so they had appeared in motion pictures for Republic and Warner Bros.

The only interruptions in the quartet's activities were occasioned by the war. Andy was still in high school during the first Los Angeles year, but by 1944, Don and Dick had decided to join the Merchant Marine. In 1945 Bob entered the army for a year, and Andy made a trip to Australia with the Merchant Marine.

The ins and outs of this schedule affected a sevenyear contract negotiated by Mr. Williams with MGM. Though they did choral work in the studio, the quartet never got around to making a film.

For a while, while his brothers were away, Andy free-lanced. He was teamed with other groups such as the Lyttle Sisters and the Six Hits and A Miss.

One of the choral singers at MGM was a gifted, aggressive young woman named Kay Thompson. She was tired of being one of a crowd. Out of a conversation with the brothers along these lines emerged a suggestion that they join with her in an act.

"I opposed it," said Jay Williams in a matter-offact voice. "I was convinced that it wouldn't work out, but I was overruled. I was afraid that they would never get back together again—and, of course, after the act broke up, they never did."

The act started unofficially at a party for Roger Edens of the MGM music department. At the party was Maxine Lewis, who was booking talent for El Rancho Vegas, one of the first hotels in the barren desert town.

"That was our first public appearance with Kay," said Bob, "From there we went to Ciro's on the Sunset Strip.

"Walter Winchell was instrumental in getting us into Ciro's, as well as the Copa in Miami Beach. Walter wrote up our act constantly, day after day, week after week. He was a tremendous help to us all." How did it feel to be working with a girl after having been together as a unit for so long? Did she take over a great deal of the control?

"She was quite dominating," said Jay Williams.
"She and Bob Alton wrote the material. Bob was the choreographer."

The Thompson-Williams era was a memorable episode not merely in the evolution of Andy, but in the history of modern show business. None of those who saw it will forget the precision, the high caliber of the entertainment value, the unique nature of the act. For six years there was nothing else in any nightclub in the world quite like Kay Thompson and the Williams Brothers. They played at the Plaza in New York and at all the bistros of the type to which the adjective "plush" is invariably applied.

The Thompson-Williams alliance went from one triumph to another. The dissolution of the group in 1952, ascribed by various interested parties to a variety of causes, was probably the result of Kay's desire to write and her interest in quitting while she was ahead, possibly coupled with the fact that six years is a long time to continue doing basically the same thing.

When the break-up finally came about, Kay helped Andy along every available avenue, coaching him, helping to arrange his solo record debut on Cadence, and generally acting as guide, philosopher and friend.

What of the post-Thompson era? These are the family's comments:

Jay: "Andy was courageous. He had lots of drive. As a matter of fact, in my opinion, the quartet was built around him. He was outstanding as a boy soprano; I thought he was superior to Bobby Breen. His ambition in life has always been to be as good as possible and to give as much to the public as he can. Success followed naturally."

Florence: "He always used to say he didn't want to be wealthy; he thought it would be too much trouble."

Edna: "I always thought he was going to be a great star. Andy seemed to have more ambition than the rest of us; it seemed to be his only interest."

Bob: "Andy made it as an individual, Bing Crosby and Perry Como and Vic Damone were among his favorite singers, but he had been singing so long before stepping out on his own that I'm sure he didn't pattern himself after anyone. He never had any one particular idol. He listened to everybody."

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CBS Direct Marketing Services Cornelius F. Keating, President

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The Osmond Bros.



AW-8

NOVEMBER 1 1967 BILLBOARD

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TO APPEAR ON YOUR TV SHOW,
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MY SONGS BECAME BIGGER,
CONCERT TOURS
BECAME BIGGER,
AND MY OWN TV SHOW
BROUGHT EVEN MORE AGGRAVATION.
THE ONLY ONE WHO THANKS YOU
IS THE INTERNAL REVENUE SERVICE.
I SAY,
"DANG YOU"

Fogu miller



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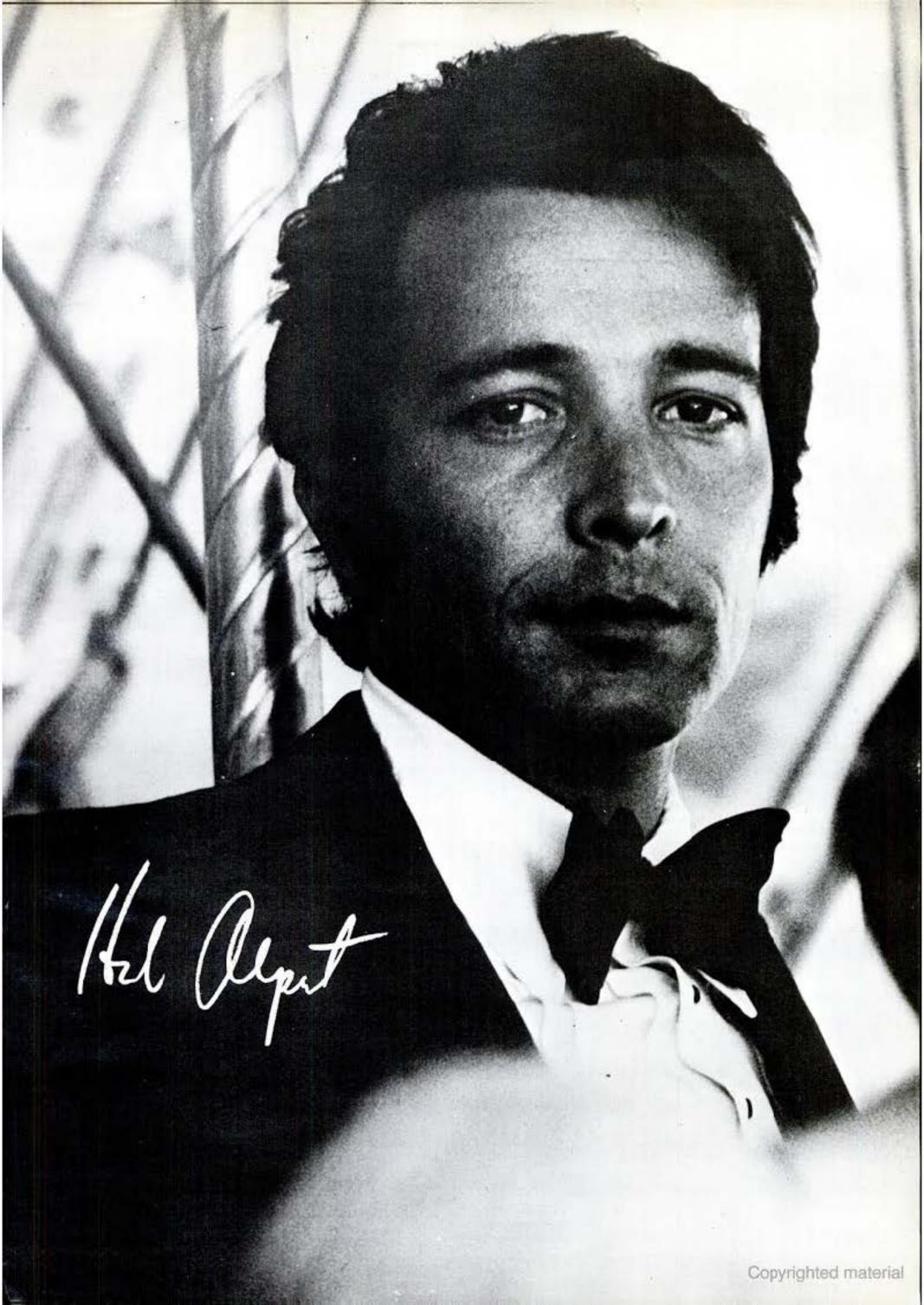
Hank Hershfield, Houston

Dick Ware, Kansas City

Frank Campana, New York

Joe Senkiewicz, New York

...and all of the salesmen.



y first recollection of "the brothers" begins when our home was in Wall Lake, Iowa. We were all little boys singing and getting ready for the church choir. We would try many different kinds of things harmonywise, because harmony is a great discovery to a small child.

Andy always carried the melody. Dick liked tenor. So Bob and I had to fill in the other parts. It was all a fascinating and exciting pastime. In a small town there isn't a lot to do, so there seemed to be lots of time to sit around and sing. Dad would play the piano,

and he too would pick out different little harmony parts.

My second recollection of "the brothers" is when we moved to Des Moines. It was here that Dad thought we should try out for radio. Keeping this in mind, we worked up some things and went down to audition, and we were scared to death. Coming from a small Midwestern town, we were pretty much in awe of everything. We were scared to just be in Des Moines, let alone auditioning. People told us we were fairly good and to go out and sing. We sang for anybody that would listen, for any organization that wanted some entertainment. After six months of this we went back to the radio station and auditioned again, and they gave us the job.

My sister, Janie, only became involved with "the brothers" about 10 years later, after we had become well established. We used to rehearse about six hours a day. Considering we were in school, six hours a day was a lot of time, just about all of ones waking hours away from school. Janie didn't want any part of it when she realized how much work was involved.

We did the "Sweeney and March" radio show just before the war which used Janie. Doris Day was the soloist and we were the vocal group. We decided it would be a gas if Janie would take a crack at it, so we worked up a couple of numbers. Janie was great. Then the war came along and broke the whole thing up. This was the only time Janie ever worked with us, outside of one Christmas TV show we did for Andy.

During our Kay Thompson period, we appeared in New York at Le Directoire, on the premises of the old Cafe Society, which was uptown on East 58th Street. That was our first New York engagement. Kay and Bob Alton wrote the act. My brother Dick did a lot of the voicing. None of the music was written, because Dick could play it and we were all able to sing it as fast as he could play it since this was the way we had grown up working.

We started listening and learning by ear. We now



At New York's Stork Club between Plaza Hotel engagements.



Kay Thompson and "associates" on stage.

The BrothersTHERE WERE FOUR, THEN THREE, THEN TWO, THEN ZING! A STAR WAS LAUNCHED

By Don Williams

"Andy stays on top of the current trends, accepts what he likes about the music which is popular at the time, and incorporates it into his singing."

all know how to read music, but this was something we had to learn.

We really had a ball with Kay, all over the country and also in London in 1952. We were a close-knit organization and Kay, who is an extremely inventive person, was always finding things for us to do.

We had some embarrassing moments while we were doing the act. I remember one night at Ciro's on the Strip, we were trying out a tune called "Caribbean Cruise." It had the most complicated lyrics about the lower Antilles, the lesser Antilles, Bimini and who knows what else. Well, we rehearsed the whole number thoroughly, and then when we got onstage we forgot absolutely everything! Kay was frantically trying to keep it going by tossing us cues, but it was a disaster.

Despite the tremendous success of the group, there was a consensus in favor of breaking it up, though I personally disliked the idea. I loved working with it and had no ambition to be anything but a group singer for the rest of my life. But the others were anxious to go out and be soloists.

Immediately after the break-up, Kay became highly successful as a writer. She did the famous "Eloise" books. Later she did a different type of act, involving three male dancers. Then she more or less went into retirement; she has spent the last 10 years in Rome.

After the break-up, Andy and my brother Dick each wanted very much to do a single. Kay said that she'd help all of us. Dick didn't want any help; he wanted to do it alone. Kay worked with Andy on his first act. We all went to see him in his first engagement, and we cried. It was beautiful.

Andy later went into New York and ran into Bill Harbach, the producer. Bill used to work with us. He asked Andy to come over to try out for the "Tonight Show" with Steve Allen. Andy went over and they loved him. They put him on for a week and he stayed for almost three years.

Bob never wanted to be in the business. He didn't hate it, but he always felt that we were stealing. He



The Brothers today in a harmonizing mood.

didn't think we were any good. He never thought we would make any of the things that we set out for. Show business just didn't really appeal to him, so he got out and went into other things.

Dick did a single, and he sang with groups and he did commercials. He then went into New York for the male lead in a Broadway show with Nancy Walker. The show lasted only about three months. Dick had moved to New York and decided to stay. There wasn't much to do, so he did some commercials, which turned into quite a profitable thing. He stayed and has been doing commercials ever since.

I never did a single. I was a group singer all my life, and I wanted to stay that way. I joined several different groups and did television and records. Then six years ago I became an agent which led into personal management.

Andy had a great fundamental drive to stay in the business, but no more so than my brother Dick. Dick really wanted to be a soloist and he is a good soloist, but Andy had more of a commercial approach and more real total appreciation of the music business. I believe if you're going to be in show business, Andy's is the approach to take. You don't have to give up too many of your musical or aesthetic principals, but you have to make certain concessions, at least when you start. I don't think Andy has to make such concessions now. He sings pretty much what he wants to sing; however, he is still commercial, thinks commercially and likes what is current today.

My brother, Dick, for instance, hated the Beatles when they first came out. Andy, on the other hand, liked them.

That's the real difference. Andy likes all kinds of music and he appreciates the different approaches, as long as they're good. Andy stays on top of the current trends, accepts what he likes about the music which is popular at the time, and incorporates it into his singing. This is probably why he's as successful as he is.

If we'd stayed in Wall Lake we'd probably all be farmers today. As far as schooling is concerned, by the time we reached a level of thinking seriously, we were so deeply ensconced in singing that schooling really wasn't the most important thing to us. Show business was the most important thing in our minds. I see it now with the Osmond Brothers. We handle them and they remind all of us of ourselves when we were kids. They're just as show business oriented as you can get.

Andy hasn't changed very much through the years. About three years ago he seemed to gain an assurance and a freedom that he didn't have before. One day I asked him, "What had happened?" He replied, "I just realized that nobody was going to fire me." Otherwise, he's still the same person.



On the Warner Bros. set for the film "Keep Your Powder Down," circa 1945.

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Evansville Courier photograph

Graphic Design: Herbert W. Simpson Inc.

HAZARDS PERFORMANCE

Last April, Andy and Henry Mancini were doing 16 one-nighters, flying in a chartered jet. Toward the end of the tour a DC 6 was chartered to hold all members of the company, including the band. We were flying from Newark, N. J., to Toronto, Ont., and Andy said right from the start, "Somehow I just

don't like the looks of this plane."

We were over Buffalo, N. Y., when we looked out to the left and saw that one port engine had completely stopped. We looked over to the right, and both starboard engines were leaking some black liquid. It was about 2 p.m. and the playing time in Toronto was 8 p.m. We made an emergency landing in Buffalo; then somehow got hold of a bus, put the 45 musicians in it, got three other cars for the rest of the company, and all drove the rest of the way to Toronto-in time to play the largest house in the history of the Toronto Ice Arena. The gross was somewhere around \$80,000.

Andy and Henry were outstanding-as if nothing

had happened.

Was Andy scared? You bet he was. Was I scared? didn't have time-I was too busy calling AP and UPI!-PR man. - Shelley Saltman

CONCENTRATING

For a person who has so many interests, Andy is remarkably relaxed. Yet he has great powers of concentration. If he gets engrossed in something, he gives his full attention to it and forgets that he has a schedule. If he is late, he is late; he has a marvelous attitude that nothing is so urgent that it can't wait.

His ability to concentrate on ideas and develop them just right is particularly evident on the concert tours. On one of his early tours with Henry Mancini, Henry would do the first half of the show with the orchestra; then they would do his tune, "In the Arms of Love," during Andy's performance. They wanted to get some humor into the spot, because Henry really is a very funny man-in a deadpan sort of way. Andy had the idea of having Henry come over and tap him on the shoulder during an eight-bar instrumental interlude, and the two would dance a real old-fashioned dance ending in a dip. Henry didn't think it would fit his image at all; he was embarrassed, but agreed to do it just to please Andy. It got such a tremendous laugh that it developed into a regular spot.

I started working for Andy in September of 1963. I got the job through Janet Leigh; she was his guest

on the show and she recommended me.

I don't think he was completely sold on the idea of a male secretary, but he said, "Let's give it a couple of weeks and see how it works out." When the two weeks were up, nothing was ever said-I just continued working.- Keats Tyler

Andy Williams' voice is a beautiful instrument which he really knows how to use.

—George Shearing

aunches a "Teen-Age Noel Coward"

By Steve Allen

Andy's long success on television

is the fact that he is quiet and

hired Andy Williams for the "Tonight Show" in 1954. Steve Lawrence and Eydie Gorme were already set for the show, but Bill Harbach and I thought that we should set up another boy-girl team to give the program a little wider variety. Andy was hired, along with Pat Kirby, another very fine singer. Pat was really as good as the other three, but apparently had little or no ambition. She was more interested in marriage and raising a family.

The "Tonight Show" with the four singers, and me as host, started on the NBC network Sept. 27, 1954. Williams remained with us until the program went off

the air, Jan. 25, 1957.

The first thing I dug about Andy in those days was-besides his voice, of course-his taste in music. Having been influenced by Kay Thompson-as well, of course, as his own innate good judgment-he liked the good, New Yorkey sophisticated special-material

or show-tune sort of thing. I assumed that because his musical tastes were so high, he would probably, therefore, never be a truly popular singer. Another thing that made me feel this was that he employed no vocal tricks nor performance gimmicks of any kind. He

didn't move much while singing in those days, and while I highly approved of his performance on the show, I felt, as I say, that his style would probably guarantee him great critical respect, but would deny him wide popularity.

introverted."

A third reason that I did not anticipate the marvelous success that Andy would ultimately enjoy was that both on and off the stage he was a quiet, unassuming sort of fellow.

Other singers might project the image of a swinger, a drunk, a man-of-the-world, a child-molester, or God knows what, but Andy's image was that of the gentlemanly boy next door. It says something good about the taste of the American music public, I suppose, that despite these three factors Andy has nevertheless become a singing star of the first magnitude.

Random thought: Andy personally was not a sophisticated sort of fellow at all, but he looked somewhat like Noel Coward (considered the height of sophistication), and therefore, to some, might have seemed more worldly wise than he actually was. I remember I once jokingly referred to him in the old days as "the teenage Noel Coward."

He recorded a whole album of my songs on the Cadence label quite a few years ago with the liner notes by Kay Thompson.

Although there is the common assumption that

singers become famous from television, I doubt very much if this is the case. I think they never really make it big except through the medium of recordings, Andy's real success-and for that matter the success of Steve and Eydie, too-came after they left the "Tonight Show" and began to have a few hit records.

People who observe show business from a distance possibly suppose that those of us in the industry are one big happy, country-clubbish family, constantly mingling with each other at parties or on golf courses. In reality, the average performer has very few really close friends in the business and may move about Hollywood or New York for years without personally encountering the majority of his professional colleagues. Although my relations with Andy are entirely cordial, he has his full and busy life and I have mine, the result being that we rarely see each other.

One of the reasons that explains Andy's long success on television is, I think, the fact that he is quiet

and introverted. Television is such an intimate medium "One of the reasons that explains that apparently it poses something of a problem to those entertainers who overpower you with their talent and/or personality. While such powerful talents as Sammy Davis Jr., or Jerry Lewis, or Milton Berle,

have worked successfully in television, the medium seems somehow basically more congenial to lower-key performers of what might loosely be described as the Arthur Godfrey-Johnny Carson-Perry Como type.

Dave Garroway, for example, would not have been employed in motion pictures, on the dramatic stage, or in nightclubs, but his quiet self-effacing geniality was all that was required to assure him many years of success on television. The name of Ed Sullivan might be introduced in this connection. Ed is, by profession, a newspaper columnist, and on television he does, in a sense, nothing whatever except point to acts. Nevertheless, his television career has been long and success-

On this point you can draw an interesting comparison between the careers of Steve Lawrence and Andy Williams. Both of them have absolutely beautiful singing voices, but whereas Andy is very much a quiet. just-plain-folks type, Steve is decidedly more show biz, more New Yorkish, more hip, more extroverted. The very fact that Steve might give the audience more for its money, so to speak, acts paradoxically in Andy's favor. The television audience possibly prefers to stare at the set, with lids half-lowered, and brain working at very low idling speed, all other things being equal.

This is my analysis of some of the factors that have contributed to Andy's admirable success.

Steve Allen, second left, and his "Tonight" gang in a non-musical moment. Andy on the right and Gene Rayburn, the announcer, reach for samples of Oriental food.



THE CADENCE ERA:

"Canadian Sunset" brightens Andy's disk career

By Archie Bleyer

(The former owner of Cadence Records reflects chronologically on that phase of Andy's career.)

ndy Williams was first signed to Cadence Records on Dec. 1, 1955. Kay Thompson was responsible for his coming with the label.

At the time, Andy was appearing on the Steve Allen "Tonight Show" with Eydie Gorme and Steve Lawrence. We cut our first record together on the same day that he signed the contract—at Webster Hall in New York on East 11th Street. The tunes were "Wind, Sand and Star" and "Christmas Is a Feeling in Your Heart." I did the arrangements and conducted the session. Unfortunately, the record did not sell.

The next record made was "Walk Hand in Hand" backed with "Not Any More" on March 15, 1956, at the Capitol Studio. This record was also unsuccessful. Then on July 2, 1956, at Webster Hall, we recorded a vocal version of Eddie Heywood's "Canadian Sunset" b/w "High Upon a Mountain." This was Andy's first hit and really served to launch him on his successful record career. On Aug. 30 at Fine Sound we recorded "Baby Doll" b/w "Since I've Found My Baby." We did it over again the following day at Webster Hall. This record started out very well; however, certain religious segments made quite a fuss about the film "Baby Doll" and suddenly the record sales stopped abruptly. Had it not been for this, I believe the record would have been moderately successful.

On Jan. 23, 1957, we recorded "Butterfly" b/w "It Doesn't Take Very Long," which was actually a cover record. Charlie Gracie had the bigger version, but Andy's record did very, very well. On April 5, 1967, at Beltone Studios we recorded a song from Nashville, "I Like Your Kind of Love" b/w "Stop Teasin' Me." "Love" was written by Melvin Endsley, who was also responsible for "Singin' the Blues." This record turned out to be a very substantial hit. On Aug. 6, 1957, we recorded "Lips of Wine" b/w

"Straight From My Heart" at Capitol Studios—a bomb. On Dec. 12 we recorded another song from Nashville, "Are You Sincere" b/w "Be Mine Tonight." "Are You Sincere" was written by Wayne Walker and it turned out to be a substantial hit.

On July 19, 1958, at Capitol and again on Aug. 1 at RCA, we recorded "Promise Me Love" b/w "Your Hand, Your Heart, Your Love." Nothing happened. Several months later Andy came to me with the idea of recording the "Hawaiian Wedding Song" with a new lyric by Hoffman and Manning. We coupled this with "The House of Bamboo" and did a session on Nov. 3, 1958, and again four days later. This turned out to be a substantial hit and became strongly identified with Andy.

By this time Andy was becoming fairly important and was on the road a great deal. We didn't do another single until Aug. 23, 1959. At this session, we recorded four songs—"Lonely Street," "Summer Love," "The Draw," and "You're the One." "Lonely Street" was the song that motivated the session and turned out to be another important hit. It was backed with "Summer Love." The other two songs were never released. "Lonely Street" is another song from Nashville, which I first heard at the Everly Brothers' home on one of my trips to that city. On Nov. 19, 1959, we recorded "The Village of St. Bernadette," a song from England written by Eula Parker b/w "I'm So Lonesome I Could Cry" by the famous Hank Williams.

"The Village of St. Bernadette" turned out to be a very respectable hit. I believe that of all the things Andy and I did together, I like this the best. I remember distinctly saying, after we finished the session, that if this record did not sell a single copy, I would still have been proud to have made it.

Next we released the film theme "Wake Me When It's Over." The song was written by Cahn and Van Heusen and was backed with "We Have a Date" (Andy's TV show theme song at that time) by Hoffman,



Playback listening with his vocalist.

Manning and Kaeck. Both sides were recorded in Los Angeles.

On May 18, 1960, we recorded "Do You Mind" b/w "Dreamsville"—nothing. On Oct. 17, 1960, we cut "(In the Summertime) You Don't Want My Love" b/w "Don't Go to Strangers." "Summertime" is one of the early Roger Miller songs, Although the record didn't do very well, Andy used the song a great deal in personal appearances and on television, and it too became somewhat identified with him.

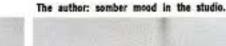
On March 9, 1961, we recorded "The Bilbao Song" b/w "How Wonderful to Know." "Bilbao" was originally written by Brecht and Weill for a show of the late 1920's called "Happy Isle," but it was included in the American production of "The Threepenny Opera," which became one of off-Broadway's most successful productions. The song attracted so much attention that Johnny Mercer was commissioned to write the English lyric which Andy recorded.

Two other single sessions were done—one on Nov. 13, 1957, at Allegro where the tunes were "Strolling" and "Doll Face." The other was on July 9, 1960, and redone on July 25 at Bell Sound; the tunes were "Dream Fool Dream" and "I'd Like to Know" (written by Paul Anka). None of these were ever released.

We released a couple of singles with tunes that had originally been recorded for LP's. One was "So Rare" b/w "Twilight Time" and the other "Under Paris Skies" b/w "Let It Be Me." With the exception of "Wake Me When It's Over" and "We Have a Date" I conducted and arranged all the songs.

Andy was always interested in releasing LP's, but in the beginning I didn't feel he had reached the stature necessary to sell them. However, since he was on the Steve Allen show, and thinking the publicity we might be able to get from the show would be of assistance, the first LP we made and released by Andy was a selection of songs by Steve Allen—"Lonely

A&r conferences.



Archie Bleyer plays piano as his Cadence artists perform on a European TV show.







Included are the Everly Brothers, Chordettes and Andy.

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Love," "Tonight," "Meet Me Where They Play the Blues," "Stay Just a Little While," "Playing the Field," "Impossible," "Young Love," "Theme From Picnic," "An Old Piano Plays the Blues," "Spring in Maine," "All the Way Home," and "Forbidden Love." This LP was recorded in three sessions, Sept. 21, Oct. 3 and Oct. 4, 1956. The arrangements and direction were by

"Canadian Sunset," "I Like Your Kind of Love," "Walk Hand in Hand," "Lips of Wine," "Not Any More," "It Doesn't Take Very Long," "Baby Doll," "Butterfly," "High Upon a Mountain," "Stop Teasin' Me," "Since I've Found My Baby," "Straight From My Heart."

Andy's LP of Rodgers & Hammerstein songs included: "Younger Than Springtime," "This Nearly Was Mine," "Bali H'ai," "Some Enchanted Evening," "People Will Say We're in Love," "The Surrey With the Fringe on Top," "If I Loved You," "Getting to Know You," "I Have Dreamed," "I Whistle a Happy Tune," "We Kiss in a Shadow," and "Hello, Young Lovers." The arrangements and direction were again by Alvy West. The sessions took place Nov. 6, 7 and 12.

For an LP which we called "Two Time Winners"songs which had been successful twice—the repertoire included: "Sail Along Silv'ry Moon," "Twilight Time,"
"So Rare," "The Hawaiian Wedding Song," "Blueberry Hill," "Sweet Leilani," "Love Letters in the Sand," "It's All in the Game," "Blue Hawaii," "Be Mine Tonight," "My Happiness," and "Near You." With the exception of "The Hawaiian Wedding Song" the arrangements were all by Carlyle Hall; I conducted, and the sessions took place on Jan. 12, Feb. 10 and 13, 1959.

With the success of "Havaiian Wedding Song" we decided to do an LP of Hawaiian music. Unfortunately, instead of titling it "Hawaiian Wedding Song" we named it "To You Sweetheart, Aloha." Although the LP did quite well, I think it would have done much better with "Wedding Song" as its title. It was recorded on April 29-30 and May 4, 1959. Again the arrangements were by Carlyle Hall and I conducted. The songs were—"To You Sweetheart, Aloha," "Blue Hawaii,"
"I'll Weave a Lei of Stars for You," "Sweet Leilani," "The Moon of Manakoora," "The Hawaiian Wedding Song," "Song of the Islands," "A Song of Old Hawaii," "Love Song of Kalua," "Beyond the Reef," "Ka-Lu-A," and "Aloha Oe."

With the success of "Lonely Street" we decided to use that as the title of an LP. The songs were-"You Don't Know What Love Is," 'In the Wee Small Hours," "When Your Lover Has Gone," "I'm So Lonesome I Could Cry," "Gone With the Wind," "Summer Love," "Say It Isn't So," "Unchained Melody," "Autumn Leaves," "Willow Weep for Me," "I'm So Alone," and "Lonely Street." With the exception of "Lonely Street" and "Summer Love" the arrangements were by Carlyle Hall and I conducted. The sessions took place on Oct. 15, 19 and 30, 1959.

With the success of the song "The Village of St. Bernadette" we made an LP with that as the lead song. The other titles were "He's Got the Whole World in His Hands," "Suddenly There's a Valley," "Count Your Blessings Instead of Sheep," "He," "You'll Never Walk Alone," "Our Lady Of Fatima," "The Three Bells," "Climb Ev'ry Mountain," "Sweet Morning," "I Believe," and "Look for the Silver Lining." At that time Dave Grusin was Andy's pianist. He played the sessions for this LP and also made one or two of the

In June of 1960, Andy did the LP "Under Paris Skies" in Paris with Quincy Jones. It was recorded at the Barclay Studios. Quincy had assembled an orchestra which he took to Europe in a short-lived show called "Free And Easy." Some of his sidemen were used, plus some French musicians. I'm sure that all the strings were French. The arrangements were done by Quincy and Billy Byers. This was the last of Andy's LP's.

Soon thereafter, Andy decided to move to California. Under these circumstances we found it impossible to continue working together so on July 31, 1961, we mutually agreed to terminate his contract with Cadence, at which time he went to Columbia. In 1964, I dissolved Cadence Records.

Andy was always very easy to get along with both musically and personally. In the years of our association, I never once saw him lose his temper or get mad in any way. Although Andy's musical taste inclined toward the hip, he nevertheless was open-minded enough to accept and like songs that were anything but hip.

It is interesting to note that his biggest record with us was a rock 'n' roll song, "Butterfly," and that of his other hits, three came from Nashville.

He received no gold records while with Cadence. It seems to me the top figure for a record with us was somewhere around the 600,000 mark. I have always felt that his early childhood in a small town, and the fact that he started professionally singing country songs with his three brothers, were factors that were very influential in his subsequent mass media success.

Alvy West. A collection of his singles comprised his next LP-

EARLY DISKS:

uch has been written about Andy Williams' success as a recording artist, and of the nine gold disks he's received in recognition of his LP sales. Occasional mention has also been made of the fact that despite the great volume of his single sales, ranging often into the hundreds of thousands, he has never quite hit the million mark required for a gold single

Uncovered facts belie this last assumption. The very first record Andy ever made was a single that sold far more than a million copies.

It was "Swinging on a Star," the Academy Award winning song introduced by Bing Crosby in 1944 in the motion picture "Going My Way." The reasons for no gold record were that the version in which he took part was credited to Bing Crosby-with vocal backgrounds by the Williams Brothers, Plus, the industry wasn't handing out any gold disks.

"We were on that date with Bing and Decca gave us label credit," Andy recalls. "Our fee was \$100. Not \$100 each-that was the grand total for the four of us!"

Though its appeal was as much visual as aural, the Kay Thompson and the Williams Brothers act did not go unrecorded. "I remember," says Andy, "in December of 1947 the A.F.M. was about to impose its second recording ban. We were working at Ciro's, and just a couple of days before the ban went into effect, we cut a couple of numbers for Columbia-'Jubilee Time' and 'Louisiana Purchase.' Dick Jones was the a&r man."

Contrary to the publicity stories, the Thompson-Williams act did not stay together continuously for five years. "Actually we broke up twice with Kay. We worked together for about two and one-half years. Then there was an interim when I did nightclub work alone. Shortly after this first breakup, Jimmy Hilliard, who was running the RCA subsidiary known as Label X, signed me.

"Around that time I was thinking in a sort of folk bag and did a lot of research on folk songs. I found that a lot of this material ended to be quite monotonous melodically, but there was a thing I liked called 'Groundhog,' which I recorded for Label X. A group of Negro children were en this track. At the same session I recorded "There Is a Time." Harry Geller wrote the arrangements. Nothing came of this date, though; the two numbers are still on the shelf. As I recall it, I re-did one of the tunes in another key, and the a&r man, who had no sense of pitch, spliced together two

takes in two different keys! "I cut one other session for Label X, with Van Alexander arranging and conducting. The songs were 'I Don't Know Why I Should Cry Over You,' 'Here Comes That Dream Again,' 'Now I Know' and 'You Can't Buy Happiness.'

"Later on, the act with Kay was supposed to be reorganized for a Broadway show, choreographed by Bob Alton. But Bob was under contract to MGM and couldn't get a release, so the show project never materialized; but we got back together anyway, and went on the road for another year or two before disbanding

After the second breakup, Kay Thompson, who had known Archie Bleyer for some years, was instrumental in arranging for Andy's signing with Bleyer's Cadence

Andy recalls the Bleyer era thusly: "I realized that what I had done for Label X wasn't the right kind of product-in fact, the proof of this is that even years later, when I was selling big on Columbia, those sides were never reissued on RCA. But Archie taught me a lot about musical values.

"He is a wonderful, very fair, very honest man, and he had a great influence on me. He would sit around for hours philosophizing about what made a record good, and how you went about making it communicate."



Early efforts for a boyish-faced singer.

LONE ANY

Ella Fitzgerald



A superior entertainer

Never settling for less than best

Daring to be unique,

You always combine quality and taste

SHELDON SALTMAN/PUBLIC RELATIONS



JOHNNY MATHIS

Now back with the COLUMBIA RECORDS Family.





met Andy when we were both at General Artists Corporation in 1959. I had spent five years at Music Corporation of America and one year at GAC before our paths crossed.

Andy came to the West Coast to do a television special called "Man in the Moon" which Bob Wells was producing for Gene Kelly's company, and I was servicing the show for GAC.

We didn't get along too well at first, Andy generally seemed to dislike agents. Perhaps he felt that his career was leveling off. He was still with Cadence Records at the time. Actually there was a leveling off point in Andy's career.

Andy and I got along from a distance, so to speak. One night over dinner I asked what he'd like to do in television. He replied he wanted to do the "Dinah Shore Show." Andy had never done this show because he was never offered top dollar. If the top for a guest star was \$7,500, they offered him \$5,000. Andy just couldn't accept this.

But I approached Bob Finkel, the producer, and Hai Kemp, the NBC executive, spoke to them at great length and returned with an offer to appear at the top price, with special guest star billing plus transportation costs for himself and pianist Dave Grusin. He was to do two songs of his own and one with Dinah.

I went back to Andy and asked how he'd like to do the show on those terms. He said, "Are you kidding?" I convinced him I wasn't and that was how he and I really started our relationship.

I walked into GAC one day soon afterward, only to learn that I was fired. I telephoned Andy, who was in Paris, told him what had happened and explained that I no longer wanted to be an agent. I wanted to be a manager—his manager. He sent out Bill Lazerow, then his business manager, and we made a deal.

When I started with Andy I knew nothing about personal appearances. In fact, I think I had been in a nightclub only three times in my whole life. I told Andy that he would have to teach me that end of the business.

I remember in the early days of our association, during a personal appearance tour, there was a guitar get today? This was just about a year before most of these people really happened. On this particular show, Andy had not done "Moon River" yet: in fact, "Moon River" was sung by Ann-Margret!

One of the major events in the early years of our association was his switch from Cadence to Columbia Records in 1961. An element that seemed to have been lacking at Cadence was the support that only a major company can give.

Andy's relationship with Archie Bleyer was the best in the world; to this day they are close friends. If they had not been close friends, I doubt very much that he would be on Columbia today. When it was decided that Andy would move to California from New York, Archie, who had no facilities there and no desire to move West, let Andy out of his contract two years early. Archie didn't ask for anything; he just told Andy that if that was what he wanted, he would let him go. I don't know of any other man in the music business who has acted this graciously.

Once Andy's Columbia albums were zooming, State fairs became a lucrative source of revenue for two or three years, especially in 1964. That year his earnings from fairs alone were about \$500,000.

Nowadays, the one-nighters with Mancini are even more profitable than the fairs. As a result, Andy doesn't do very much with fairs any more. This year he only played the Ohio State Fair.

During the 1966-1967 season, NBC paid about \$4 million for the Andy Williams series. This year, Andy is only doing three specials and the "Golden Globes Awards" show. For this NBC is paying about \$1.6 million. This year also, Andy has grossed almost \$900,000 from his tours with Mancini.

Some of the businesses which Andy is involved in are Barnaby Productions; Barnaby Music, an ASCAP firm; Noelle Music, a BMI affiliate; Claudine Music, a BMI firm; and Andy Williams Labels, which makes the labels that go into all Andy Williams sweaters in the Puritan line.

The biggest thing that Andy has done, which created a financial record for Las Vegas, was his appearance at Caesars Palace. He received \$60,000 per week for three weeks. This did not include the ac-

he put out on Columbia almost six years ago. "Born Free." which was put out last April, is over 700,000.

"Moon River" is the biggest LP of them all. I looked at the sales sheet recently and it was up to 1.4 million, not including Columbia Record Club sales, which would account for another half million or so. So it's close to two million by now. And "Days of Wine and Roses" is only about 100,000 behind it. With the exception of "Danny Boy," all the rest have gone to about 700,000 or 800,000. "Moon River" to this day still sells 15,000 to 20,000 a month. Perhaps this will explain why negotiations for Andy's new contract this year took so long! The new deal is in the millions of dollars.

When I started managing Andy, his name meant very little overseas. Obviously it means a great deal more today. This doesn't necessarily mean that I have been a good manager, but simply that he and his career have progressed logically. His television program has been on the air for a couple of years in England; it has been seen in Italy, in the Scandinavian countries, and very recently it started in West Germany. It has also has been sold to France, if De Gaulle will give his okay. It's been sold to France three times, and each time De Gaulle's Government has stopped it with a policy of no American television.

What happened in Tokyo this year—where the TV show is very popular—was unbelievable. In a hall where the Beatles drew about 9,500, Andy had 15,000 people, including the Crown Prince. The Japanese admire family life and the traditions that Andy represents to them.

Andy's only previous overseas visits were the tour with Kay Thompson, and one with a package of Archie Bleyer's Cadence artists. We are now in the process of putting together a tour of Europe. In view of the language barrier, Andy's success overseas must mean that he is making love to people all over the world just with the sound of his voice.

However, he is very good at doing records in foreign languages. In addition to French, which he really can speak, and Japanese, which he cannot, he has recorded in German, and Italian. We have had representatives of the Berlitz School come to the recording sessions, stay briefly and leave. Somehow he has devised his own system. He goes over the song once

Methodical design paves way to artistic abundance

By Alan Bernard

player named John Abate. He was the first musician Andy ever took on the road. He used to stand behind him on a stool while Andy sang "Danny Boy." Once we went out with Dave Grusin, John Abate, Andy and myself. And all through the trip Abate would turn to Andy and say, "What do you need all these people for?" He should have seen us a couple of months ago when we were on the road with 45 musicians, Henry Mancini, Shelley Saltman (PR man), Jerry Perenchio (booker), Keats Tyler (secretary), Jerry Grollnick (lighting man), and myself!

The great thing about handling Andy is that it has never been the stereotyped manager-artist relationship found particularly with young artists, whereby the artist has to be told "All right, you do this, and this, and this, and tomorrow you wear the blue suit with the red shirt." We have always had the ability to discuss things. Andy may be adamantly against something, yet he'll discuss it. If you plead your case intelligently and make sense to him, chances are he'll go along with you.

Andy and I sat down and I outlined my ideas for him. Basically my plan was that we would take a year in which I would get him a lot of television work—almost to the point of overexposure. Then, nothing. The only way you could get Andy Williams from that point on, was to buy him for a show—his own show.

My plan went as outlined. During that first year (1960) Andy only refused to do perhaps one or two shows which he felt didn't really present singers correctly. During the year that we were doing nothing, Chrysler bought Andy for a show, a special, and shortly thereafter the weekly series began.

I switched agents for Andy. He had been with GAC, but for some reason they didn't have any representation in TV packages, so I went to MCA and made a deal with them to represent Andy in this field. MCA went out and sold the first Andy Williams weekly television series in 1961 and it went on the air the following year.

The first special that we did got a fairly good rating, nothing earth-shattering. There were four people on the show: Henry Mancini for music, plus Ann-Margret, Dick Van Dyke and Andy Griffith. Can you imagine what kind of rating a cast like that would commodations and transportation for the 10 singers, 43-piece orchestra, myself and Andy's family. Very recently we turned down a replay offer at the same terms!

Andy is insured for \$1.5 million. He hates to fly in airplanes as a rule; he tries to spend his time sleeping when he's in one.

Andy is not generally a nervous person, though to this day I can see him pacing back and forth in his dressing room before he goes on. But once he puts his foot out on that stage, everything is under control. And I must say he is the most aware person on stage that I can ever remember observing.



Andy is deeply concerned with the record business as a means of keeping with young people and the contemporary market. He's found that middle ground, just the way Dean Martin found it with the country and western things. "Music to Watch Girls By" was one of those pieces of material, like "Bilbao Song" and "Strangers on the Shore," right in the middle, neither fish nor fowl.

Even his "bomb" album, "Danny Boy," as Andy calls it, has gone over 400,000. That was the first LP

with them, then takes a pencil and makes his own little phonetic marks and chicken scratches, a dot here and a line there, and a square there, and the Berlitz people shake their heads in disbelief. I have received letters from distributors overseas saying that unlike most Americans, Mr. Williams obviously speaks the language.

In Japan, where he had a song written out phonetically, he would have this piece of paper with the Japanese lyrics, and every night after the show somebody would steal the sheet as a souvenir. So every night there was Keats Tyler rewriting it and Andy putting in his lines and dots.

If the European tour goes through, this will represent the frosting on the cake, establishing him beyond doubt as a major star in many foreign markets.

I know that Andy feels the television program is a necessary precursor to his appearance in a country. I don't necessarily agree with him. Obviously television is a key, and may provide a better opportunity; but records in themselves can be powerful enough,

Since he is only doing four TV shows this year, it will be easy to get away for a tour. I was responsible for convincing Andy not to continue the weekly programs, even though NBC wanted to make a new deal. Andy wanted to go on; I say this for the record, because if anything goes wrong, it will have been my fault.

There are several reasons for my attitude. Andy did as well as anyone can do against some of those blockbuster Sunday night movies; but I wanted to get him off for a year or two to enjoy a comparative rest, and avoid the pitfall of seeing the same guests coming back again and again. I was afraid the time would come when he himself would begin to get bored, and then you would never get him back on again. At this point he is not bored.

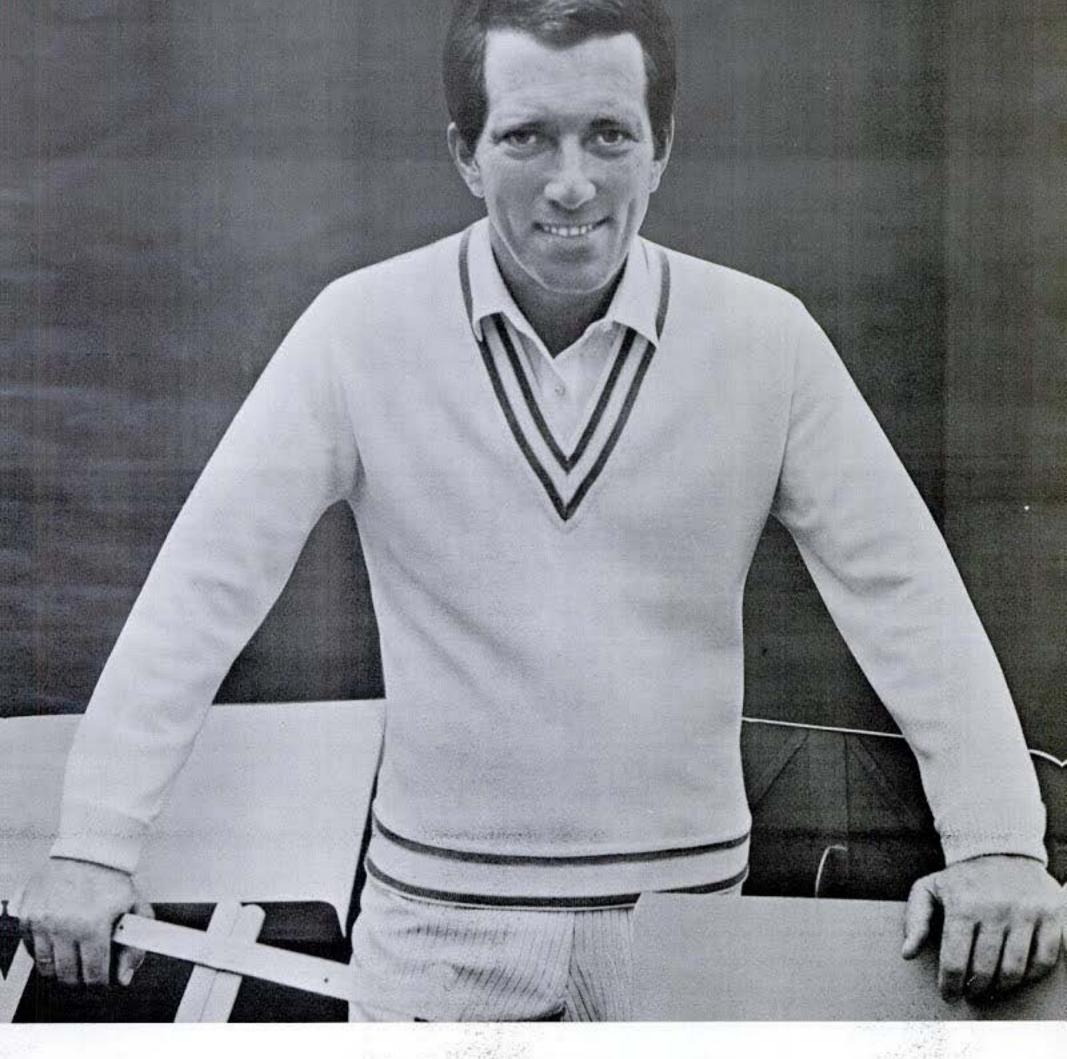
Too many people don't go off the air when they are still doing well; they wait until they start to go downhill. Andy had successful ratings, won an Emmy, and quit while he was ahead. Possibly next year or the following year, if someone makes the right kind of offer, he may resume the weekly schedule.

I hope to God I'm right in having made this decision. But even more than that, Andy hopes to God I'm right!

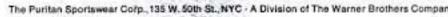
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You look nice, Andy.

You'd look great even if we didn't knit all your sportswear for you.









Dear Andy thank you, you've made my father very proud.

Nick De Caro

COLUMBIA'S VIEW: MARKET INFLUENTIAL

By Clive Davis President, CBS Records

ndy Williams' popularity can be measured in many ways. In terms of sales, Columbia has sold almost 20 million Andy Williams records throughout the world, earning him a total of nine gold records. His LP, "Moon River and Other Great Movie Themes" alone has sold over two million copies and shows no sign of slowing down. Andy's appeal to all music lovers reflects the basic fact that he is a complete artist and will

slowing down. Andy's appeal to all music lovers reflects the basic fact that he is a complete artist and will remain a giant in the entertainment world for many

years to come.

Andy made his first impact on American audiences as a superbly talented recording artist. Now, he is established as one of the towering figures in all of show business. His popularity transcends national

boundaries as it does language barriers.

What impresses most about Andy's approach to performing is his careful attention to detail and the maintenance of standards of perfection. He is not satisfied with the status quo but is continually interested in being part of the musical revolution engulfing us all. His interpretations of songs like "Michelle," "Yesterday," "Can't Get Used to Losing You" and "Music to Watch Girls By" are as artful and vital as his classic rendition of "Moon River," "Dear Heart" and "Born Free."



Andy and his producer for five years, Bob Mersey, run down a chart.

PUBLIC IDENTITY DEPT. --A REAL PERSON

By David Kapralik



few months ago, I flew to Los Angeles next to a bright, young New England couple. As we took off, a program of Andy Williams' album excerpts drifted smoothingly through our stereo headsets. A little later in our flight, the couple next to me and I began a casual conversation. When they learned that I worked at Columbia Records, their first question was if I knew Andy Williams. When I told them rather matter-of-factly that I did, I was not prepared for their reaction.

The young woman leaned over her husband and whispered to me as if she were confiding a deep family secret, "I know it may sound silly," she said, "but we really feel that Andy is a member of our family. We listen to his records on our hi-fi all the time, and we just couldn't miss him on television."

Soon they were speaking about Andy as if he were actually a member of their family—a brother or a favorite cousin. Though they had never met him, they knew so much about Andy—facts, places, dates—facts about him and his French wife, their children, even about his brothers and their families. They were not just fans exchanging gossip and trivia about their idol; they were speaking knowingly about someone they were truly fond of and with whom they identified quite closely. It was significant to me that at no time did they ask "What is Andy really like," for they seemed

to know (quite accurately) that the real-life Andy Williams is, in reality, the same personality as the public celebrity.

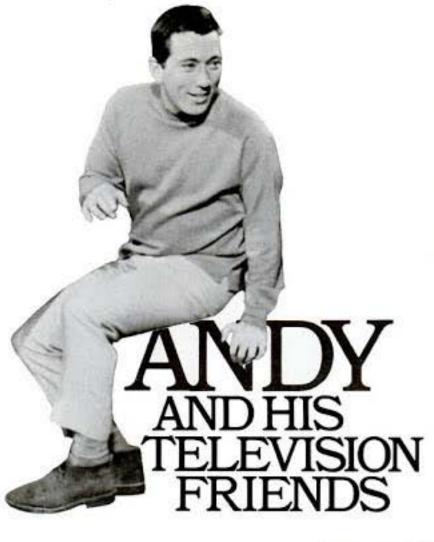
They knew there could be no deception about Andy, that he's for real. And yet, he is a star, a big star. They felt comfortable about Andy's celebrity because he never seems to make a big deal about it; he assumes his mantle with grace and taste, never setting himself apart from the common mold—his neighbors next door.

After our conversation had run its course and my new friends focused their attention on a film I had seen before, I thought about the first time I met Andy and my surprise and delight in finding an artist and man of his special qualities. I had flown to Chicago on a wintry weekend to introduce myself to Andy and to finalize the Columbia contract his manager and I had begun negotiating some weeks before. Andy was performing at the Palmer House, and it was there I saw him perform for the first time. I was deeply impressed by the warmth of his voice and tastefulness of the songs he sang, the implicit discipline and economy of his movement and gestures, Everything about Andy was tasteful and subtly compelling. It confirmed the conviction I had formulated from the string of hit singles Andy had on Cadence that he would evolve into an album recording artist of tremendous stature, and that bringing him to Columbia would be a coup.

Because good taste is not faddish, Andy is an enduring performer whose career will sustain for years to come.

One of the most important things you can say about Andy Williams is that he is among those few singers who have kept the great tradition of Bing Crosby for coolness in popular music. He never looks as though he is working hard, but actually he is one of the hardest working and most dedicated performers you can imagine.

—Tony Bennett





Harmonizing with Nancy Wilson.



Gliding with Peggy Lee.



Going Latin with Herb Alpert and the Tijuana Brass



Swaying, stepping, kicking for the color cameras



Sammy Davis Jr. and Andy go airborne,

Television provides Andy
with an intimate medium for
presenting artists he himself respects.
These photos reflect the kinds of
entertainment Andy deems of value
to his NBC programs.
The TV Andy is both
host-vocalist-hoofer-straightman.
Gaze upward.



Bob Hope and Andy.



Buddy Hackett and friend



Tony Bennett and Andy: uptempo champs.



Jonathan Winters, popular guest.







Vetty British with Chad and Jeremy,



Roger Miller purveys country humon.





Blacksmith Sid Caesar and assistant,



Spruced-up city slickers Robert Gaulet, Andy and Bobby Darin.

"WE NEED PAY TV," ANDY BELIEVES

espite his ever-mounting success on television and the effort he puts into making every show as nearly perfect as possible, Andy Williams has reservations about TV as a medium.

"You can never be sure how the camera shots, or the audience reaction, may work out," he says. "Also there are too many distractions while you're working; people pulling cables, things breaking down, the cameras getting in one another's way, and the audience separated from you by all that equipment. As a medium for performance, under these conditions, it can't be very gratifying, because all these things have nothing to do with the performers' creativity; they have to do with the director's creativity. You wind up saying to yourself, 'Well, I wonder-I think I did that pretty well."

"Of course, there are some exceptional moments. I've done numbers with Ella Fitzgerald where I knew a certain electricity was going. But it's usually disjointed, all bits and pieces, and standing around a minute waiting for the commercial."

Of all his programs, he says, he derived more satisfaction from this season's first special ("Love, Andy") than anything else he has ever done on television. "It was more complex, and we tried for some really different ideas. I didn't use any cue cards; I wanted to relate to the people more.

"Maybe some day they'll lick the TV problems. Personally, I find great satisfaction in night club work, where you have everything-good sound, an audience that can see you without obstructions-and in recording, where you can do as many takes as you like.

Television has so few great sparks; you have to take advantage of every opportunity to create them. Basically there are three forms of TV now: educational, news, and entertainment. We have enough channeis so the listener can be very selective; why should a show that we don't like have the biggest rating?

"We need pay television. Why not charge someone a dollar to watch an intellectual show? With pay TV, if you can get 25,000 people to see an opera or a symphony program, you're not putting yourself on the level of competing with the 'Beverly Hillbillies.'

"California voted it out, but it should be allowed. Nobody would be hurt by pay TV; the sponsors would still put on good shows and still get good ratings, but people with different tastes would have a better chance to find what they're looking for."



Claudine Longet Williams

SINGING WIFE

ne of the most attractive aspects of the Andy Williams image since Dec. 15, 1961, has been his wife Claudine. Born Jan. 29, 1942, in Paris, she made her professional debut as an

actress at the age of 10, appearing at the Edward VII Theatre in "The Turn of the Screw." Working as an ingenue in a French television repertory company for three years, she appeared in all

of the company's "Play of the Month" presentations. From 1959-'60, Claudine worked in plays in Milan and Venice. Upon returning to Paris, she attended a party where a friend introduced her to Andy who was

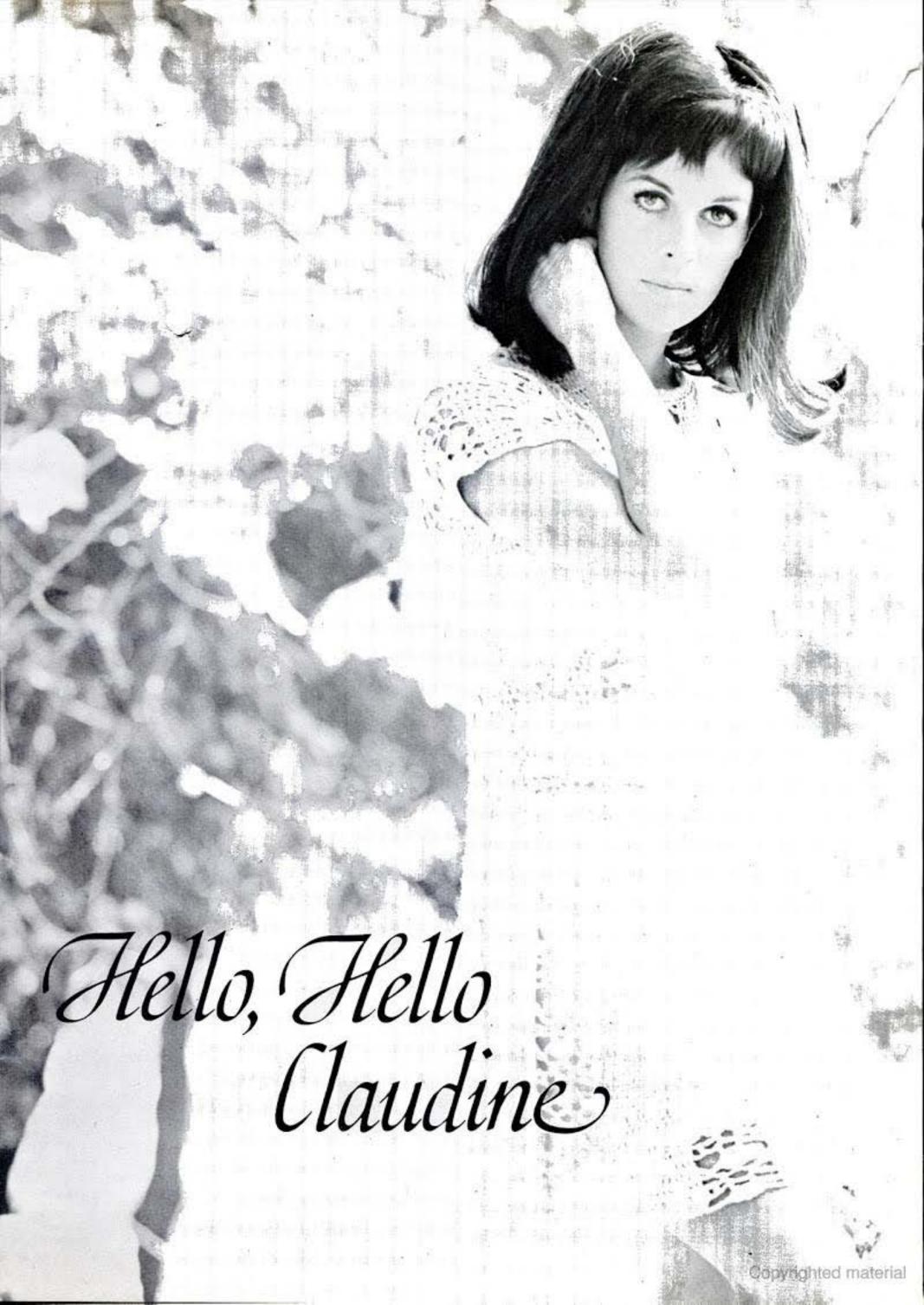
in town to record an album with Quincy Jones. Soon afterward, she was asked if she would like to dance with a new company being organized to present the first Follies Bergere in Las Vegas. Though she had studied ballet for 10 years, Claudine was essentially an actress rather than a dancer. Nevertheless, as she says, "I wanted so much to come to America, so I auditioned and got the job."

During the year in Vegas, she renewed her acquaintanceship with Williams. Still a teen-ager, she returned to France at her parents' insistence. Shortly after she arrived in Paris, Andy came over and proposed. The Williams family now consists of Noelle, born Sept. 24, 1963, and Christian, born April 15, 1965.

After three years of professional inactivity Claudine decided to return on a limited basis. During the 1965-'66 season she made a dramatic guest appearance on NBC-TV's "Run for Your Life." Roy Huggins, the executive producer, asked her to sing a love song, "Meditation," as part of her role opposite Ben Gazzara. "I was not a singer," she says, "though I had ung with the family on Andy's first Christmas special. I felt a little embarrassed about singing 'Meditation.' "

Public reaction was highly favorable. Herb Alpert of A & M, who saw the program, called Claudine and asked if she'd be interested in recording. To her utter astonishment, she became a successful seller immediately. Many listeners compared the charm of her small, gentle voice with that of Astrud Gilberto.

She professes to be "very insecure about the whole record business" but grateful for Alpert's musical guidance and her husband's encouragement. Her show business ambitions in general are limited; she has no great success drive and says, "If I stopped working tomorrow it would be all right with me."



MADE HIM POPUL BUT HIS BUSINESS SAVVY CREATED AN ENERVETIC STYLE

By Eliot Tiegel



A concertizing type dance with Mancini in Tokyo.



Soft and gentle in the recording studio.



Go-going with "Music to Watch Girls By."



Ella Fitzgerald adds a jazzy lift to a TV duet.



Early bird late night TV entertainers Steve Allen and Andy conferring.

e'll see in one year if we went the right way," Andy Williams commented reflectively after recording and landing on the charts with a vocal rendition of the Bob Crewe instrumental smash, "Music to Watch Girls By."

The simple process of recording this chart ditty with a new arranger-producer, Nick DeCaro, and very fitting electric guitar charts, is a simple tipoff for those procrastinators looking for signs that the versatile Mr. Williams is undergoing a musical evolution,

Paradoxically, Andy's career on recordings hardly needs any tampering. He is an international phenom, one of Columbia's top grossers and perhaps the easiest understood pop warbler since Dick Haymes,

Yet, in a major but quietly developed move, Andy recorded an entire album with an outside producer, a systematic switch from the norm in his healthy career with Columbia, where staff producers, usually New York-based, came forth to California's sunkist studios to oversee Andy's vitamin C peppered recordings. The producer on the LP was the same Nick DeCaro, who had recorded two singles and one album with Andy's wife, Claudine Longet, on A&M.

When "Girls" began to gain airplay, people began discussing a "new" Andy Williams. To Andy, going for a hard, top 40 sound was simply a wise approach in searching out a hit.

It's been noted that Andy's career is associated with simple love songs. Uncluttered arrangements, uncomplicated lyrics, a straightforward intrepretative style, blended with rich, lush backgrounds, have accorded Andy a mass audience.

The propelling, pneumatic sound of "Girls," with Andy's multi-tracked vocals, was a sharp departure from the skein of Henry Mancini songs the vocalist helped popularize around the world.

"I've always liked Mancini songs," Andy comments, "and I got into a groove. I had success and I stayed with it, But I heard 'Girls' and I liked it. I called Sid Ramin, who wrote it, and asked if there were any lyrics so we could do it as a production number on the (TV) show. We checked with Columbia to see if it was too late to record it, because the Crewe single had started Andy has quietly become a millionaire through his multi-entertainment ventures despite a career built on the non-controversial.

down the charts. Now I feel it might have been a little too late to have released it."

Nonetheless, the single added further fuel to Andy's career at a time when he was deigning re-signing with Columbia after feigning the romances by a number of other companies.

Andy's image on recordings and on television is of a placidly egregious individual. His utilization of top jazz studio musicians on his recording dates, plus the number of sophisticated, uptempoed performers like Erroll Garner and Ella Fitzgerald on his NBC-TV outings, has expanded his own hindsight into music. It no longer is of a simple saccharin base. Andy's expanded ability with a phrase, his gentle manner of gliding over words, his reserve power for peak emotion, portend a side of the performer which seems to be held in check.

Andy has quietly become a millionaire through his multi-entertainment ventures despite a career built on the non-controversial. In America he is "Mr. Nice Guy." Behind the scenes he is a sagacious observer of show business, with a somber maturity born of a lifetime in the public spotlight.

"I'm just becoming aware of how unaware we all are," he told me after returning from a concert tour with Henry Mancini in Japan in May. It had been his first foreign appearance in five years and the experience of performing before sellout audiences had made him cognizant of the importance of the overseas market for American artists.

A 25 (5)

Despite his powerhouse status in America, it's only been in the last year and one-half that Andy blossomed as a major Japanese favorite. His television show, sold in Japan, helped set a solid foundation for him to schedule a series of concerts, backed by strong support for his recordings.

The success of the Oriental trip sparked a newly developed awareness of Andy's international image. "I want to know a little more about where I'm selling records overseas. If you know where a big chunk of money is coming from, you can use this information in future concert planning."

Having dropped the arduous grind of a weekly TV series in favor of carefully spaced specials, Andy is able to spend more time in the recording studio. When he was physically and emotionally involved in the weekly series, he recorded nights and on the weekends. Free of these weekly deadlines, his recording activity is more fluid. Indeed he was recording during the week in New York in September-a newly savored luxury.

On a weekly TV show, Andy explains "you get into a groove; you get a production staff and you can plan three weeks ahead. You know your bookings, your direction. People in the music department can start looking for material for your guests. Despite this organization, you do have to take the fifth week off to recuperate."

Andy recalls a "panicky" feeling which permeated the "Tonight" TV show. "It was panicky," he says with a smile, "because we didn't have time to know a song through fully. Steve would write a song or a guest, a songwriter, would come on and we'd do things around the piano. There were no cue cards. We didn't have the money for a cue card guy. Some stagehand would hold the cue card upside down or bring the lights down on you and not on the card. There was very little rehearsal time."

As Andy reels off these strongly remembered situations, one senses they are not alibis, but rather realities of the past, If anything need be said about the seemingly effortless baritone, it's that as a recording artist, a concert attraction and a television headliner, he's thoroughly adroit in evolving and in maintaining a quality image.

here is an interesting analogy that can be drawn between the song, "Moon River" and the singer, Andy Williams. To analyze "Moon River," at least melodically, one might say that I had a certain type of job to do for the film "Breakfast at Tiffany's," and this song, to me, is a good folk song. It retains the flavor of the country, yet it was born in the city. That, to me, is what Andy depicts. He is as urbane as a man can be, knowledgeable in the arts, sophisticated, yet you can never miss that certain rural quality that he

This is true of the effect that the song had, and of the effect that Andy has on his audiences. Possibly because these two elements came together at a certain time, it was the perfect song for Andy at the time that he recorded it. And of course Johnny Mercer wrote a

superb lyric.

still has in him.

I had originally become acquainted with Andy back in the Kay Thompson era. We met through my wife Ginny, who is and was then a group singer. The Williams Brothers did a lot of choral work at MGM with Kay Thompson, so they got to know Ginny.

We met casually on and off for several years. The first song of mine that Andy recorded was "Dreams-

ville" on Cadence.

The close association began not long after he moved to the West Coast and started his own TV show. I had had my share of success through "Peter Gunn"-that's where "Dreamsville" came from-and after that "Mr. Lucky." Andy was constantly on the prowl for material, and he heard "Moon River" and liked it.

One of the head men at Columbia had turned the song down for all of his artists, and his artists were the big ones at the time. So actually it had not been done on Columbia during its initial success. Jerry Butler had a record on it; I had recorded it, plus a lot of other people. There are about 500 recorded versions worldwide now.

Andy likes to reflect on the fact that originally he didn't have a single on "Moon River." At first they only put it out in the LP, which was released the day after the Academy Awards broadcast in 1962. This was the first time that a singer and a record company had set plans to come out immediately with an album featuring the winning song. It was such a big song that they took a calculated risk and gambled on the assumption that it would win. The timing was perfect, and Andy's theme song was born because of his performance on the Oscar show.

He pulled the same trick the following year with "Days of Wine and Roses." Then Columbia put the

two songs back to back on a single.

This strategy really started the whole concept of tying up with the Academy Award winning song each year. It had been done before, but not with comparable

promotion on such a major artist. The effect of his doing it on the program and then having it in the stores the very next day was spectacular.

Since then, Andy has recorded several other songs of mine, such as "Charade," "Dear Heart," "In the Arms of Love," "Sweetheart Tree." There seemed to be a kind of chemistry between composer, music and performer. I think Andy is one of the most melodic singers. It might be strange to say, but many singers are not melodic; they are note singers. They don't put phrases together the way he does, or get the most that they can from them. Andy really feels a phrase or a turn in the melody and can put it to its best advantage.

My first TV collaboration with Andy was in the special that I did with him, Ann-Margret, Dick Van Dyke and Andy Griffith, the summer after the "Moon River" Academy Awards presentation. We had our first concert dates in the fall of 1963. They were held in the northwestern part of the country. Since then we've done many concerts together, and we've been in Japan. We are going out again this month to do 10 concerts.

When Andy and I do a concert, although we each have our own segments, there's something that brings the concert together as a whole presentation, and it is accepted in this way rather than as two acts. It is a rarity in the concert field to get something with a chemistry like that. We've been doing this to sold-out houses for four years. Unlike most performers, who figure that they will go out for a week or two every several years with a back-log of people waiting to see, we have managed to project this over a long period of time.

I think the reasons that we meet with such success have a great deal to do with Andy's powers as a performer, what he sings, and the fact that I fit in as part of the whole scene.

Generally we travel together in a Lear Jet which seats eight. In this way we would make our own time and go when we wanted to. Andy gets very nervous and squeamish on a plane. He looks like he is sleeping. but I don't know whether he is or not.

Andy is very much aware of promotion-how to promote, what is the best way, the designs that attract the most attention.

It is conceivable for us to spend an entire train ride discussing a particular record and how someone got a particular sound on that record. Perhaps, too, we will have a few anecdotes about some of the films that I have done. I very rarely talk about my work.

There is not quite a contradiction, but rather a paradox in Andy's background. He purports to be and is a very sophisticated and urbane fellow, yet his appeal to the masses is almost directly the opposite.

If I had my druthers, I would rather be a film

composer, and so doing concerts is just a bonus for me. The age group of our audiences can be depicted

by the teeny-bopper sitting next to her grandmother. Our largest audiences have been about 15,000 a night, all of whom were ticket purchasers.

Perhaps one of the reasons for Andy's great success is that people across the country can look at him, as popular and successful as he is, and see something very basic that they can relate to in him. Maybe they see a part of themselves. Now Frank Sinatra to me is the exact opposite of Andy. With all of his success and popularity there is the facade that he is unattainable. Sinatra is what everybody would like to be, but can't be; but everybody feels that they can be a bit like Andy Williams.

I won't say that Andy is a great organizer, but he has a basic executive talent for working with people and having people work with him. If he mentions something to somebody to do, no matter what he's doing or organizing at the time, it will never leave his mind until it's either done or has been acted on. On his show I'm continually amazed at the control he has. I don't mean control of the whip, but rather the control he has over himself. When Andy is doing one segment or one particular number, everything else is out of his mind and that's the biggest thing in his life at that point. When you do a weekly show, you have to have that kind of a mind.

While preparing for his weekly show, there were often many new songs for which Andy would have to learn the melody (words can always be read from an idiot card). I have never heard him goof on the melody of a new song. On a record you have a chance for different takes, but I've never heard him slipshod over anybody's melody. Andy feels a certain debt or duty to the melodist and to the lyricist to do the song the way it was written. He becomes very annoyed if he

goofs a lyric.

The degree of perfection that Andy has in his professional life, in his singing and whenever he's performing, is really amazing. Sometimes when you have all of these qualities you have the danger of becoming a robot, a danger of becoming a stilted stereotyped performer. The wonder about Andy is that although he has all of these wheels and gears and machinery going inside of him all the time to make things right, whatever comes out is a near-perfect performance that still has the human quality, a good performing quality. It's never perfunctory. It's never something that one could say, "Oh, he just got through that." When Andy's done a dance on the show and he's finished, he's done a dance, he hasn't just got through it. The same is true of any sketches he may have done on the show.

I think that if Andy had not become involved with the music business he might have become a very successful executive or a success in whatever else he

wanted to do.

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THE MOST SELF CRITICAL SINGER; QUICKNESS RARELY FOUND; HE REACHES

... an assessment from his musical associates

"He tends to feel that unless he's doing something new, he's not going to hit the kids, and this is a hard point to argue."

The first time I heard about Andy Williams was with Kay Thompson and the Williams Brothers. The first person to tell me about them was bandleader Ted Straeter. The first time I was really exposed to Andy

was through the Steve Allen TV show.

I had moved to Hollywood from New York to do the Judy Garland show in 1963. Andy's own show had been on one year and Marty Paich and Johnny Mandel were doing most of the writing. After I met Dave Grusin, I started working on Andy's show writing production and dance numbers.

When the Judy Garland program finished, I had to make up my mind whether or not to return to New York. During a conversation with Andy, I said I'd stay if something came up. He said he was going to do 26 shows, so why didn't I stay? That really clinched it!

During the summer of 1964 I was the chief writer, with Dave conducting. Then Dave left to try his hand

at movies and I took over as conductor.

Working on a weekly show, is, at best, no bargain. Just enormous pressure, complicated by the fact that Andy had been on for three seasons and the search for material was just murder. It's rough to try to find material that is going to get the younger kids, since Andy is not a rock 'n' roll singer. There is also a danger of doing stuff that's too classy as opposed to stuff that's too trashy. The show was basically music—maybe a sketch now and then or a production number, but mainly music from top to bottom.

Andy constantly wants to do new material. If anything, the only professional criticism I would have is that I think he reaches too hard for today's stuff. He tends to forget or negate the fact that he is, in my opinion anyway, the best male singer around today. But he tends to feel that unless he's doing something new, he's not going to hit the kids, and this is a hard point to argue. He may be right, but I don't think it's the kids that have made him. I can get more out of Andy when he's just being Andy, singing good songs, whether they are Harold Arlen's or Burt Bacharach's.

Every once in a while we'd sit and listen to records and he'd say, "How can I get this sound, and why can't I do something like this?" Our only arguments were in asking him, "Why do you want to do that junk? There's nobody that can do what you do better—

don't lose that!"

This has been borne out when he goes out on the road. The people just will not accept junk from him. But this was a good battle in a way, because out of this we found good material, such as the Petula Clark. Tony Hatch tunes, so we found a middle ground for him to go, and that's where Andy is really at his best.

He has great work habits. No one else with the exception of Crosby works this well. He will not do something badly. He spends a lot of time at his trade, working on material, rehearsing constantly. He really paid attention to business all the time, as opposed to several other shows where they just say, "Don't worry about anything," which means the staff is in constant shock all the time, not knowing what is going to happen at the magic moment when God walks in and decides to do something.

After doing that show in 1965, I left to do a picture for Disney which took forever. That's when Allyn Ferguson took over. In all I was with Andy

three memorable years.

—Jack Elliott

Musically, Andy likes impressionistic harmonic colors in his ballads; but he also likes freedom of motion, so I've never written things that would tend to lock him in; I leave things open so he has an opportunity to do more with the song.

All the time I've been with him he's always been either working or planning work. He's very much dedicated to doing everything exactly right. I've been writing some of Andy's arrangements

I've been writing some of Andy's arrangements for the past three years. We've always seen eye to eye musically.

-Dick Hazard

Every once in a while, just for kicks, I've written deliberately tricky things, just to try to throw a singer. I have to confess that the one singer I could never throw, no matter what I wrote, is Andy Williams.

I wrote on his show from 1962-'64 and felt thoroughly at home. From the first note I wrote for him, I found him instantly compatible. It's impossible to fault him as a singer; there are times when I've been thrilled by his work.

I would like to see him use more of the great sense of adventure that I know he is capable of developing; but how can I quarrel when every LP he makes gets a million-dollar sale?

-Johnny Mandel

"Andy may sing a number just a little differently . . . he does, however, have enough discipline to telescope what he's doing musically."

Working with the Williams Brothers gave Andy a great instrumental sense, a discipline of phrasing and togetherness, and a trueness of pitch. He has beautifully integrated all of these qualities into solo singing.

Andy may sing a number just a little differently, which of course is any singer's privilege. As his conductor, I really have to be on my toes, because in one instance he may hold a note a hair longer or a bit shorter, or he'll move a little more quickly in a certain phrase. He does, however, have enough discipline to telescope what he's doing musically.

My first personal contact with Andy occurred when I started on his show two years ago as a trumpet player. I had worked with singers in New York as a trumpeter, doing some Broadway shows and some conducting prior to that. For about five years I was with Johnny Mathis but decided to return to California. Three years later, I was approached to play on Andy's show.

This spring we learned Andy's weekly show was not going to be continued. Andy and Henry Mancini were planning to go out on a tour of the East, to be followed by a tour to Japan. Allyn Ferguson became involved in other things, which created the need for a new conductor. Andy was familiar with my work, and when it was suggested that I replace Allyn, Andy agreed.

Traveling with such a large orchestra, and making so many one night appearances, made it difficult for me to get very close to Andy. It seemed we were constantly on the move and Andy needed his sleep. We did however, have some personal and some professional conversations over the dinner table, or over

I particularly admire his musical ear, which has a trueness and a quickness that is rarely found in a singer. Andy can read musical notes and play the piano, though this is certainly not his forte.

—Jack Feierman

"After the session Andy got out a suitcase full of money, paid each of the guys individually in cash."

It's strange, but I have heard guys discussing aspects of Andy's personality that they don't seem to understand—things I assumed they knew, but you actually can't get to know them until you've worked for him. He doesn't yell and scream, but he withdraws. There are times when he has no ideas what you are talking about; he becomes hard to communicate with. Yet in the long run, when communication is necessary, you manage to establish it. Still, there are people who can't understand why it is difficult to get tight with him.

My association with Andy Williams began in the fall of 1959, just after he had finished a summer replacement TV series. Hank Jones was the staff pianist in the network orchestra that had worked with Andy and he sort of took me under his wing.

I had come to New York to work on my master's degree at the Manhattan School of Music. After Andy's

show went off the air he was set for nightclubs, starting in New Orleans. Hank didn't want to go out of town, especially not to the South I guess, so I got to audition for Andy.

In 1960 we went to France for six weeks, because Andy wanted to record an album with Quincy Jones' orchestra. Quincy was playing concerts around the Continent after the folding of the "Free and Easy" show.

Nobody from Cadence Records was around for the session and the whole set-up was quite strange. After the session Andy got out a suitcase full of money and paid each of the guys individually in cash.

He was a wreck when he came home—there was so much work to be done including overdubbing. Despite the musical success of the sessions, the album didn't make it commercially.

Later on Andy moved to the Coast and brought me out. I helped out at rehearsals, played on a couple of specials, but didn't do much writing. When Andy started his regular weekly series, for the 1962-'63 season, I took over from Colin Romoff as conductor for the last few shows, and Jimmy Rowles spelled me on piano. I remained with Andy during the 1963-'64—

1964-'65 seasons.

Being on the road with him day in and day out, I saw another side of Andy. We worked some funky clubs in dumb towns, and we had some wild, freaky times, the kind you don't think about when you think

-Dave Grusin

From an arranger's point of view, Andy is beautiful to write for because he sustains his own line in the orchestra. All he needs is a nice swinging arrangement, or a pretty ballad.

The writer can be completely free. I can write all the changes I like, the chromatic lines or the chordal alterations, and Andy will be able to sing the melody

and cut right through.

Very few singers have this ability. Ella Fitzgerald is one. With Andy, you just write the chart the way you feel it. For instance, Eddie Fisher needs a melodic line of the song in the background so that he can sing along with the line.

Andy's voice has a beautiful tone quality and he handles it like a musician would handle an instrument. Pitch doesn't bother him. He's just a complete natural

singer.

I first saw him at Lake Tahoe around 1953. I was accompanying Peggy Lee in one of the rooms and Andy was next door with his brothers and Kay Thompson.

After the group broke up, Andy, upon hearing something I had done for Mel Torme, called to see if I would like to do something for him. I agreed.

Andy was going into his night club career at that time. He wanted some simple little charts written for about six brass, four saxes but no strings.

After Andy gained popularity in the record industry with Cadence, and on TV with Steve Allen, his arrangements became more involved. Strings were added. I continued with him until about 1961, though more sporadically.

During Andy's first year doing his own NBC television series, we ran into each other in Las Vegas and he asked whether I would like to conduct the show. This would have been a full time position, and I found it necessary to refuse. Instead, I was hired as his personal arranger doing two or three charts each week for about two years.

-Marty Paich

I was doing a local New York show with Steve Allen, for Knickerbocker Beer. We had Steve Lawrence and Eydie Gorme. When the show was about to go network as the "Tonight Show," we decided to add two more singers. Then by chance I ran into Andy. I remember it exactly; he was walking east outside the Savoy Plaza. I stopped him and asked if he'd like to audition.

Of all the singers I've known, Andy is one of the easiest and most fun guys to work with. In the days of live television, our show was quite informal and there were nights when the guests ran late and Andy didn't get to sing; but he never seemed upset about it and never complained.

-Bill Harbach

NOVEMBER 11 1967 BILLBOARD erial

HIS MUSICAL EAR HAS A TRUENESS AND TOO HARD FOR TODAY'S MATERIAL

Having arranged for various A&M artists, I was assigned to write for Claudine Longet when she made her debut with the company. Andy came to a couple of her dates, and after hearing what we were doing, approached me about trying some work for him.

At first there was a great deal of talk about what needed to be done. It was as if both of us were a little unsure whether we understood each other; but this situation did not last very long. I did the "Music to Watch Girls By" single and the "Born Free" LP, for which I wrote eight of the twelve charts.

In the new "Love, Andy" album, all the arrangements are mine. My preferred track is a song by Brian Wilson, "God Only Knows," to which we brought a classical approach.

Andy is the most self-critical singer I have ever worked with. He's the guy who always wants one more take.

—Nick DeCaro

Andy Williams as a television personality is eminently exportable.

The same "nice guy next door" quality that Andy communicates to the U.S. viewer translates apparently very easily into other languages. Aside from the major English-speaking markets where he is seen (Canada, Australia, United Kingdom), he is seen regularly in Japan, Germany, Philippines, Finland, Singapore, Hong Kong, Thailand, Cyprus, Malaysia, Sweden, Brazil, Denmark, and Samoa, to mention a few. Through Andy's program, people in these places can identify with the American musical scene—see a sort of weekly television edition of "Music, USA."

-Peter McDonald, MCA-TV

Andy's Cadence record of "Under Paris Skies," with Quincy Jones' orchestra and a Billy Byers arrangement, was fabulous—and, incidentally, the first stereo record I ever bought. Andy has amazing pipes, range, emotion, and in my opinion a jazz feeling.

He has always surrounded himself with the best possible talent. I met Andy when he was doing a summer replacement show at CBS-TV in 1959. He had good arrangements played by a fine staff orchestra, with Hank Jones on piano. —Joe Williams

"Recently, he has gotten to the point where it matters very much whether he has hit records or not."

Somebody once said that it's no accident that people like Andy Williams become what they are. They either are managed or they manage themselves—it's not a mistake, and I think that anybody who has become successful has at one point sat down and decided, "Here's the way the thing is managed," either consciously or unconsciously, and then take steps to do what is necessary to get where they want to go.

Andy really has that drive. He gets blinders on and nothing stops him. This has also to do with his approach to music in every respect. Before going on stage on club dates, we'd get together and go over everything he was going to do in detail, just like a performance. Nothing was an accident, everything was studied beforehand, right down to the last word he was going to use in addressing the audience.

Recently, he has gotten to the point where it matters very much whether he has hit records or not. He really doesn't need to worry about this, but he does. "Music to Watch Girls By" has been a reasonable success—it was on the charts, but he'd love to get in

the top 10.

I have to say that because Andy is so slow to reveal himself with people, he is also slow to understand who other people really are in relationship to him. I don't think this is too hard to understand about someone in Andy's position. The higher the artist, the harder it is for other people to know him, or for him to know them.

One thing I must say is that Andy remembers everything he hears. He can always tell you everything about what he has heard the night before. When he first got interested in the Salk Institute, had visited the Institute and saw the facilities, he was so impressed he couldn't stop talking about it and instantly wanted to do something for it.

In his associations with Bobby Kennedy, he's the the same way. He remembers everything they talk about and has a great habit of telling you the next day everything that went on, down to the last word.

Last year we did a benefit for the Democratic Party at the Plaza in New York, which was arranged through Bobby Kennedy and was done mainly out of friendship for Bobby. I'm not even sure that Andy is a Democrat, though he is very liberal in his views, enjoys serious discussions about those areas, and has very specific ideas. Basically, he is enough of a businessman that he doesn't want to get involved in controversion things.

troversial things.

Andy is used to hearing wild ovations—when we were on tour with Hank Mancini in the States, we'd have 10,000 people in attendance, and 10,000 would stand up. In St. Louis we were in the arena and it was packed, and Andy did a particularly beautiful rendition of "Somewhere" which he always scores with, but this night he was really up. The audience rose almost instantaneously to a man and gave him a standing ovation, and Andy turned to me—he had tears in his eyes—and said, "I don't know what to do!" and he didn't; he was absolutely stunned.

Worked on Andy's Monaco engagement, when he was asked to come and sing for Prince Rainier and Princess Grace for the International Red Cross, he was as concerned about that show as he would have been about his first break in the business. We made elaborate arrangements to bring musicians from Paris so he could present the finest show possible.

Before Andy went to Monaco, he had been told by Caterina Valente that Monaco audiences were reserved to the point of being dull and never reacting to anything. Therefore, Andy did have some apprehension. He came out and there was polite applause; we presented a very good program and there was just mild patterings of applause. When we finished the show, Andy was certain that he had laid the biggest bomb of all time, when in reality they were extremely impressed and everyone was thrilled with what he had done. I think it took Andy the whole three days we were there to be convinced, even though everyone kept telling him that he hadn't bombed.

Actually, at that time, Andy was not that well known in France, because his television show wasn't seen there. It was very unique to see him, after really operating in the realm of stardom, suddenly placed in this position.

this position.

Most people don't realize how involved he was in the TV show. In fact, last year he was the co-producer. He had a say in everything, changing lines with which he wasn't comfortable, so that by the time the show got on the air, it was really him. That, I think, was the real key to the success of the show.

One of the less recognized aspects of Andy's talent is that he is one of the finest straight men in the business. When Sid Caesar was on Andy's show, Andy was his straight man and was better than anyone Sid had ever had, by Sid's own admission. Yet Andy feels very uncomfortable doing this sort of thing. He used to work very hard at it, and I think that that really is part of his huge success—the fact that he's very funny at times, and can do these straight bits. That blank look he gets just destroys everybody, and he uses it all the time when you're working with him.

He is very concerned with the musicians that surround him. For example, he loves to hear Bobby Gibbons, the guitar player, and whenever possible he'd get Bobby to go out of town with him.

I must say that Andy is very reluctant to compliment anyone or say he likes anything. I do think this has made a lot of people around him uncomfortable at times. This isn't because Andy doesn't appreciate. It's just that in common with many people, he feels that if things are done right, there's no need to say anything. And yet when there are a lot of people working around him, and he doesn't single people out for praise, it makes it very rough to think he doesn't appreciate or doesn't know. He does know and he does appreciate—he just doesn't say anything, generally. This is not to complete exclusion—he has complimented me on occasion, but nevertheless he's quite reserved about that, and I think in many ways it comes from his early background; it's quite a common personality thing.

I was initially hired by Dave Grusin, who was Andy's conductor, to write for the TV show during the 1964-1965 season, Following this, Grusin left and Jack Elliott, who had been the head writer became conductor. When Jack left, I moved into his spot for the 1966-1967 season.

—Allyn Ferguson

"One of the most interesting projects Andy's ever worked on was a medley in which all the tunes were done entirely in one key."

I think Andy's a frustrated arranger. He's come up with some beautiful ideas arrangementwise. I guess it goes back all the way to the Steve Allen show. I thought he was the most natural sounding singer I had ever heard. He's developed his instrument so beautifully in the last few years.

One thing I appreciate more than anything is that he's never, ever sluffed a show that I've been involved in. He genuinely tries to do his best show, every show. He allows me to do my job with all the freedom I need, never restricts me, and whatever I need, I have.

Andy, I think, is very adept at reading. He has a natural instinct, a natural feel for reading—I don't know what it is; I'm not even sure that he does read, but I know that whenever I've had something new for him like a bossa nova medley, he sang it through the first time beautifully.

Of all the things I've done for Andy, I think the bossa nova medley is his strongest piece. I did "Strangers in the Night" and "I'll Wait for You" on his "Born Free" album, as well as the conducting. I think this is what stimulated the idea of the two of us working together in Las Vegas. We had a mutual respect going after this recording date.

In his nightclub act he uses material by Johnny Mandel, Dave Grusin and Allyn Ferguson. Dick Hazard does some of his ballads—beautiful writing. The act is never the same. We have new material coming in all the time.

Andy's extremely funny. I've tried repeating his stories. When he tells them he breaks people up, but I can never get any response. He's got a wonderful, natural delivery. It's a fictitious story coming from me, and truth coming from him. It's marvelous.

I think the first time we got involved musically was when I conducted and did some writing for his last album, "Born Free." We were discussing Las Vegas and how much I enjoyed working there. Andy suggested that I come with him, if I were available. It really started out as a two-week engagement, but I've been with him ever since.

One of the most interesting projects Andy's ever worked on was a medley he did last summer with Erroll Garner in the Greek Theatre in Los Angeles. All the tunes were done entirely in one key.

The sequence of songs was a long-time dream of his. He thought it was applicable with Erroll Garner, where they could toss numbers back and forth rather than have rigid arrangements. He felt it would be a lot of fun to have that freedom.

Actually, it was a spontaneous bit. It was rehearsed, in the sense that we spent three hours piecing it together; but he would change the order around or change the lead-in lines, or he'd come up with some new lines; he'd embellish it every night. We really never knew what he was going to do. Sometimes it was disastrous, but he always worked his way out of it beautifully, and it became a very good segment of that show. He wasn't too definite about what he wanted and that's why it took us so long to set it up.

A bossa nova medley was also pieced together. One idea Andy had involved a montage going directly from one element and one rhythm to another element and another rhythm with a crossover. When he was explaining it, I told him it was impossible, and I really believed it was. It's truly a recording idea that I think dates back to Michel LeGrand when he did a show called "Rio." He would mix from one track into a crossover, then into another track. Andy wanted to do that live, and I told him he was out of his mind!

I couldn't possibly conceive of a way of doing that on the stage. But he wanted to try it anyway, so I went home and worked out how he could do it. I had a lot of anxieties about it for the first rehearsal, but when I sat down and explained to the musicians what was involved, it seemed to happen. It's become a very strong part of his club act and if Andy hadn't insisted that it was feasible, I might have talked him out of it. I attribute this to his innate sense of musicianship.

—Eddie Karam

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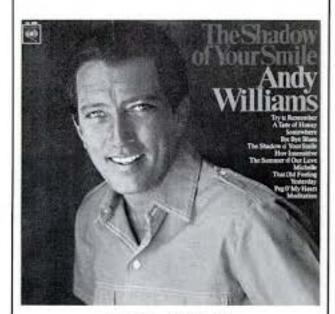
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"RED GARTERS"

"TAMMY"

"WARM AND WILLING"**

"WHAT'S YOURS?"

"YA GOT CLASS"

Our most sincere thanks and best wishes

JAY LIVINGSTON
AND
RAY EVANS

^{*} In collaboration with Henry Mancini

^{**} In collaboration with Jimmy McHugh



Arriving in Japan on his first major concert tour this year, Andy is treated to full photographic coverage at the airport, a kimona during his sellout performance and hundreds of gifts from fans.



ORIENTAL WELCOME STUPENDOUS IN JAPAN

By Dave Jampel

Ithough there were moments of tumult when Andy Williams wished in
the interest of safety that he had continued to communicate with his zealous
Japanese following through the television tubes and record players, the
crooner was delighted with the way things went on
his sellout 10-concert swing of Nippon with composerconductor Henry Mancini and a 43-piece orchestra
last May.

"Not only was the tour successful but it was the most fun working I've ever had in my life," said Williams near the conclusion of his visit.

"It's really been an experience," understated Williams in his hotel suite on his last Sunday evening before going out for his final performance at the Budokan, where over 14,000 fans awaited him.

"I expected it to be exciting, but I did not expect that I could walk down the streets in any part of Japan and not be able to shop freely," Andy offered. "I never had any concept that everybody in the streets would know who I was."

While walking in the streets and entering and leaving concert halls and hotels, Williams had shirts torn and buttons ripped off by adoring girls.

"They don't mean anything by it," Andy reflected. "They're just trying to grab you and say 'hello.'

Shaking his head in near disbelief, Williams said,

"Now I can understand what the Beatles go through all the time."

This was the first overseas tour for Andy Williams since he quit doing an act with his brothers and became a major star. His weekly television show, launched here two years ago on the NHK network, made him one of the most popular performers among the Japanese.

Having been busy filming the shows and touring in the U.S. for five years, Williams did not have time before for an extensive overseas tour.

But why Japan for the first one?

"I've always wanted to come here," he explained, "but I think the thing that decided me was all the fan mail from Japan.

"At first I would get about 20 letters at a time," noted Andy. "Then my secretary would bring me a packet of about 100. Then 200. And I realized my TV show must be very popular here."

Perhaps the most awesome evidence of the tour's smashing success was the roomful of gifts Andy and Claudine received from Japanese fans for themselves and their two young children. These were thrust at them at impromptu meetings, delivered to their hotels and sent through the mails.

"We're going to have to pack it in crates, there's so much stuff," Williams said, surveying the display. "I've never been to any country where the people are as generous as they are here."





All Good Wishes

Erroll Garner



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Three Coins in the Fountain

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Mono CL 1879 Stereo CS 8679 Tape Reel CQ 482
Embraceable You • How Long Has This Been Going On • The Touch of Your Lips • I See Your Face Before Me • The
Way You Look Tonight • If Ever I Would Leave You • My One and Only Love • Stranger on the Shore • Warm All
Over • More Than You Know • Love Is Here to Stay • Warm and Willing

DAYS OF WINE AND ROSES

Mono CL 2015 Stereo CS 8815 Tape Reel CQ 555 Tape Cartridge 18 10 0014
Falling in Love With Love • I Left My Heart in San Francisco • You Are My Sunshine • What Kind of Fool Am I? •
When You're Smiling • Days of Wine and Roses • It's a Most Unusual Day • My Coloring Book • Can't Get Used to
Losing You • I Really Don't Want to Know • Exactly Like You • May Each Day

THE ANDY WILLIAMS CHRISTMAS ALBUM

Mono CL 2087 Stereo CS 8887 Tape Reel CQ 596
White Christmas • Happy Holiday • The Holiday Season • The Christmas Song • It's the Most Wonderful Time of the
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Manger • Sweet Little Jesus Boy • The Little Drummer Boy • Silent Night, Holy Night

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Featuring the Williams Family

Mono CL 2137 Stereo CS 8937 Tape Reel CQ 616 Canadian Sunset * Sing a Rainbow * Dream * This Is All I Ask * Wives and Lovers * First Born * A Fool Never Learns * Noelle * Pennies From Heaven * September Song * Let It Be Me * Softly as I Leave You

CALL ME IRRESPONSIBLE AND OTHER HIT SONGS FROM THE MOVIES

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Charade • Mona Lisa • Call Me Irresponsible • I'll Never Stop Loving You • Madrigal • Be My Love • More • Laura
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HAWAIIAN WEDDING SONG

Mono CL 2323 Stereo CS 9123 Tape Reel H2C 10
To You Sweetheart • Aloha • Blue Hawaii • I'll Weave a Lei of Stars • Sweet Leilani • The Moon of Manakoora •
The Hawaiian Wedding Song • Song of the Islands • A Song of Old Hawaii • Love Song of Kalua • Beyond the Reef
• Ka-Lu-A • Aloha Oe

CANADIAN SUNSET

Mono CL 2324 Stereo CS 9124 Tape Reel H2C 10
The Bilbao Song • The Hawaiian Wedding Song • Lonely Street • Do You Mind • You Don't Want My Love • Are
You Sincere? • The Village of St. Bernadette • Canadian Sunset • Don't Go to Strangers • How Wonderful to Know •
Summer Love • Dreamsville

DEAR HEART

Mono CL 2338 Stereo CS 9138 Tape Reel CQ 732 Tape Cartridge 18 10 0026
Red Roses for a Blue Lady • It Had to Be You • I Can't Stop Loving You • Till • I'm All Smiles • Who Can I Turn
To • You're Nobody Till Somebody Loves You • Emily • Almost There • My Carousel • Everybody Loves Somebody •
Dear Heart

ANDY'S NEWEST HITS

Mono CL 2383 Stereo CS 9183 Tape Reel CQ 756
I'll Remember You • Almost There • A Fool Never Learns • Noelle • On the Street Where You Live • Red Roses for a
Blue Lady • Quiet Nights of Quiet Stars (Corcovado) • The Wonderful World of the Young • Don't You Believe It •
Roses and Roses • Emily • May Each Day

MERRY CHRISTMAS

Mono CL 2420 Stereo CS 9220 Tape Reel CQ 771 Tape Cartridge 18 10 0130
Sleigh Ride • Have Yourself a Merry Little Christmas • Winter Wonderland • My Favorite Things • Let It Snow! Let It Snow! • Christmas Holiday • Some Children See Him • Do You Hear What I Hear? • Little Altar Boy • Silver Bells • Mary's Little Boy Child • The Bells of St. Mary's

THE SHADOW OF YOUR SMILE

Mono CL 2499 Stereo CS 9299 Tape Reel CQ 849 Tape Cartridge 18 10 0114
The Shadow of Your Smile • That Old Feeling • Meditation • Try to Remember • Michelle • Somewhere • The Summer of Our Love • Peg O' My Heart • How Insensitive • Yesterday • Bye Bye Blues • A Taste of Honey

THE ARMS OF LOVE

Mono CL 2533 Stereo CS 9333 Tape Reel CQ 849 Tape Cartridge 18 10 0148
The Very Thought of You • If I Love Again • Theme From the Sand Pebbles • Remember • Here's That Rainy Day • In the Arms of Love • The Face I Love • Sand and Sea • So Nice • Pretty Butterfly • A Man and a Woman • All Through the Night

BORN FREE

Mono CL 2680 Stereo CS 9480 Tape Cartridge 18 IO 0208

Alfie • I Want to Be Free • Music to Watch Girls By • Strangers in the Night • Somewhere My Love • Sunny • Sherry I Will Wait for You • Spainish Eyes • You Are Where Everything Is • Then You Can Tell Me Good-Bye

LOVE, ANDY

Mono CL 2766 Stereo CS 9566
Somethin' Stupid • Can't Take My Eyes Off You • The Look of Love • What Now My Love • Watch What Happens
• Kisses Sweeter Than Wine • Holly • When I Look In Your Eyes • The More I See You • There Will Never Be Another You • God Only Knows

COLUMBIA SINGLES

4-33049 MOON RIVER . DAYS OF WINE AND ROSES 4-33069 HOPELESS . CAN'T GET USED TO LOSING YOU THE HAWAIIAN WEDDING SONG . CANADIAN SUNSET 4-33085 4-33090 DEAR HEART . ALMOST THERE 4-42894 WHITE CHRISTMAS . THE CHRISTMAS SONG 4-42950 A FOOL NEVER LEARNS . CHARADE 4-43456 I'LL REMEMBER YOU . QUIET NIGHTS OF QUIET STARS (CORCOVADO) 4-43458 SOME CHILDREN SEE HIM . DO YOU HEAR WHAT I HEAR? 4-43519 YOU'RE GONNA HEAR FROM ME! . BYE BYE BLUES 4-43650 HOW CAN I TELL HER IT'S OVER . THE SUMMER OF OUR LOVE 4-43737 IN THE ARMS OF LOVE . THE MANY FACES OF LOVE 4-44065 MUSIC TO WATCH GIRLS BY . THE FACE I LOVE 4-44325 HOLLY . WHEN I LOOK IN YOUR EYES

ACCUMULATING ACCOLADES

1959—Personality of the Year—Variety Clubs of America
1962—Motion Picture Daily—Best Male Vocalist
1962—Motion Picture Daily—Best Popular Musical Show
1962-63—Emmy—Outstanding Program Achievement for
Variety Show
1963—Billboard—Best Vocal Album for
Days of Wine and Roses
1963—Radio & TV Daily—Best Musical Show
1963—Radio & TV Daily—Best Musical Show
1963—Radio & TV Daily—Vocalist of the Year
1963—Television Today—Best Musical Show
1963—Radio and TV Daily—Man of the Year Award
1964—Radio & TV Daily—All American Award of the Year;
Vocalist of the Year
1964—Television Today—Best Musical Show
1964—Television Today—Best Musical Show
1964—Television Today—Best Musical Show
1964—NARM (National Association of Record Merchandisers)

Best Selling Male Vocalist
1964—TV and Radio Mirror Award—Best Musical or
Variety Show
1964—TV and Radio Mirror Award Award—Best Singer on TV
1965—Best Dressed Man in Television—Calmac Men's & Boys

Apparel of California, San Francisco
1965—Television Today—Best Male Vocalist
1965—Television Today—Best Musical Show
1965-66—Emmy—Outstanding Variety Series
1966—Television Today—Best Musical Show
1966—Brazilian Government—Order of the Southern Cross—

given for assisting the development of Brazilian Music and
Brazilian musicians in this country
1966-67—Emmy—Outstanding Variety Series

ON ANDY'S AGENDA

Television Special

"Love Andy," NBC-TV. Monday, November 6, 10 p.m.-11 p.m. Sponsored by the Foundation for Commercial Banks New Columbia LP

"Love Andy," CL 2766; CS 9566. Released to coincide with the TV special

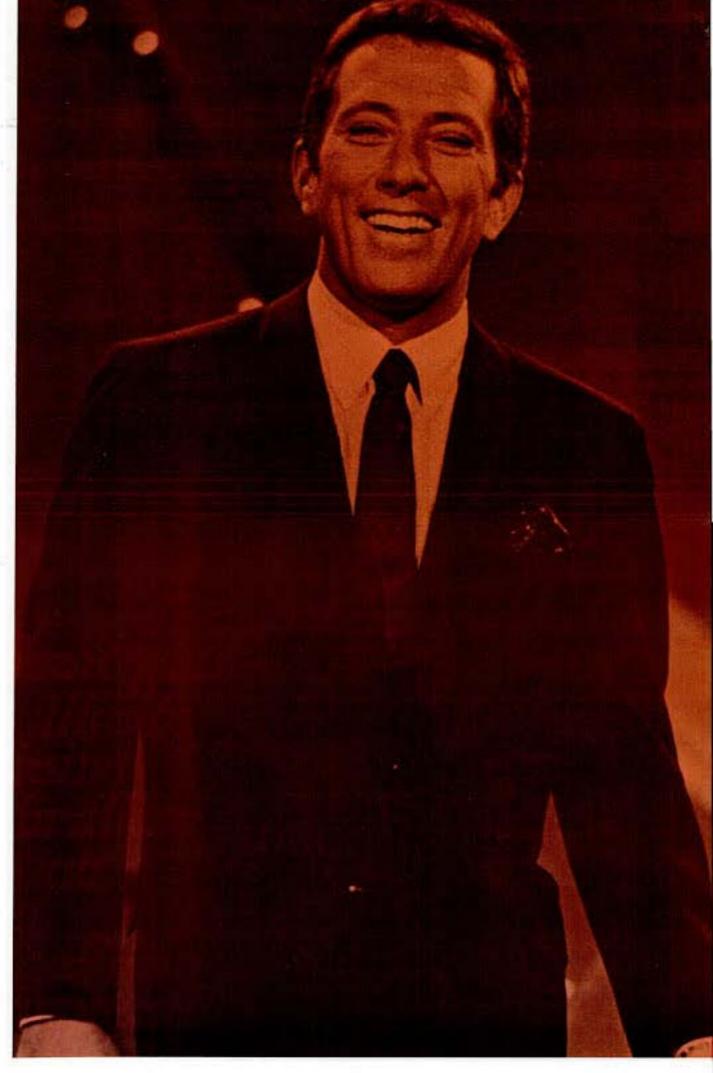
Concerts With Henry Mancini

November 6. Tulsa Assembly Center Arena. Tulsa, Okla.
November 7. Lubbock Coliseum. Lubbock, Texas
November 8. University of New Mexico. Albuquerque, N. M.
November 9. Oklahoma City Fairgrounds. Oklahoma City, Okla.
November 10. Arizona Veterans' Memorial. Phoenix, Ariz.
November 11. Convention Center. Anaheim, California
November 12. Oakland-Alameda County. Oakland, California

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p. AW-33—NBC

p. AW-40—Keats Tyler
p. AW-44 & 45—Eliot Tiegel
p. AW-50—Keats Tyler



Not only is Andy Williams a fine singer with fantastic range and scope, but he has innate good taste in his choice of material and the manner in which it is handled. Thus I have a very large admiration for him. Of course, like me, he is a golf nut and I always warm up to anyone thus afflicted.

—Bing Crosby

FAN MAIL

By Jane Daniels

Mrs. Daniels is Andy's sister and handles his fan mail.

Andy's fans are very particular about his TV show being kept a wholesome family program, and are very disappointed if anyone says anything off-color on the

They like to identify his personal life as an ideal, happy marriage, perfect parent, and member of a happy, large family group as they see on the Christmas show, which gets more mail than any of his programs.

The first year he had his own show his fans loved everything (like they were helping to discover him). As the years go on they get more critical and expect

Many children write and say, "You may think I'm an unusual teen-ager but I think you're great. I also like the Beatles, Monkees, etc."

He gets letters asking for things like old sweaters, records, money, musical arrangements, cars, costumes, props, etc., and many invitations to drop-in for a homecooked meal when he's in town.

Fan mail reaches Andy, his wife Claudine and even his son Noelle from all over the world, at the rate of about 2,300 pieces a week. Some of the most colorful

examples come from Japan. The following arrived in September from Okayama.

Dear Mr. Andy,

I am very glad to write this letter you. I am very much like your personality and your songs. This is my first letter to write English. First of all, I am 16-years-old boy. I stand five feet, seven inches, and I go to Soja senior high school by train every day and I am in the second year.

I am a fan of you. I always watch your show "Andy Williams Show" with NHK TV on Sundays and I was known various stars for example, you, David McCallum, Herb Alpert & The Tijuana Brass, and Henry Mancini, and a variety of songs, for example "Charade," "Michelle" and "Moon Liver."

When I went to Tokyo the other day, I met a few Yankees, to my surprise, all of them were your's fans. I often sing your songs in English as if I were you.

> May you be happy! Goodbye (SAYONARA) Т____ Н____

Williams, Garner at Greek Theater

BY LEONARD FEATHER

It is an accomplishment slightly jarring effect, the arrangements were impecto sing your way toward the top of the charts. To give a performance that genuinely merits such recognition is a deed of another and brighter color. This week, at the Greek Theater, you may color Andy Williams luminous

The singer whose *Born Free* is currently riding Free' is currently riding high on the nation's album charts has a relaxed yet confident quality. It is neither the laissex faire relaxation of Perry Como nor the simulated relaxa-tion of Dean Martin, but an inpute natural ease.

an innate natural case.

Williams took charge from the top of the evening and never let go. All the big hits were there, of course, from "The Shadow of Your Smile" to "Moon Blace."

In these days of high neuroses, it is a delight to see, in a rare public appea rance, a singer who looks normal, acts normal and sings with an abnormally professional sound, His bossa nova medley, com-plete with touches of Portuguese, was a particu-larly refreshing segment.

The Right Note

His casual spoken inter-ludes, too, hit just the right humorous note, touching lightly on such subjects as his boy-next-door image, television commercials and the de-cline of Hollywood glamor. With Eddie Karam con-

With Eddie Karam conducting, a large orchestra (including a number of the same faces visible last week at the Greek behind Henry Mancini's baton) played first in the pit, later onstage. With the exception of "Strangers in the Night," in which a rhythmic background gimmick provided a

cably tailored.

Nevertheless, the most rewarding moments of the evening arrived when Williams teamed up for a spontaneous set of tunes with the other star of his show, Erroll Garner,

Playing an instrumental set during the first half of the program, Garner had the audience applauding as soon as he hit the melody of his opener, "Autumn Leaves."

It could as well have been a Sousa march or a Viennese waltz, for it was not the material they were applauding, but the unique Garner rhythmic momentum, of which there is nothing less resis-tible in contemporary jazz.

Old and New

The Garner grunt of contentment was audible as ever. His selections included originals old and new ("Misty" and "Erroll's Blues") as well as a clutch of standards.

Garner was accompanied for this set by his own rhythm section, with the indomitable bassist Al McKibbon (listed in the rogram as Ronald Markowitz), the depen-dable drummer Bill Douglass (billed as Walter Perkins), and a second percussionist, Jose Mangual, who played conga (the program said bon-

The Williams - Garner collaboration was remark-able for its informality, good humor and for the remarkable fact that al-though all of the many songs involved were played in the key of E flat, monotony never set in.

All in all, it was a lovely way to spend an evening.

Reprinted from the Los Angeles Times, Wed., July 19, 1967



A few months ago while Andy and I were working the Carter Barron Theater in Washington, D. C., we put together our one key medley idea which became such a successful part of the concert. We weren't too sure about it at first, but by the middle of the week we had it down fine, and when we did it again at the Greek Theater in Hollywood, it was just the way we wanted it—relaxed and informal, but not too planned. We had the idea of keeping everything in the same key. Since we were only using a rhythm section, there didn't seem to be any need for elaborate transpositions. If the key didn't happen to fit Andy too well, he would sing real high and make a gag out of it.

—Erroll Garner



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THE ANDY WILLIAMS SAN DIEGO OPEN

Dear Andy:

The one million citizens of San Diego salute you for making possible the greatest sports' benefit in the West-

The \$165,000 Andy Williams-San Diego Open February 6-11, 1968

Thanks to you, the Salk Institute for Biological Studies and Junior Golf in San Diego will benefit from the proceeds.



Congratulations, We Love You Andy

Steve & Eydie

Formula for Empire Building

continued from page AW-3

special material with the guest stars, and I may be inclined to sing more up-tempo numbers, but there is no general over-all difference."

How did you happen to start using Erroll Garner this year? Is this indicative of a new trend?

"That came about partly because I had been a great admirer of Erroll's work through the years and partly through sheer accident. Henry Mancini and his orchestra happened to be unavailable to work with us at two theater engagements, the Carter Barron in Washington, D. C., and the Greek Theatre in Hollywood, so I wondered whether Erroll was available, and we did both those dates together."

Do you think you might try some other unusual

guests, such as classical musicians?
"We tried," said Andy, "in fact we tried quite a number of people; Isaac Stern, Pablo Casals, Van Cliburn, Andres Segovia, Maria Callas and Piatigorsky. For one reason or another, we couldn't set a date with any of them-they didn't want to do television or they were unavailable. I doubt that I'd do it now that I'm not doing weekly shows. It would make no sense, for example, on this season's first special, which is different from anything else I have ever done; and they wouldn't belong on the Christmas show either."

The discussion turned to the pop revolution. I pointed out that a number of artists nowadays, faced with the current situation in mass appeal music, had taken the position that if you can't beat them, you'd better join them. Did "Music to Watch Girls By" indicate a hint of that attitude on Williams' part?

"No. I just happened to like the song when the Bob Crewe Generation originally recorded it as an instrumental, and I thought it would make a good opener for television. Then the publisher sent me a set of lyrics, which I liked very much. I did it on the program as a production number, liked the way it came out, and recorded it. If that one song had indicated any new direction, my next record would have been along similar lines, but it wasn't. (The latest Williams single is 'Holly' b/w 'When I Look in Your Eyes.')

"It is true, though, that I am going a little more for today's sound. That's the only reason I switched from Bob Mersey (his former Columbia producer). I hadn't had any really big hit singles for a year or so; Nick DeCaro is young and around that particular scene and I felt he might come up with something. I didn't want to stay entirely in the same groove too long, and I wanted to add to my over-all repertoire. The 'Music to Watch Girls By' album held up very well, in fact it has been as fast a seller as any of them."

Speaking of Mersey, I said, what role did he play in formulating your musical policy at Columbia and how important was he in the production of those

gold record albums?

"Bob Mersey was very important. When I first joined Columbia, he and Dave Kapralik came to see me in Chicago, where I was working. We had a long discussion; Bob watched me work and spent quite some time listening to my Cadence LP's. He had quite a lot to do with suggesting songs, and in determining what would sound right for me. We always bore in mind which was the largest age group in our audience.

"Mersey is really one of the top guys in his field. He surrounded me with excellent ensembles, with strings and voices. He is very sensitive and writes very wellnot everybody agrees on this point, but I really don't know why. The end result was always good for me."

Turning to the foreign market for television and concerts, I asked how he felt the future looks in these

"I think these markets are building very well. I will probably do an extensive overseas tour as soon as I have had the right amount of television exposure. I'd particularly like to go back to Paris. It's like starting all over again when you go to a country that you are unfamiliar with, and where they don't know you and business won't necessarily be good. I've had hit records in Italy and other parts of the world, but not to the point where I could say they were a big smash, except in England. I sold some records in Japan, and since the television show went on there they have been selling enormously-particularly the records of songs that were on the show.

"When the show first went on in England a couple of years ago, I guess we were a little ahead of them in production values and other areas, and it made me very happy to hear that a lot of people involved in television would make a point of going home to watch our show which is in color.

"We are on in color in Japan, too, and when we went over there this year, it seemed as though a whole new era had opened for me. They don't have sub-titles in Japan, except occasionally when it gets very wordy. I think it's the only show seen in Japan that's English speaking. Everything else, like 'Bonanza,' is all dubbed.



Reporter Feather and his subject.

In reply to a question about his accompaniment by foreign musicians, Andy said: "We were told we had the top guys in Japan, but they are not as good as ours. They have a good jazz band there called the Sharps and Flats and they were incorporated into the orchestra along with some symphony string men. The Sharps and Flats were the best part. However, there were some things that seemed to throw the orchestra, especially on a couple of pretty arrangements by Dick Hazard where the harmonies were very close. They weren't used to hearing them.

"Another thing I was surprised at in the Japanese musicians was their lack of concentration. You'd think they'd have a tremendous amount of discipline. They do in their daily life; yet here they would play wrong notes, and they weren't even the same wrong notesdifferent ones every night!

"I did some television shows in England and the musicians there were great. When I recorded an album for Cadence in Paris with Quincy Jones' band, we augmented the orchestra with local string men, and they played beautifully."

Andy is very proud of his acceptance in many overseas markets. "For example," he said, "in Germany, the competition is really terrific. Salesmen come in from all over the world with dozens of programs, and the stations vote by committee as to what will go on the air. Our show was selected on a committee vote to be shown in color in a prime time slot."

How about the language barrier?

"I recorded in French with the Quincy Jones band, and I've done a few French versions of some of the more recent things. I really need a Berlitz crash course my French is terrible. But, of course, you can record in any language if it is written out for you phonetically. 'Can't Get Used to Losing You' was quite a big hit in this country, and in England it was bigger than 'Days of Wine and Roses," but when I recorded it in Italian it

became a tremendous hit there; it was the number one record in Italy.

"I did four Christmas songs in German, Italian, Spanish and French. There are other things I'd like to do along these lines. I haven't yet recorded the one I did in Japanese during the tour there. I'd also like to record a Mexican type LP in Spanish. South America is a large market. My new single, 'Holly,' is another song I'd like to try in several languages. Now that I have a little more spare time I'll do that kind of thing more

Were you satisfied, I asked, with "I'd Rather Be Rich," the movie you made in 1964? Why haven't there

been any feature movies since then?

"I was happy with it, and it made money. I simply haven't had time to do any more. I don't want to make any more pictures of the same type, and I wasn't offered any great smashing scripts. Besides I realized that after you've been working in television for a while, movies are not that exciting. In fact, movies ain't what they used to be, unless you are really one of the top stars, financially and artistically involved. As far as I'm concerned, it's very dull work making a movie. I decided I'd rather concentrate my energies on creating as good a television show as I could."

Outside of television, which areas of your activity do

you enjoy most?

"I love doing concert tours. It's opening night every night, because you are in a different city, in a different auditorium with different sound, and the way you handle people varies according to the audience's distance away from you, or whether it is a regular theater or theater-in-the-round. Besides, you find yourself in places that don't often get that kind of live entertainment, so you know that they're a receptive and attentive audience. To make sure that we give them the best we can, we carry our own light man, sound man and stage man-

Ending our discussion on a speculative note, I asked Andy, what areas would he like to get into in the future, and in general what would he like to be doing around

"I'd like to be producing movies and television shows, here or anywhere else. I hope I'll still be doing some live performing, but I'll probably cut down to one special a year and an occasional tour. Of course, it depends how popular I am then.

'I also hope to have a record company some day. If I had one now, I'd like to operate it rather the way Archie Bleyer ran Cadence, or the way Herb Alpert and Jerry Moss run A&M. Archie ran his company wonderfully; it was small enough so that everyone got attention. A&M, too, is selective in signing its talent. It becomes dangerous when you have an enormous

Andy Williams' evaluations of the past, present and future of his career, and of the media in which he has worked, left the impression that here was a man who, had he not been equipped to become a singer, would have fared no less successfully in any other profession with which he might have wished to become involved. He knows just where a life in music has taken him; he is deeply committed to further explorations of the possibilities available to him, and will never give way to boredom or apathy. Behind him lie three decades of dedicated involvement. Rather than a diminuendo of initiative, the years to come will bring a crescendo of achievement on an ever-broadening scale. He believes in himself and in his work, and will never let either himself or his public down. This, it seems, is the real essence of the Andy Williams phenomenon.

I am one of the few people in this world who has gone down the Colorado River with Andy Williams and I don't think you really get to know a man until you share a raft with him and get to talk in the Grand Canyon.

The few times he sang for us in the Canyon made many think that this was a perfect setting for a concert. I believe some producer ought to arrange for him to sing there three weeks every summer. He could be in the bottom of the Canyon and the audience could sit around the top. I naturally wish him great success in whatever he does in the future.

I saved his life many times in the rapids, but I doubt if he remembers it.

—Art Buchwald

(The author refers to the well publicized rapids shoot of this past summer with Senator Robert Kennedy.)

Dear Andy—
Thanks for putting the
"tvine" in the
roses.
As always,
Henry Mancini



Alan C. Bernard





LOW PRICE CLASSICAL

SPOTLIGHT

PENDERECKI: PASSION ACCORDING TO ST. LUKE

Various Artists/Cologne Radio Symphony (Czyz). RCA Vic-trola VIC 6015 (M); VICS 6015 (S)

One of the most important works of our time is offered as a real bargain in this budget two-record set. Henryk Cryz, who led the work's world premiere just last year, conducts here many of the same artists as in that premiere plus the Cologne Radio Symphony and Chorus in an excellent performance.





LOW PRICE CLASSICAL

SPOTLIGHT

R. STRAUSS: OPERATIC SCENES

Ludwig/Berry/German Opera Orch. (Hallreiser). RCA Vic-trola VIC 1269 (M); VICS 1269 (5)

Christa Ludwig and Walter Berry, the gifted husband-and-wife operatic team, sing "Elektra," "Die Frau Ohne Schatten" and "Der Rosenkavaller" worthy of the best traditions of Richard Strauss. Opera buffs should find this an outstanding lure.





LOW PRICE CLASSICAL

SPOTLIGHT

CHRISTA LUDWIG OPERATIC RECITAL

RCA Victrala VIC 1241 (M); VICS 121 (5)

Miss Ludwig's recent appearance with the New York Philharmonic should help the sale of this excellent album. One side is devoted to selections from "Die Gotter-dammerung" which Miss Ludwig performs in first-sele Wagnerion style. She also sings, with great clarity and beauty, Richard Strauss, Gluck and Rossini.





LOW PRICE CLASSICAL SPOTLIGHT

DeBUSSY: THE COMPLETE PIANO MUSIC

Werner Hoas. Philips World Series PHC 5-012 (5)

Hass' magnificent five-LP collection of De-bussy's complete plano music now is avail-able in this barpain package. Winner of the Grand Prix du Disque, this set is a fine follow-up to Hass' excellent Philips World Series set of the complete plano music of Ravel.



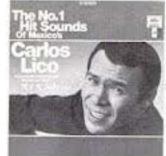


GOSPEL SPOTLIGHT

SURELY GOODNESS AND MERCY

George Beverly Shea and the Blockwood Brothers Quartet. RCA Victor LPM 3864 (M), LSP 3864 (S)

The combination of George Beverly Shea and the Blackwood Brothers is the most potent in the gospel field. Shea is in his issual fine form, and the Blackwood Brothers complement his performance to a "T." Shea stays with the gospel favorites—"Bringing in the Sheaves," "Jesus Welks Among Us," etc.





INTERNATIONAL SPOTLIGHT

MEXICO

Carlos Lico. Capital T 10496 (M); ST 10496 (S)

interpreter in Carlos Lico. His Spanish vocals have strength and body and will do much to popularize the Mexican songs in the States. Two of Mexico's top pop funes, "No" and "Adoro" get prime display.





THE NO. 1 HIT SOUNDS OF

The pop music of Mexico has a dynamic



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.



SPECIAL

MERIT

POP SPECIAL MERIT

ENCORE! MORE OF THE CONCERT SOUND OF HENRY MANCINI

RCA Victor LPM 3887 (M); LSP 3887 (S)

This album follows the successful pattern established by the album, "The Concert Sound of Henry Mancini." This LP covers the music of the Beatles, Hollywood and foreign film stores and three of Mancini's own works and all are delivered in a rich and colorful fremework.



POP SPECIAL MERIT

THIRD AND MAIN

Jonathan & Leigh. Vanguard VRS 9257 (M); VSD 79257 (S)

Hep radio programmers would be wise to give this album a listen. With a sound all their own, Jonathan and Leigh sing a combination of folk and rock, but not folk-rock. They accompany themselves on guitar, with a drum, percussion and bass background. Songs such as "Constant Tuesday," "Third and Main" and "Changes" are heauties. are beauties.



POP SPECIAL MERIT

I CAN TELL

John Hammond. Atlantic 8152 (M), SD 8152 (\$)

Here's a sleeper which could blossom into a strong seller. Hammond has an authentic blues delivery, with which he soulfully and skillfully performs. College radio stations and stations with expanded playlists will quickly utilize tracks such as "Smoke-stack Lightning," "Soing to New York" and "I Can Tell." Word of mouth will also spread the news about Hammond's latest album.



POP SPECIAL MERIT

HOUR GLASS

Liberty LRP 3536 (M); LST 7536 (S)

Soul, rhythm & "blues, pop psychedelic beats are blended into an exciting sound entity by the Hour Glass, a five-man group, with a hot potential. They create sound pictures that are flishly and imaginative. A number of the tracks, especially "Nothing But Tears" and "Cast Off All My Fean," could run a good face in the singles sweepstakes.



RS 922 SD (S)

POP SPECIAL MERIT

NEAR EAST BRASS . . . WEST COAST

Jerry Fielding and His Orch. Command

Hot on the heels of two other brass al-burns, Command is releasing another pack-age, this one using the East as the thems. While some of the music is standard— "Baubles, Bangles & Beads," "Mirirloux" and "Zorba the Greek"—mest of the cuts received outstanding arrangements. Jerry Fielding's rendition of "Never on Sonday" is terrific.

SEE ALBUM REVIEWS ON BACK COVER



POP SPECIAL MERIT

LUIS BONFA PLAYS GREAT SONGS

Dot DLP 3825 (M); DLP 25825 (S)

Luis Bonfa, guitarist and composer of Black Orpheus, lends his genius for warm, hypnotic meladies to some of today's smoothest numbers. With erchestration, Bonfa draws out of "More," "A Man and a Woman," "Lard's Theme" and many others, their mild and breasy magnetism, a delicate mood and the pleasing enigma of their beautiful, haunting sounds.



POP SPECIAL MERIT

THE NEW YORK ELECTRIC STRING ENSEMBLE

ESP 1063 (S)

The idea of bringing current pop instru-mentation to classical works it not new but the way the New York Electric String Enamble does it, is. Peter Smith, guitar, Jonathan Talbot, batx, and Lewis Bottomly, guitar, take Bach, Purcell, Corelli, Tele-mann and Morley and deliver them handily into the "easy listening" category.



CHRISTMAS SPECIAL MERIT

CHRISTMAS IS ALWAYS

Ray Rogers & Dale Evans. Capital ST 2818 (S); T 2818 (M)

Roy Rogers and Dale Evans offer a homo-tion country-styled Christmas salute here. The repertoire covers the pop durables like "Steigh Ride" and "Jingle Bells" as well as the reverent like "Sweet Little Jesus Boy" and some of Miss Evans' own com-positions. All are in the spirit of the neason.



LOW PRICE CHRISTMAS

SPECIAL MERIT

WE WISH YOU A MERRY CHRISTMAS

Various Artists. Vocalion V 3813 (M); VL 73813 (S)

With cuts by Brenda Lee, Pete Fountain, Fred Waring, Earl Grant, Lawrence Welk and others of that caliber, this one should get plenty of action.



COUNTRY SPECIAL MERIT

THE ONE AND ONLY

Waylon Jennings. RCA Camden CAL 2183 (M), CAS 2183 (S)

Waylon Jennings' relaxed, folksy manner scores with "Yes, Virginia," "Born to Love You" and "It's All Over Now." The Waylons give just the right amount of backing. The cover art, with Waylon striding down the railroad tracks, catches the mood of the material.

All Billboard Articles Are Available as Reprints



LOW PRICE CLASSICAL SPECIAL MERIT

WAGNER: TRISTAN AND ISOLDE! PARSIFAL SELECTIONS

RCA Victrola VIC 1278 (M); VICS 1278 (5)

Few musical experiences are as moving as hearing Toscanini conduct Wagner. The selections from "Tristan and Isolide" and "Parsifal" were recorded in 1952 and 1949 monaurally. But the love of the late maestro for Wagner more than compensates for the second channel.



LOW PRICE CLASSICAL

SPECIAL MERIT

BARTOK: PIANO MUSIC

Gyorgy Sandor, Turnabout TV 34167

Sandor, who has received a Grand Prix ou Disque for his recording of Bartok's complete plano music, is superb in this album of seven selections including "Out of Doors," "Roumanian Christmas Carols," and "Three Burlesques, Sz. 47." "Roumanian Folk Dances, Sz. 56" is another gem.



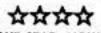
SPOKEN WORD SPECIAL

MERIT

ISAAC BASHEVIS SINGER READING GIMPEL THE FOOL AND THE MAN WHO CAME BACK

Coedmon TC 1200 (M)

The growing popularity of Isaac Bashevis Singer as a writer of the Jewish ethic will serve this reading in good stead. The author handles two of his most popular tales with affection and the listener gets cought up with the words as well as the voice.



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. Listed alphabetically.

POPULAR

BARBARA CARROLL LIVE: HER PIANO AND TRIO Warmers Bros. W 1710 (M); WS 1710 (S)

Vanguard VRS 9260 (M); VSD 79260 (S)

SONGS FOR SUNDAY Jimmy Durante, Warner Bros. 1713 (M); W5 1713 (S)

THE BRAZILLIANCE OF DJALMA Djalma Ferreira. D. F. Records ST 13001 (S)

THE NOW SOUND OF MICKIE FINN'S Dunhill 50024 (M); DS 50024 (S) ERNIE FREEMAN HIT MAKER Dumbill 50026 (M); DS 50026 (S)

REVOLUCION CON BRASILIA! The Girls From Bahla, Warner Bros. W 1715 (M); WS 1715 (8)

KEN GRIFFINS GREATEST HITS Ken Griffin, Columbia CL 2717 (M); CS 9517 (S)

THE BIG BEAT SOUND OF JAMES LAST & THE AMERICAN PATROL Warner Bros. W 1714 (M): WS Warner Bros. W 1714 (M); WS 1714 (S)

THE MAMAS AND THE PAPAS BOOK OF SONGS Dunbill 50022 (M); DS 50022 (S)

SOUL DRUMS Sandy Nelson. Imperial LP 9362 (M); LP 12362 (S)

THE WEST COAST POP ART EXPERIMENTAL BAND, Vol. 2 Reprise R 6270 (M); R5 6270 (S)

LOW PRICE POPULAR

LIVING STRINGS PLAY MUSIC FROM THE MOTION PICTURE CAMELOT RCA Camden CAL 988 (M); CAS

UP-UP AND AWAY
Ray Martin Ork. RCA Camden CAL
2181 (M); CAS 2181 (S)

CLASSICAL

THE VIRTUOSO FLUTE Vol. 3
Julius Baker/Vienna State Opera
Orch. (Prochaska), Vanguard VSD
71170 (S)

DVORAK: SYMPHONY No. 8
Hamburg Philharmonic (Mackerras).
Checkmate C 76096 (S)

SCHUBERT: SYMPHONIES No. 1 & 2 South German Philharmonic (Ristem-part). Checkmate C 76005 (8) TCHAIKOVSKY: SYMPHONY No. 6 NBC Symphony (Tescanisi), RCA Victrola VIC 1268 (M); VICS 1268

TELEMANN: THE PROSTITUTE SUITE/CONCERTOS Esterhazy Orch. (Blum). Bach Guild BG 695 (M); BGS 70695 (S)

LOW PRICE CLASSICAL

BACH: PARTITAS FOR HARPSICHORD Albert Fuller. Nonesuch H 71176 (8)

BACH: WEICHET NUR/ HANDEL: PRAISE OF HARMONY Amelina/Altemeyer/Collegium Aureum (Peters), RCA Victrola VIC 1281 (M); VICS 1281 (S)

C.P.E. BACH: 4 ORCHESTRAL SYMPHONIES Little Orch. of London (Jones). None-such H 71180 (S)

SHAKESPEAREAN SONGS AND CONSORT MUSIC Deller/D. Dupre/Deller Consort RCA Victrola VIC 1266 (M); VICS 1266

FAURE: BALLADE/PELLEAS ET MELISANDE Devetzi (Baudo). Nonesuch H 71178

SCHUETZ: ITALIAN MADRIGALS Gaechinger Kantorel (Rilling), None-such H 71177 (S)

SCHLAGOBERS AUS WIEN Various Artists, Vanguard Everyman SRV 247 (M); SRV 247 SD (S)

SPOKEN WORD

JAMES FENIMORE COOPER: THE LAST OF THE MORICANS James Mason and Cast. Caedmon TC 1239 (M)

"I CAN HEAR IT NOW" 1919-1949 Edward R. Murrow, Columbia D 31 366 (M)

SPOKEN WORD INTERNATIONAL

ISAAC BASHEVIS SINGER READS IN YIDDISH Caedmon TC 1202 (M)

CHRISTMAS

TIS THE SEASON
Jackle Gleason. Capitol T 2791 (M);
ST 2791 (S)

ED SULLIVAN PRESENTS MUSIC OF CHRISTMAS Columbia CL 2743 (M); CS 9543 (S)

YARDUMIAN: COME CREATOR SPIRIT Choodasian/Various Artists/Philadel-phia Chamber Orch. (Brustlow), RCA Victor Red Seal LM 2979 (M); LSC 2979 (S)

CHRISTMAS INTERNATIONAL

CHRISTMAS IN MEXICO Hermanos Zavala, Capitol T 10488 (M); ST 10488 (S)

LOW PRICE CHRISTMAS

MERRY CHRISTMAS Vincent Lopez & His Orch, Vocation V 3789 (M); VL 73789 (5)

THE SOUND OF CHRISTMAS
The Melachrino Strings, Vocalion V
38909 (M); VL 73809 (5) CHRISTMAS TIME Various Artists, Vocalion V 3812 (M); VL 73812 (S)

CHILDREN'S THE WONDERFUL WORLD OF DOCTOR DOLITTLE The Do-Re-Mi Children's Chorus. Kapp KL 1540 (M); KS 3540 (S)

INTERNATIONAL

CHRISTMAS MUSIC OF FRANCE Jean Paul Kreder Choir Les Petits Chanteurs a la Croix de Bois. Capi-tol T 10484 (M); DT 10484 (S)

THE WORLD FAMOUS AND JUSTLY POPULAR BARNEY PETERS Imperial LRP 3538 (M); LST 7538 (S)

CHRISTMAS MUSIC OF SWEDEN Ingrar Wixell, Capitol T 10495 (M); DT 10495 (S)



THREE-STAR ALBUMS

The three-star rating indicates moder-ate sales potential within each record's music category. Listed alphabetically.

POPULAR

DICK HULL AT THE MIGHTY WURLITZER THEATER ORGAN Adelic Steres

KOTO AND FLUTE Kinichi Nakanoshima. World Pacific WP 1443 (M): WPS 21443 (S) FELICIA SANDERS LIVE Special Editions, EM 101 (M); ES 801

CHRISTMAS THE LIFE OF CHRIST Toni Arden with Chorus and Orch. Manor MRS 201 (5)

LOW PRICE CLASSICAL THREE ITALIAN CANTATAS Elly Ameling/Ellegium Aureum, RCA Victrola VIC 1275 (M); VICS 1275 (S)

ROSSINI: THREE SONATAS FOR

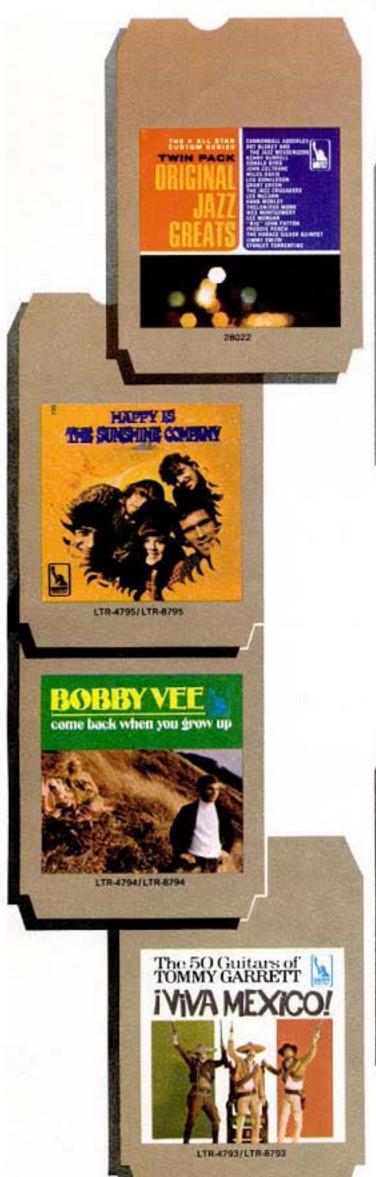
Toulouse Chamber Orch. (Aurta-combe). Nonesuch II 71179 (S) BEHOLD, I BRING YOU GLAD Various Artists/Mains Chamber Orch. (Kehr). Turnsbout TV 34180 (M); TV 341805 (S)

INTERNATIONAL

YOUNG MASTER OF THE SAROD Ashlah Khan, World Pacific WP 1444 (M); WPS 21444 (8)

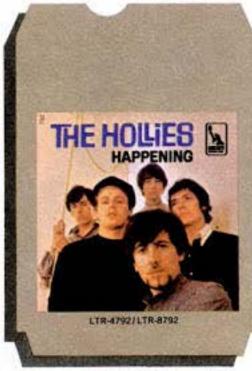
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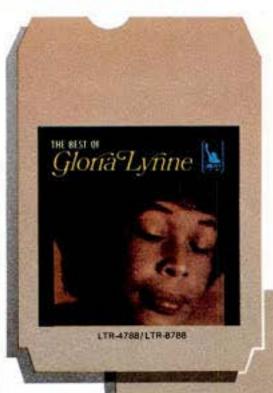
a variety of excitement!





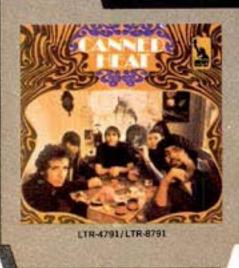








THE HORACE SILVER QUINTET/SEXTET



on

Liberty 4 track & 8 track

Stereo Tape Cartridges.

New Album Releases

Continued from page 38

-New York Philharmonic/London Symphony (Bernstein); GMS 765 PETE SEEGER-Pete Seeger's Greatest Hits CL 2616, CS 9416 ED SULLIVAN Presents Music of Christmas; CL 2742, CS 9543

COMMAND

JERRY FIELDING & HIS ORCH.—Near East Brass . . , West Coast Style; RS 922 SD

COMMAND CLASSICS

COPLAND: BILLY THE KID/APPALACHIAN SPRING—Pittsburgh Symphony (Steinberg); CC 11038 SD

□ DECCA

JIMMIE DAVID-Going Home For Christmas; DL 4868, DL 74868

DJALMA FERREIRA-The Brezilliance of Djalma; ST 13001

THE THIRD RAIL-Id Music; LN 24327, BN THE TREMELOES—Keep On Comin' On; LN 24326, BN 26326

THE NEW YORK ELECTRIC STRING ENSEM-BLE, 1063

| IMPERIAL

BUDDY CAGLE—Longtime Traveling; LP 9361, LP 12361 Hour Glass; LRP 3536, LST 7536 SANDY MELSON-Soul Drums; LP 9362, LP

SAMDY MELSON-Soul Drums; LP 9262, LP 12362 The World Femous And Justiy Popular BAR-MEY PETERS; LRP 2528, LST 7528 THE DO-RE-MI CHILDREN'S CHORUS-The Wonderful World of Doctor Dollitle, KL 1540, KS 3540

LONDON

BACH: CHRISTMAS DRATORIO — Stuttpart
Chamber Orch. (Munchinger); A 4386, OSA
1306

BELLIMI: BEATRICE DI TEMDA—Ambrosian
Opera Cherus/London Symphony Orch.
(Bonynge); A 4384, OSA 1384

BRUCKHER: STMPHONY NO. 8 IN C MINOR
—The Vienna Philharmonic Orch. (Soliti);
CMA 7219, CSA 2219

GLAZUMOV: THE SEASONS: CONCERT
WALTZES NOS. 1 & 2—L'Orchestre de la
Suisse Romande (Ansenmet); CM 9509,
CS 6509

TOM KRAUSE—Sibelius Songs; OM 36030,
OS 26030

BREAKOUT SINGLES

NATIONAL BREAKOUTS

YESTERDAY

Ray Charles, ABC 11009 (Maclen, BMI)

IN AND OUT OF LOVE

Diana Ross & the Supremes, Matown 1116 (Jobete, BMI)

SHE'S MY GIRL

Turtles, White Whale 260 (Chardon, BMI)

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.

IS PROME LIKE TOW on Morre People Like Me)

Buck Owens & His Buckaroos, Capitol 2001 (Blue Book, BMI) (Atlanta-Houston)

EAUTIFUL PEOPLE . . .

Kenny O'Dell, Vegas 718 (Mirwood Antiers, BMI) (Dallas-Fort Worth)

A HUNK OF FUNK . . .

Gene Dazier & the Brotherhood, Minit 32026 (Metric) Dozier, BMI) (New Orleans)

FAY SHIP IS COMIN' IN Walter Jackson, Okeh 7295 (January, BMI) (Baltimore)

LDY IN DISGUISE (With Glasses)

John Fred & His Playboy Band, Paula 282 (Su-Ma, BMI) (New Orleans)

TOM KRAUSE Baritone Arias; OM 36042, OS 26042

PROKOFIEV: CHORUS: ROMEO AND JULIET— London Symphony Orch, (Abbado); CM 9522, CS 6522

9522, CS 6522
SCHOEMBERG: VERKLARTE NACHT—Los Angeles Philharmonic Orch. (Mehta); CM 9552, CS 6552
STRAUSS: LE BOURGEOIS GENTILHOMME—Vienne Philharmonic Orch. (Maazel); CM 9537, CS 6537
STRAVINSKY: PETRUSHKA CIRCUS POLKA—Los Angeles Philharmonic Orch. (Mehta); CM 9554, CS 6554
TCHAIKOVSKY: STRAPHONY NO. 4 IN F MINOR—Los Angeles Philharmonic Orch. (Mehta); CM 9533, CS 6553

MAINSTREAM

The Superline Dandelion; 56102, 5/6102

TONI ARDEN WITH CHORUS & ORCH.-The Life of Christ; MRS 201

☐ MELODIYA/ANGEL

KABALEYSKY: REQUIEM Moscow Philher-menic Symphony Orch. (Kabalevsky); SRBL 4101

TCHAIKOVSKY: NINE CHORUSES-The Syesh-nikov Chorus; SR 40039

TCHAIKOVSKY; MAMPRED—SYMPHONIC POEM OP SE-USSR Symphony Orch. (Svetlanov); SR 40028

ORIGINAL SOUNDTRACK-Far From The Med-ding Crowd; 1E 11, 1E 11 ST

☐ MONUMENT

ROBERT KHIGHT-Everlasting Love; RSM.

☐ NONESUCH

BACH: 4 ORCHESTRAL SYMPHONIES—Little Orch, of London (Jones), H 71180 FAURE: BALLADE/PELLEAS ET MELISANDE —Devetzi (Baudol), H 71178 ROSSINI: THREE SONATAS FOR STRINGS— Toulouse Chamber Orch. (Auriacombel), H 71179 SCHUETZ: ITALIAN MADRIGALS—Gaechinger Kantorel (Rilling), H 71177

☐ PHILIPS WORLD SERIES DEBUSSY: THE COMPLETE PIANO MUSIC-Werner Hoss; PHC 5-012

□ PROJECT 3

BOSBY HACKETT With Strings A Time For Love; PR 5016, PR 501650

☐ RCA VICTOR RED SEAL JAMES KING-Songs of Schubert & Strauss; LM 2975, LSC 2975

RCA VICTOR

ED AMES-When The Snow is On The Roces; LPM 3913, LSP 3913 Androcles & The Lien; LOC 1141, LSO 1141 JACK JONES-Without Her; LPM 3911, LST

3911
PAUL ANKA Live; LPM 3875, LSP 3875
Encorel More of the Concert Sound of
HENRY MANCINI; LPM 3887, LSP 3887
SLENN MILLER ORCH.—Chesterfield Broadcasts; LPM 3873, LSP 3873
ELVIS PRESLEY—Clambake; LPM 3893, LSP
3803

3803 GEORGE BEVERLY SHEA & THE BLACKWOOD BROTHERS QUARTEY-Surely Goodness & Mercy; LPM 3864, LSP 3864 KATE SMITH-Something Special; LPM 3870,

KATE SMITH—Something Special; LPM 3870, LSP 3870 HANK SHOW—Spenish Fire Ball and Others; LPM 3857, LSP 3857 VARIOUS ARTISTS—Cricket on The Hearth; LOC 1140, LSO 1140 VARIOUS ARTISTS—Stars of the Grand Ole Copry, LPM 6015 DOTTIE WEST—1'II Help You Forget Her; LPM 3830, LSP 3830

☐ REPRISE

THE DON HO Christmas Album; R 6265, RS

☐ SERAPHIM

RUDOLF KEMPE—Mendelsschri-A Midsummer Nights Dream: \$ 60056 MALCULYNSKI (plane)—Brahms: Concerto No. 1 in D Minor—Warsaw National Philhar-monic (Wislocki); \$ 60055

☐ SPECIAL EDITIONS

FELICIA SANDERS LIVE; EM 101, ES 801

STAX

SAM & DAYE-Soul Meny 725

☐ TOWER

LENNIE WEINER & VARIOUS ARTISTS-Have A Jewish Christmas . . .?; T 5091

TURNABOUT

YARIOUS ARTISTS/MAINZ CHAMBER ORCH. (Kehr)—Behold, I Bring You Gled Tidings; TV 34180, TV 341803 BARTOK: PIANO MUSIC—Gyergy Sandor; TV 34167

☐ VANGUARD

JULIUS BAKER/VIENNA STATE OPERA ORCH.
-The Virtuoso Flute (Prochaska); VSD CIRCUS MAXIMUS; VRS 9260, VSD 79260 JONATHAN & LEIGH-Third and Main; VRS 9257, VSD 79257

☐ VANGUARD EVERYMAN

VARIOUS ARTISTS—Schlagobers Aus Wien; SRV 247, SRV 247 SD

☐ VOCALION

VINCENT LOPEZ & HIS ORCH.—Merry Christ-mat; V 3789, VL 73789

THE MELACHEINO STRINGS—The Sound of Christmat; V 3809, VL 73809

VARIOUS ARTISTS—Christmat Time; V 3812, VL 73812

VRTOUS ARTISTS—We Wish You A Merry Christmas; V 3813, VL 73813

WARNER BROS.

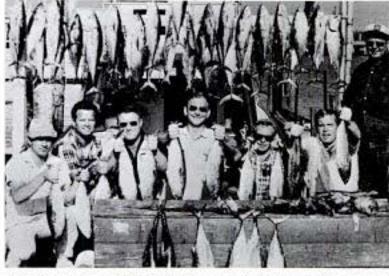
BARBARA CARROLL Livel Her Plane & Tries W 1710, WS 1710 JIMMY DURANTE—Songs For Sunday, W 1713, WS 1713 THE GIRLS FROM BANIA—Revolucion Con Brasilial; W 1715, WS 1715

☐ WHITE WHALE

THE TUTTLES Golden Hits; WW 115, WWS 7115

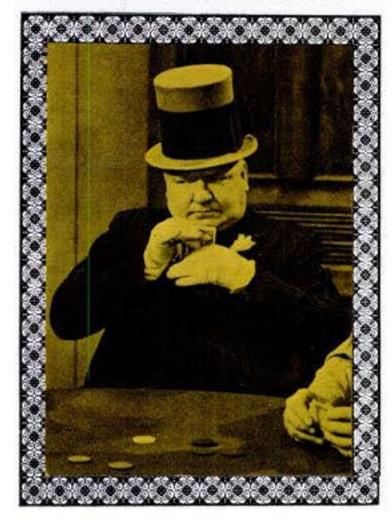
☐ WORLD PACIFIC

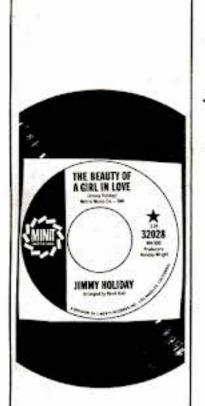
ASHISH KHAM-Young Master of the Sarod; WP 1444, WPS 21444 KINICHI HAKANOSHIMA-Koto and Flute; WP 1443, WPS 21443
RAVI SHANKAR at The Menterey Interna-tional Pop Festival; WP 1442, PWS 21442



THIS IS THE BLUE BOYS' WAY of combining business with pleasure. After completing an engagement at Keesler A.F.B., Mississippi, the After completing an engagement at Keesler A.F.B., Mississippi, the Blue Boys, along with their booking agent and the Jim Reeves Enterprises general manager, chartered a boat for this very successful day of fishing. Fifty fish were caught and after dressed and flieted, they weighed out to 175 pounds. Pictured from left to right: Leo Jackson, Blue Boys' lead guitarist; Jimmie Klein, booking agent; Chuck Bourquin, of Keesler A.F.B.; Larry Handley, Blue Boys' drummer; Bud Logan, lead singer and bass man, and H. L. McQueen, captain of the

Still Another Way To Get GOOD & PLENTY





STIMIM



Billboard SPECIAL SURVEY For Week Ending 11/11/67

BEST SELLING JAZZ LP's

	This Week	Last	TITLE, Artist, Label & Number Cha	п
	oard	1	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 2001 (S)	. 6
•	2	2	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (3)	
	3	3	SERGIO MENDES & BRASIL '66	21
å	4	5	EQUINOX Sergio Mendes & Brasil '66, A&M LP 122 (M); SP 4122 (S)	.27
	5	4	THAT'S LOU Lou Rewis, Capitol T 2756 (W), ST 2756 (S)	.11
	6	10	WAVE Antonio Carlos Johim, A&M LP 3002 (Ml); SP 3002 (S)	. 4
	7	8	ALLIGATOR BOOGALOO Low Danaldson, Blue Hote BLP 4263 (M), BLP 84263 (S)	. \$
	8	13	DANCING IN THE STREET. Ramey Lewis, Cadet LP 794 (M); LPS 794 (S)	. 3
	9	6	CALIFORNIA DREAMING Wes Montgomery, Verse V 8672 (W): V6-8672 (S)	36
	10	9	DYNAMIC DUG Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	.26
	11	15	EXPRESSION John College, Impulse A 9120 (M); AS 9120 (S)	. 4
	12	12	A MAN AND HIS SOUL Ray Charles, ABC ABC 590 X (M); ABCS 590 X (S)	. 3
	13	7	BIG SWING FACE Buddy Rich, Pecific Jazz PJ 10117 (M), ST 20117 (S)	.19
	14	14	BRAVO BRUBECK Dave Brubeck, Columbia Ct. 2695 (M); CS 9495 (S)	. 8
	15	-	DUSTER Gary Burton, RCA Victor LPM 3835 (M), LSP 3835 (S)	. 1
	16	-	LOVE-IN Charles Lloyd, Atlantic 1481 (M), SD 1481 (S)	.14
	17	17	BIG BAND SHOUT Buddy Rich, Verve V 8712 (M); V6-8712 (S)	. 3
	18	18	THE SPOILER Stanley Turrentine, Blue Note BLP 4256 (M); BLP 84256 (S)	. 2
	19	-	SWING LOW, SWEET CADILLAC Dizzy Gillespie, Impulse A 9149 (N); AS 9149 (S)	. 1
	20	20	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	.10
-	_	_		_

Return to Human Radio

· Continued from page 26

individual personality. The successful stations are the ones who combine format with the personality approach and allow personalities to express themselves."

When he went to work for Miss Dolly Banks, station manager of WHAT, and her brother Billy, who owns the station, they were interested only in im-proving the property. "In the two years I've been there, they've gone along with everything that we, the deejays and I, have come up with." Wilson said that there's a deejay meeting every Tuesday at which time "we discuss what we want to do." to do.

Have Large Voice

Deejays have a considerable voice in the operation of WHAT under Wilson. When he joined WHAT in January 1965, Wilson set about putting into practice several theories. One of these theories was that the dee-

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jay has to maintain a certain image in the community. The better this image, the better for the radio station. Higher salaries would enable the air personali-ties to improve their community images, Wilson felt. But he pointed out that the deejays could achieve this only "be-cause they wanted to." His opinion is that the Negro deepays who only earn \$30 a week in r&b radio today "deserve it."

The programming policies— as well as the personality theories-of Wilson have worked well for WHAT. Not only have billings tripled, he said, in the past two years, but the opera-tion also has one of the most successful FM jazz outlets in the nation-WHAT-FM. The stereo jazz operation is also formated; Wilson programs WHAT-FM, too.

Attack on Pop

Continued from page 28

ligious programming to go 100 per cent pop, emphasizing "much more music" and more Canadian talent. Its association with Teen Weekly and other activities, such as presenting the Paul Butterfield Blues Band at Massey Hall (9) are geared to building the pop-contemporary

image.
"The kids in this area are used to charts and we've had numerous requests for a chart, but we felt a full publication, a free one, would have even more impact than just a chart," says assistant general manager and program director Barry Nesbitt. CHUM, still the lead-ing pop station in Canada's major market, publishes a weekly chart and also issues the pop music tabloid Go every other week at 10 cents.

Jazz Beat

O. C. Smith has jumped from the Catskills-to-Count Basie's band-to-Columbia Records West Coast roster. His career has taken him through pop music, into the blues and now out again as a pop

The 31-year-old vocalist with a naturally deep quality has the somewhat dubious distinction of having recorded "That's Life" for Columbia as a single eight months before Sinatra's version clicked with a rhythm and blueish arrangement.

"I was happy, not frustrated when Frank Sinatra 'covered' That's Life," Smith said one sunny afternoon in Los Angeles. "If you're going to be covered, who else could do a better job?"

Smith's version had obtained small nibbles in a few markets, notably Houston, and Columbia reserviced the disk when Sinatra's drew such overpowering reactions. "'That's Life' is one of the truest stories in song I've ever heard," Smith comments.

There seems to be much about the song which has never

been published. Smith's single was actually a voice overdub onto an instrumental track, "We heard a demo of the tune with some guy

who couldn't make it. Then my producer gave me an instrumental track and a lead sheet and I dug the tune."

Smith has been with Columbia two years although the label may not be aware of this fact due to the necessities of spending promotional funds on those artists whose disks break away quickly or who gain the emotional support from the front office crew.

Smith's first LP was recently released in which he interprets

the blues and ballads, a happy compendium for a young artist seeking to broaden his influence.

A second LP is being planned, hopefully with a big band. Smith's manager, Lee Magid, says he's talking with Gerald Wilson, the Coast-based composer and even has eyes to snare Count Basie for the project if Wilson is unattainable. He is under contract to World Pacific and the label would have to grant permission for an appearance on Columbia. Basie is a free agent and would have no such problems. Albeit his price would be greater than Wilson's.

For three years, Smith had the unenviable job of following Joe

Williams as featured vocalist with the band which played the blues. He held the post from 1961-'64 traveling around the world with the Basie aggregation, although his career, stance and influence was nowhere near that of Williams, who gained enough stature from his blues wailing and shouling with Basie to command solo billing.

After working in the Catskill Mountains, 90 miles outside of

New York City for one and one-half years (at places like the Night Owl Lounge of the Concord Hotel), Smith met Sy Oliver in Manhattan who helped steer him to Basie. A native Los Angeleno, Smith says he "knocked his way up route 17" (the slow, two lane highway which used to be the main artery up to the Catskill hotels) after he was discharged from the Air Force. He auditioned for Basie with "just some blues things" in the leader's Victoria Hotel suite. Although he tried for his own identity with the Basie band,

Smith included several of Williams past hits in his repertoire. He says that as a result of traveling around the globe with Basie and seeing the culture of the world, he was able to develop a positive ap-

proach to his music. The sheer power and energy of the Basic band's taut section work enabled Smith to dig deeply into his lyrics. "With a powerfully blowing band behind you, you're giving 100 per cent," he says. Because the Basie band is such a precisioned instrument, Smith reflects that its playing was relaxed and consequently, he was also in a relaxed mood.

Having recently signed with William Morris ("the agents all know me from the Concord"), Smith has begun making in-roads on national TV and the bistro circuit. He's worked the "Tonight" and

"Joey Bishop" shows and played the Diplomat in Hollywood, Fla.

Appearing on the ivy thatched circuit will follow public concerts.

Smith is drawing \$1,250-\$1,500 per week's engagement or \$1,750 for a concert.

The perfect size of the turning point, his manager believes with a hopeful sign.

WMPS' Krelstein: Country Field Not Attracting Young

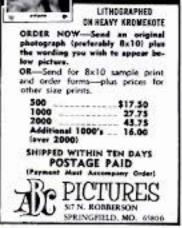
NASHVILLE-The country music field is not doing enough to involve and appeal to the younger element, Harold R. Krelstein, president of WMPS, Memphis, told an audience of broadcasters here at a Country Music Association workshop last week. Krelstein is a top executive of Plough, which owns two of the most successful country music stations in the nation-WJJD in Chicago and WPLO in Atlanta.

The youth situation is a critical area in country music, he felt. It's up to the record com-panies to "broaden the accept-ance" of country music. The current success of country music stations might tend to spoil broadcasters, he said. Most broadcasters are "creative copiers." The direction that country music is to take is up to broadcasters, but not broad-casters alone. "No one can convince me that country music, properly programmed,

doesn't deliver the most responsive audience of any format," he said. Today's country music is decorated in modern style, but "we have a long way to go in this direction."

8X10

PICTURES





Classical Music

London, Col. Tie Up 'Ring' & Mahler Into \$100 Pkgs.

· Continued from page 1

last year's Grammy winner "Die Walkuere," are available in sep-arate packages. "Siegfried" was released in 1963 and "Goet-terdammerung" in 1965. The series features Birgit Nilsson as Brunnhilde, Wolfgang Wind-gassen as Siegfried, Kirsten Flagstad and Christa Ludwig as Fricka, George London and Hans Hotter as Wotan, Regine Crespin as Sieglinde, and James King as Siegmund, George Solti conducts the Vienna Philharmonic. These are the only recordings to date of "Das Rhein-gold," "Siegfried" and "Goetterdammerung."

A \$7.50 book, "The Ring Re-sounding" by John Culshaw, who was classical recording director for British Decca, is included in London's pack-age. The Viking Press book is a history of the "Ring" recording project, which Culshaw supervised.

London also is issuing two other packages, including the first recording of Bellini's "Bea-trice di Tenda," and is pushing Zubin Mehta and the Los Angeles Philharmonic with three albums.

The Los Angeles, which was the first U.S. orchestra to be signed to an exclusive recording contract by a European company, was recorded by Cul-shaw in Los Angeles earlier this year. The three albums, all of which have a color photograph of the orchestra on their covers, have music of Stravinsky, Tchaikovsky, and a coupling of

Schoenberg and Scriabin.
"Beatrice" stars soprano Joan Sutherland, who made her New York debut in the opera with the American Opera Society several years ago after opening a La Scala Opera season in the title role. The three-record set also features Josephine Veasey, Luciano Pavarotti and Cornelius Opthof. Richard Bonynge con-

ducts the London Symphony. Baritone Tom Krause, who recently made his successful Metropolitan Opera debut, is being boosted with two albums, one of Italian and German arias and the other of Sibelius songs. Krause also is featured in the other three-record set, Bach's "Christmas Oratorio," with Elly Ameling, Helen Watts, Peter Pears, the Luebecker Kantorei, and the Stuttgart Chamber Orchestra under Karl Muenchinger.

Lorin Maazel conducts the Vienna Philharmonic with soloists, Willi Boskovsky, violin, and Friedrich Gulda, piano, in a first recording of Richard Strauss' "Le Bourgeois Gentilhomme," which is coupled with a waltz sequence from "Der Rosenkava-

Another catalog first is "Chout" on a Prokofiev press-ing by Claudio Abbado and the London Symphony. Rounding out the release are Solti and the Vienna Philharmonic in Bruckner and Ernest Ansermet and L'Orchestre de la Suisse Romande in Glazunov.

Seiji Ozawa will conduct four performances of the New York Philharmonic beginning on Thursday (9). The program will include the world premiere of Takemitsi's "November Steps." . . Pierre Boulez begins a four-week engagement as guest conductor of the Cleveland Orchestra Thursday (9). Harpist Alice Chalifoux will be soloist on Thursday and Saturday (11). Boulez also will conduct the Cleveland at Lakewood on Sunday (12) and at a special concert presented by the Jewish Community Federation of Cleveland on Wednesday (15). . . A Karol Rathaus Memorial Concert is slated for Thursday (16) at 1 p.m.

at Queens College.
Penderecki's "Passion and Death of Jesus Christ According to St. Luke" will receive its New York premiere with Stanislaw Skrowaczewski and the Minneaponic lis Symphony at Carnegie Hall Nov. 21. The orchestra presented the American premiere of the work Thursday (2) at Minneapolis. Soloists were soprano Bethany Beardslee, baritone Lenus Carlson and bass Malcolm Smith. Douglas Campbell was narrator. . . . So-

(Continued on page 47)

LEONARD BERNSTEIN, center, receives the first copy of the 14-LP Columbia package of "The Nine Symphonies of Gustav Mahler" conducted by Bernstein, from Clive J. Davis, president of CBS Records. The de luxe edition carries a suggested list of \$100. Looking on is John McClure, director a&r for Columbia Masterworks, who produced the recording sessions. The disks are in a gold-embossed black leatherette slipcase, which has a reproduction of the gold Mahler medal on its spine, which was received by Bernstein. McClure received a silver medal.



BIRGIT NILSSON AND TERRY McEWEN, classical director a&r for London Records, toast the release of London's 19-LP, \$100 package of Wagner's "Der Ring des Niebelungen." Miss Nilsson sings Brunnhilde.

Electrola Klassic Kreis Into Dance & Operetta

COLOGNE - Electrola is expanding its series of Klassik Kreis offerings this season to include a dance music album and an operetta, as well as straight classical recordings.

Electrola is also giving record retailers virtually unprecedented direct sales promotion support for the four Klassik Kreis offerings.

Electrola has developed the Klassik Kreis as an exclusive record company-retailer partnership, whereby Electrola gives record shops all-out assistance in sales promotion in return for the retailer's concentration on Klassik Kreis product,

The four Klassik Kreis offerings this season are: Beethoven's complete string quartets per-formed by the Hungarian String Quartet; "Tribute to Gerald Moore" (on 2 LPs), which was recorded live on February 20 at London's Royal Festival Hall on his retirement after 50 years as piano accompanist; Franz Lehar's operetta "Land des Laechelns," (the first complete stereo version of this operetta); a three-LP set with performances by some 20 famous bands including Glenn Gray, Stan Kenton, Harry James, Nelson Riddle and Ray Anthony.

Electrola is supplying retailers with special window sales display material on the four special Klassik Kreis offerings, and display sales racks and also is providing retailers with press material and advertising mats for insertion in local newspapers. Electrola is widening the scope of its Klassik Kreis program this season on the premise there is no competition or sales barriers dividing classical, operetta and pop.

The complete string quartets (10 LPs) has received two Grand Prix awards—Grand Prix der Academie Charles Cros and Grand Prix des Discophiles.

Electrola is keying Klassik Kreis promotion for Beethoven's string quartet album to the extended German tour by the Hungarian String Quartet, which is performing in 16 cities.

MENDELSSOHN ON PHILIPS

HEREBERGER REGISTRE STREET, ST

BAARN, Netherlands Philips Records has completed the first complete set of Mendelssohn's five symphonies for full orchestra with the New Philharmonia Orchestra and Chorus conducted by Wolfgang Sawallisch. The four-record boxed set will be issued early next year. Sopranos Helen Donath and Rotraut Hansmann, and tenor Waldemar Kmentt are featured in the "Symphony No. 2 (Lobgesang)," which has not been available on disk for several years. The "Symphony No. 1" also is not currently available.

AND A DESCRIPTION OF A

RECORD REVIEW

Bernstein's Mahler Set Treasure Chest

NEW YORK - Columbia's 14-record de luxe set of Mahler's nine symphonies conducted by Leonard Bernstein contains treasures galore, including the first waxings by Bernstein of three of the works. Listing for \$100, the stereo-only limited edition is out in time for the Christmas trade and, with Mahler currently enjoying sales success, might find many

Also included is a bonus disk, "Gustav Mahler Remembered,"

which has an interesting series of "reminiscences by Mahler associates and by musicians who played under his baton as well as personal recollections by Mahler's daughter. William Malloch is the narrator for these interviews which originally appeared on Los Angeles radio Station WPFK-FM. This bonus disk itself has a bonus bonus disk itself has a bonus in Mahler's playing the finale of the "Symphony No. 4" taken from Welte piano rolls.

(Continued on page 47)

'Ring' Stirring Work On Recording Project

Ring Resounding, By John Culshaw, The Viking Press, 276

pages. \$7.50. NEW YORK — A fascinating account of one of the major projects in recording history, British Decca's complete "Ring des Nibelungen," is given by John Culshaw in this volume, complete with anecdotes about

Wagnerian and recording names London Records is including this book in its de luxe \$100 package of the complete "Ring,"

available for Christmas sales.

Culshaw, who was classical mu-

the project and about the top

sic director for Decca Record Co., Ltd., London's parent company, produced the four operatic sets during a seven-year pe-

Opera buffs will delight in stories of such big names as Kirsten Flagstad, Birgit Nilsson, Set Svanholm, Hans Hotter, Wolfgang Windgassen, George London, Gustav Neidlinger, Regine Crespin, James King, Kurt Boehme, Gottlob Frick, Ger-hard Stolze, Claire Watson and the many others who are featured in the "Ring."
And then there's Georg Solti,

(Continued on page 47)



BEVERLY SILLS, soprano, and Norman Treigle, bass-baritone, sing Cleopatra and Caesar as Handel's "Julius Caesar" is recorded by RCA Victor at New York's Webster Hall. Julius Rudel conducts the New York City Opera production. The three-record set is being issued by Victor

Classical Notes

· Continued from page 46

prano Jane Marsh appeared with Izler Solomon and the Indianapolis Symphony Thursday (2) and Friday (3). Solomon conducted violinist Ruggiero Ricci and the American Symphony Sunday (29) and Monday (30). The Indianapolis began a 18-date Midwestern tour on Saturday (4) at Quincy, Ill. The tour concludes at Wabash, Ind., Nov. 22 with pianist Mischa Dichter as soloist.

Violinist Christian Ferras will appear with Stanislaw Skrowaczewski and the Minneapolis Symphony at Carnegie Hall on Nov. 16. Soloists with the orchestra on Nov. 21 at Carnegie for the New York premiere of Penderecki's "The Passion and Death of Jesus Christ According to St. Luke" will be Bethany Beardslee, Lenus Carlson and Malcolm Smith. Douglas Campbell will be narrator. FRED KIRBY

'Ring' Stirring Work

· Continued from page 46

the conductor of the monumental project, whose associations with British Decca are vividly recalled by Culshaw. The musical life of Vienna and other cities also is given as an interesting picture of the Vienna Philharmonic.

Recording and engineering developments and problems also are detailed in a way to appeal to record fans and also supply insight into that end of the business. The book is quite a bonus for purchasers of the de luxe set and also should have sales among opera buffs in its own right.

FRED KIRBY

Col.'s Mahler Treasure Chest

· Continued from page 46

The three pieces recorded for the first time by Bernstein are "Symphonies Nos. 1, 6 and 9." The other six are available separately, some with other Mahler compositions. The London Symphony is the orchestra in the "Symphony No. 8," one of this year's most successful recordings by itself. Bernstein's New York Philharmonic plays for the others. A top array of soloists and choruses appeared in the collection, although these are not credited in the package.

The rarely performed "Symphony No. 6" is the most eagerly awaited of the three new Bernstein interpretations and this wait is rewarded in a magnificent performance of this large-scale piece, which has but two other available recorded versions, only one of these in stereo. Using Mahler's original version, Bernstein has the Scherzo before the Andante. He also repeats the exposition literally in the first movement and uses a third hammer blow in the Finale, a powerful resolution to the powerful work.

The "Symphony No. 1" also can be a big seller on its own in this version, the 12th for the catalog, four more than Mendelssohn's "Symphony No. 3 (Scotch)," long considered a war horse. The Philharmonic sounds excellent in this piece,

BEST SELLING CLASSICAL LP's

Billboard SPECIAL SURVEY For Week Ending 11/11/67

This Week	Last Week		ks on hart	This Week	Last Week	Title, Artist, Label & No. Weeks :	
oard	- 1	WEST MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)	18	21	21	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	56
2	2	PUCCINI: LA RONDINE (2-12" LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari- Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	, , 9	22	22	PROKOFIEV: IVAN THE TERRIBLE (2-12" LP's) Various Aritsts/U.S.S.R. Symphony (Stasevich), Melodiya/Angel RB 4103 (M); SRB 4103 (S)	3
3	3	LEONTYNE PRICE—PRIMA DONNA Vol. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	6	23	34	FRITZ WUNDERLICH: LYRIC TENOR Seraphim 60043 (M); S 60043 (S)	4
4		PUCCINI: TOSCA (2-12" LP's) Nilsson/Corelli/Fischer-Dieskau/Various Artists (Maazel), London A 4267 (M); OSA 1267 (S)	8	24	20	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's). 2 Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	26
5	18	VERDI: LA TRAVIATA (3-12" LP's) Cabelle/Bergonzi/Milnes/RCA Italiana Orch, (Pretre), RCA Victor LM 6180 (M): LSC 6180 (S)	3	25	24	PUCCINI: LA BOHEME (2-12" LP's)	57
6	5	MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Bernstein), Columbia		26		SATIE: PIANO MUSIC/TROIS GYMNAPEDIES	
7		M2L 351 (M): M2S 751 (S) PUCCINI: MADAME BUTTERFLY (3-12" LP's)		27	27	MAHLER: SYMPHONY NO. 2 Harper/Watts/Lendon Symphony (Solti); London CMA 7217 (M); CSA 2217 (S)	9
		Scotto/Bergonzi/Various Artists/Rome Opera House Orch (Barbirolli), Angel (No Mono); SCL 3702 (S)	4	28	28	SHOSTAKOVICH: SYMPHONY NO. 10 USSR Symphony (Svetlanov), Melodiya/Angel R 40025	5
8	6	ART OF DENNIS BRAIN Seraphim IC 60040 (M); (No Stered)	25	29	26	(M); SR 40025 (S) RACHMANINOFF; CONCERTO NO. 2 IN C FOR PIAND	
9		MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	. 84			Van Cliburn, Chicago Symphony (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	70
10	8	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M): MS 5988 (S)	. 21	30	36	DVORAK: SYMPHONY NO. 9 NBC Symphony (Toscanini), RCA Victrola VIC 1249 (M); (No Stereo)	5
11	12	HOROWITZ IN CONCERT (2-12" LP's) Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	28	31	33	NIELSEN: SYMPHONY NO. 1	8
12		ORFF: CARMINA BURANA New Philharmonia Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)		32		HOMAGE TO GERALD MOORE (2-12" LP's) De Las Angeles/Schwarzkopf/Fischer-Dieskau, Angel (No Mone) SB 3697 (S)	1
13		MAHLER: DAS LIED VON DER ERDE James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)		33		MAGNIFICENT MARCHES Philadelphia Orch. (Ormandy), Columbia ML 6379 (M); MS 6979 (S)	5
14	9	BEETHOVEN: NINTH SYMPHONY Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	10	34	32	ORMANDY PHILADELPHIA ORCHESTRA'S GREATEST HITS 2 Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)	6
15	17	RACHMANINOFF: SYMPHONY NO. 1 Philadelphia Orch. (Ormandy), Columbia ML 6386 (M);	. 15	35	35	MAHLER: SYMPHONY NO. 3 Boston Symphony/Shirley Verett (Leinsdorf), RCA Victor LM 7046 (M); LSC 7046	3
16	19	MS 6986 (S) GERSHWIN: RHAPSODY IN BLUE	. 64	36	38	RICHARD TAUBER Seraphim 60051 (M); (No Stereo)	3
12		New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)	72	37		WAGNER: DIE WALKEURE (5-12" LP's) 2 Crespin/Vickers/Various Artists/Berlin Philiparmoniker	6
17	11	ART OF GERALD MOORE Various Artists, Seraphim 50044 (M); (No Stereo)	10	99		(Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	
18		HOLST: THE PLANETS New Philhermonia Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)		38		RODGERS: VICTORY AT SEA, VOL. 1	
19	14	PROKOFIEY: CINDERELLA (2-12" LP's) Moscow Radio Symphony (Rozhdestvensky), Melodiya/	5	39		GOUNOD: FAUST Sutherland/Corelli/Ghivaurov/London Symphony (Bonynge), London A 4433 (M); OSA 1433 (S)	0
20	23	Angel R 4102 (M); SRB 4102 (S) MAHLER: SYMPHONY MO. 9 New Philharmonia (Klemperer), Angel 3708 (M); S 3708 (. 3 S)	40		RAYEL: BOLERO/RHAPSODIE/LA VALSE 5 New York Philhermonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	1

BEST SELLING SEMI-CLASSICAL LP's

Title, Artist, Label & No.

WEST MEETS EAST-Yehudi Menuhin/Shankar, Angel 36418 (M);

GERSHWIN: RHAPSODY IN BLUE-New York Philhermonic (Bernstein),

Columbia ML 5412 (M); MS 6091 (S)

FRITZ WUNDERLICH—LYRIC TENOR—Fritz Wunderlich, Seraphim 60043 (M); S 60043 (S)

Title, Artist, Lebel & No.

RICHARD TAUBER-Seraphim 60051 (M); (No Stereo)

RODGERS VICTORY AT SEA, VOL. 1—RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)

REVERIE—Philiadelphia Orch. (Ormandy), Columbia ML 5975 (M); MS 6575 (S)

NEW ACTION LP's

Title, Artist, Label & No.

Title, Artist, Label & No.

HATIKVAH ON MT. SCOPUS—Stern/Israel Philharmonic (Bernstein), Columbia ML 6453 (M); MS 7053 (S) TCHAIKOVSKY: QUEEN OF SPADES (4-12" LP's)—Bolsghoi Theatre (Khaikin), Melodiya/Angel (No Mono); SRD 4104 (S)

SHOWPIECES FOR ORCHESTR (3-12" LP's)—Philharmonic Orch. (Karajan), Angel (No Mono); SCB 3710 (S)

while Bernstein's interpretation holds much to commend it.

S 36418 (S)

In the "Symphony No. 9," which has received considerable recording interest lately—a total of six other recordings, two this year—the sweep and excitement are captured brilliantly. As Mahler didn't finish

his "Symphony No. 10," this work is the climax of the great romantic symphonic tradition.

The sides of this package are arranged so that each multipledisk symphony can be played with a changer. Four-sided works have sides one and four, and two and three back to back, while three-sided works are on successive disks with following three-sided symphonies on the flip sides in reverse order.

A 36-page booklet contains several articles, including Bernstein's "Mahler: His Time Has Come," which appeared previously in High Fidelity. Also in the booklet are separate articles on each symphony. It is a monumental package of which Bernstein, producer John Mc-Clure, a&r director for Columbia Masterworks, Columbia and other contributors can be justly proud. FRED KIRBY

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Country Music

45-Nation TV'er to Show Country Music's History

NASHVILLE - As a result of a poll showing country music the most popular form of entertainment among the armed forces, a special program trac-ing country music history will be shown on TV in 45 nations.

Jules Evan Baker, host and producer of "Portfolio," a pro-gram in the International Cultural Series, said the program would be presented on Armed Forces television stations, on CMC, Canada, and on WNYC Municipal television in New York, Later it is expected to be carried by educational stations in all parts of the nation. An audio tape of the telecast also was made for additional exposure.

The program is a feature presentation in support of the De-partment of Defense overseas combined federal campaign, which enlists the support of

servicemen and women for health and welfare programs at home and abroad.

Filmed in Nashville at WDCN, the educational outlet, the show takes the viewer through the Country Music Hall of Fame and Museum, and touches on the history of the music and the artists. The program has a live introduction and close by Monument recording artist Jerry Byrd and his band, including Jerry White-hurst, Joe Zinken, Spider Wil-son and Jim Buchanan.

Details Fame Country Music Association Executive Director Jo Walker, in the presentation, details the background and inner workings of the Hall of Fame, and utilizes film clips and soundtracks of old and new artists to frame

the story. Artifacts from the Hall of

COUNTRY SINGLES-

10 Years Ago

November 11, 1957

1. Wake Up Little Susie-

(Decca)

(RCA Victor)

Everly Brothers (Cadence)

Elvis Presley (RCA Victor)

2. Jailhouse Rock/Treat Me Nice-

3. My Special Angel-Bobby Helms

4. Fraulein-Bobby Helms (Decca)

My Shoes Keep Walking Back to You—Ray Price (Columbia)
 Home of the Blues/ Give My Love

9. Holiday for Love/Don't Do it Darlin' --- Webb Pierce (Decca) 10. Whole Lotta Shak'n' Goin' On---

5. Geisha Girl-Hank Locklin

to Rose—Johnny Cash (Sun) 8. Honeycomb—Jimmie Rodgers (Roulette)

Jerry Lee Lewis (Sun)

Fame are exhibited, including the newest additions, the origguitar of Bradley Kincaid, and the original banjo of Scotty Wiseman, of the team of Lula-belle and Scotty.

"The servicemen were polled by Armed Forces Radio," Baker said, "and country music was their overwhelming choice. The logical follow up was to come to Nashville and do the story first-hand."

The program details the background of the Hall of Fame award winners and, where applicable, plays some of the music which made them famous. It also dealt with the non-performing winners. The program set is backgrounded by a mural of the Hall of Fame, painted by a Nashville teen-ager.

Decca's Green In Macy's Parade

NASHVILLE - Jack Green, Decca recording star, has been selected to take part in the big

Thanksgiving Day Macy's parade in New York.

Bill Hudson & Associates, which completed arrangements with the NBC-TV network for the appearance, said Green will perform a song in its entirety over the network while passing the NBC cameras riding on a

Green was a triple winner in the recent first annual Country Music Association awards. The Hudson firm reportedly is making similar arrangements for the Orange Bowl parade in Miami Dec. 30.

COUNTRY STILL TOP GUN WITH EUROPEAN SOLDIERS

PHILADELPHIA—Country music still is in the forefront as far as the armed forces stationed in Europe is concerned, according to theatrical agent Jolly Joyce.

Joyce said he has booked talent for the next seven months into overseas bases. During October, he sent over Dave Houston, Sue Thompson and the Martins.

George Hamilton IV will tour November, Ferlin Husky and his band in December, Kitty Wells and Johnny Wright along with Ruby Wright, Bill Phillips and the Tennessee Mountain Boys in January; Jimmy Dickens and his band in February, and Leroy Van Dyke and his band in April. Talent for March is still pending. In addition, Joyce brought the Sons of the Pioneers to New York for an October stand at the Taft Hotel.

Labels Pour More \$\$ Into Sessions

Continued from page I

This was to be followed by a Floyd Cramer country album, featuring 14 strings, and a Jimmy Dean album, also with

Don Law, who produced the Ray Price sessions with 40 musicians, said he would be willing to take the gamble with a big, established artist, but not with some country stars. He called it a calculated risk. Law, who retains some of his past Columbia artists even though he produces independently, also said some of the "big sound" attained by some producers is a result of mechanical over-dubbing, not "the spontaneous sound of a big recording ses-

Victor's Chet Atkins, however, seems to be going strong toward the big spontaneous sound. And he "imports" some leading musicians to help get the effect. He has just lured Byron Williams, former West Coast concert violinist, back to Nashville to stay, and Williams has been on constant call at recording sessions.

While some country artists are sticking to strings and refusing to allow horns, others are going with strong but sub-dued wind sections. On the Arnold album, flugelhorns are utilized for the "soft" sound, never really "getting in any

During the Arnold session, an entire film crew from NBC filled the studio. The group was finishing shots for a network special slated for February showing. The crew, under the direction of Chet Hagan, also shot Arnold in concert in Memphis and in a show date in Los

ville Scene

Probably the most unexpected pairing of the year took place at RCA Victor last week when Skeeter Davis and Don Bowman combined for a duet on a record. Skeeter says the record is such a surprise (even to her) that its type cannot be divulged, and that the label is rushing out the single to get it on the market well before Christmas. Bowman is CMA's comedian of the year. . . A sur-prise party for Capitol's Tex Rit-ter was given at the Playroom in Atlanta. Many moguls from the industry were on hand. . . The Atlanta. Many moguis from the industry were on hand. . . The Geezenslaws played to SRO audiences at the Playroom. Charlie Louvin is next. . . Touche Music, Montgomery, Ala., publisher, has expanded its operations. A new resolution were hard here and into production unit has been put into operation under the supervision of Von Taylor, former Nashville writer, and Don Moseley, former top 40 programmer. All master

Judy Lynn drew top crowds at ana for a brewing company, the first time such a firm has entered into the sponsorship of country music shows in the area. Faron Young was the star of the shows, Paul Tannen purchased the

country master for his firm which MGM is now rushing out. It's "Lilly White Hands," by Ray Griff. . . Peer Southern's Roy Horton went all out promoting Country Music Month in October.

His activities ranged from New York to Hollywood, with several stops in between. While in Cali-fornia he also pushed current Peer releases. . . Leroy Van
Dyke's session of last week is said
to be "so exciting" that Warner
Bros. is rushing the release.

Dottie West was honored on
the Bobby Lord show as winner

of an award for her artistry in 1967. Her son Dale was also honored. Miss West did 123 dee-"Grand Ole Opry" birthday cele-bration. . . Joe Wright, of Joe Wright Talent Agency, said he has Wright Talent Agency, said he has signed Bill Floyd to a long-term recording contract with Wayside Records, which includes the leading by Wayside of the current single "It's Over, It's Finished, It's Done." . . . Jerry Allan, managing director of the Big Four record, movie and talent promotion firm in Indianapolis, stayed beyond the convention in Nashville to establish contacts and tour the Hall of Fame. . . . Jimmy Martin, along with Bud and Carolyn Chase, play the Edmond Town Hall Theater in Newton, Conn., Thursday (9). . . . Jack Turner of J. B. Artist and Record Promotion, announced the signing of a pact with Demp-sey Sims, Nashville artist.

A promotional idea by Audie Ashworth of the Hubert Long Agency to celebrate Bill Anderson's birthday paid off, Entries for a contest listing Anderson's favor-ite tunes came from all areas of the country. The winner was an-announced on the "Opry" Oct. 28.
... The Collins Kids (Larry and Lorrie) have signed with Stan Pat

Enterprises, Hollywood, for TV representation. . . The first re-lease, on Epic, of Goldie Hill Smith's new sound is a John D. Loudermilk tune, "There Must Be More to Life (Than Lovin' a Man)." It's published by Wind-ward Side Music, which is part of the Acuff-Rose complex. . . The new Sue Thompson song, written new Sue Thompson song, written by Doug Kershaw, is being re-leased as strictly a country tune. She's bounced back between pop and country, but now is heading down the singular path. It's a tune called "Dear Boy," on Hickory.

. Buddy Starcher has concluded an album on Heartwarming titled "Country Soul and Inspiration." A single will be released from the album.

John Hartford, RCA Victor, has been added to the staff of Gov. John McKeithen of Louisiana John's McKeithen of Louisiana, John's new single is "A Simple Thing as Love," and it's from a forthas Love," and it's from a torus-coming album.

Tompall and the Glaser Broth-

ers will be cutting both an album and a single for MGM, the sessions to be produced by Juck Clement. . . . It may be a minor point to some, but it's important to the man who wears the name. Jack Johnson, manager of Country Charley Pride, wants to make it abundantly clear that the singer's name is spelled as it appears here, and not with an "ie" ending.... Ernie Ashworth co-wrote both sides of his new Hickory release. Ernie now is making a serious study of hypnotism, going to school four hours a week in Indinapolis to master the art of putting audiences to sleep. . . . Tiger recording artists Jim and Lyn have singed a pact with J. B. Artist promotions. Jim is a producer for the Scandinavian Country and Western Club in Copenhagen. Lyn is a U. S. representative for the

Yesteryear's Country Hits

COUNTRY SINGLES-5 Years Ago November 10, 1962

- 1. I've Been Everywhere-Hank Snow (RCA Victor)
- 2. Mama Sang a Song-Bill Anderson (Decca)
- 3. I'm Gonna Change Everything-Jim Reeves (RCA Victor) 4. Don't Go Near the Indians-
- Rox Allen (Mercury)

 5. A Girl I Used to Know—George
 Jones & the Jones Boys
- (United Artists) Devil Woman-Marty Robbins
- (Columbia) 7. Cow Town—Webb Pierce (Decca) 8. Helio Out There—Carl Below (RCA Victor)
- Kickin' Our Hearts Around-Buck Owens (Capitol)
- 10. Little Black Book-Jimmy Dean (Columbia)

BOOK REVIEW

National Artists Attractions Plans to Add Country Pkg.

MEMPHIS - National Artists Attractions, an agency which heretofore has confined most of its promotional activi-ties to rock 'n' roll groups, has announced plans to incorporate country music into its packages.

The firm has worked out a



Two New Nashville Sound Singles by the New Coming Up Delaware Valley Country & Western Star DANNY DALE HAVE YOU EVER BEEN LONELY I COULD NEVER BE ASHAMED OF YOU

COLD COLD HEART YOUR CHEATING HEART DJs Needing Copies and for Bookings Write: DANNY DALE P.O. Box 67, Mantua, N.J. 08051 or Call (609) 468-0503

pact with Key Talent, Inc., Nashville, to handle the "country spectacular" bookings. Ray Brown, long a member of the firm, has added Chad Lassiter, formerly of Houston, to sell the country dates. Current plans call for booking 100 days in 1968, with expansion planned for the future.

The first booking already has been established. Jimmy Key and Gene Norell of Key Talent said the package would include Porter Wagoner and his complete show, including Dolly Parton, Dave Dudley, Bobby Bare, and Jimmy Newman.

The tour will begin April 12 in the Louisiana area, move westward through Texas, up the West Coast and into the Pacific northwest. It will conclude 30 days later, after 25 working days. The second such tour, with the talent still to be packaged, will occur in the June-July time slot, with the third one coming a month or two later.

Key said all his talent on the first package with the exception of Wagoner and Miss Parton are booked by his agency, but that future packages would include talent from all stables.

sessions will be produced in Mem-phis and Nashville.

48

Billhoard SPECIAL SURVEY For Week Ending 11/11/67

HOT COUNTRY

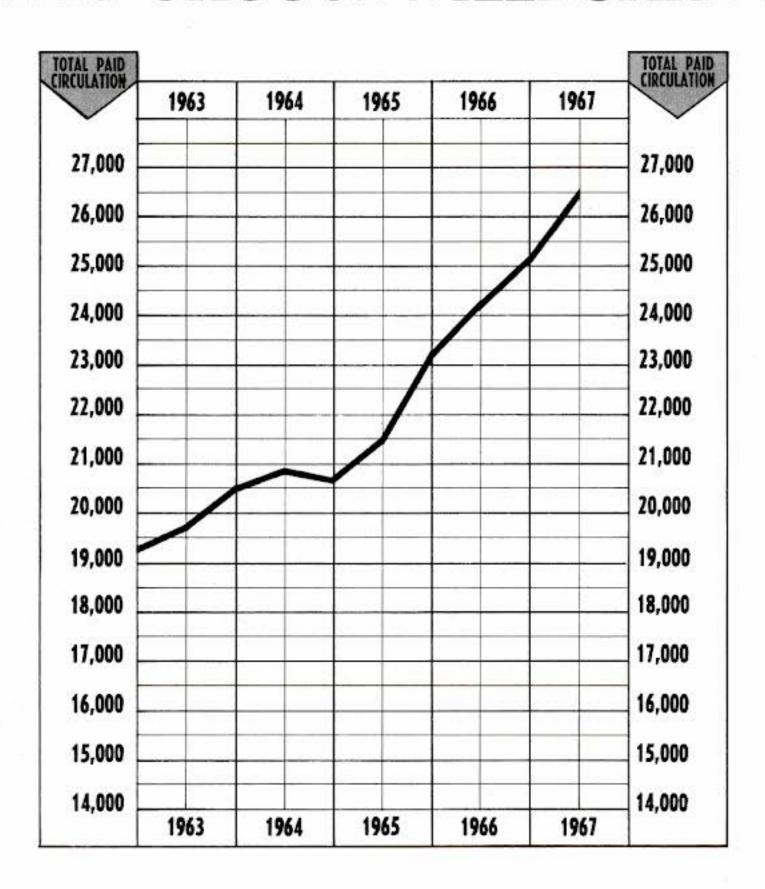
	ALBUNIS
200 M M M	Performer—LP's registering proportionate upward progress this week. Weeks on
Week 1	ear reck TITLE, Artist, Label & Number Chart
iliboard Award	TURN THE WORLD AROUND 9 Eddy Arneld, RCA Victor LPM 3849 (M); LSP 3849 (5)
5,170	YOUR TENDER LOVING CARE 11 Buck Owens & His Buckaross, Capitol T 2760 (M); ST 2760 (5)
3	BRANDED MAN Morte Haggard & the Strangers, Capitol T 2789 (N); ST 2789 (S)
4	4 ODE TO BILLIE JOE
O	8 LOVE OF THE COMMON PEOPLE 12 Waylon Jennings, RCA Victor LPW 3825 (M): LSP 3825 (5)
6	S CARRYIN' ON WITH JOHNNY CASH & JUNE CARTER11
7	7 I'LL NEVER FIND ANOTHER YOU
8	6 TONIGHT CARMEN Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)
1	3 THE PARTY'S OVER AND OTHER GREAT WILLIE NELSON SONGS Willie Nelson, RCA Victor LPM 3858 (M), LSP 3858 (5)
10 1	O JOHNNY CASH'S GREATEST HITS, VOL 1
11 1	1 JACKSON AIN'T A VERY BIG TOWN
1	5 GENTLE ON MY MIND Glen Campbell, Capital T 2809 (M), ST 2809 (S)
13	9 HITS BY GEORGE
14 1	2 BEST OF EDDY ARNOLD
15 1	6 I'M A LONESOME FUGITIVE
16 1	4 DANNY BOY Ray Price, Columbia (1, 2677 (M); CS 9477 (S)
业:	5 GEMS BY JIM Jim Edward Brown, RCA Victor LPM 3853 (M); LSP 3853 (S)
18 1	7 COLD HARD FACTS OF LIFE
19 1	8 JUST BEYOND THE MOON
20 2	0 THE BIG HITS
1	9 A BIRD NAMED YESTERDAY Bobby Bare, RCA Victor LPM 3831 (M), LSP 3831 (S)
1	8 SINGIN' WITH FEELIN' Loretta Lynn, Decca DL 4930 (M); DL 74930 (S)
23 2	4 YOUR FOREVERS DON'T LAST VERY LONG
24 2	3 ALL THE TIME
25 2	5 FORGOT TO CRY
26 2	8 BILL ANDERSON'S GREATEST HITS
27 2	2 MY ELUSIVE DREAMS
28	O YOU'LL ALWAYS HAVE MY LOVE
位	2 QUEEN OF HONKY TONK STREET 2 Kitry Wells, Decks DL 4929 (M); DL 74929 (S)
30	1 BEST OF CONNIE SMITH
31 3	4 DAVE DUDLEY COUNTRY
32	9 ALL MY LOVE
33 2	6 MR. MEL
5.200	3 ANOTHER STORY
0.00	1 FOLKSY
-	Leon Ashley, RCA Victor LPM 3900 (M); LSP 3900 (S)
	Monument MLP 8086 (W); SLP 8086 (S)
	1 NOW IS A LONELY TIME 6 Rey Drusky, Mercury MG 21116 (M), SR 51116 (5) 0 GOIN' TO CAL'S PLACE 10 Cal Smith, Kapp KL 1537 (M), KS 3537 (5)
***	Cal Smith, Kapp KL 1537 (N); KS 3537 (S) 7 HEAR THE WHISTLES BLOW 5
4	Lester Flatt & Earl Scruggs, Columbia CL 2686 (M); C5 9486 (S)
	Lit Angerion, RCA Victor LPM 3832 (M); Car 3832 (M)
1	19 COURT DE COUNTY Wilburn Brothers, Decca Dt. 4871 (M); Dt. 74871 (S) HELLO, I'M DOLLY 1 Dolly Parton, Monument MLP 8085 (M); St.P 18085 (S)
0	Dolly Parton, Monument MLP 8085 (M); SLP 18085 (S) PRIDE OF COUNTRY MUSIC 1 Country Charlie Pride, RCA Victor LPM 3775 (M); LSP 3775 (S)
45	Country Charlie Pride, RCA Victor LPM 3775 (M), LSP 3775 (S) 15 MY KIND OF COUNTRY

Billboard SPECIAL SURVEY For Week Ending 11/11/67

HOT COUNTRY SINGLES

	Last Week		This Week	Last Week	
libbard ward	1	YOU MEAN THE WORLD TO ME 8 David Houston, Epic 10224 (Gallico, BMI)	38	33	PARTY PICKIN' 10 George Jones & Melba Montgomery, Musicor 1238 (Party/Zanatis, BMI)
2	3	IT'S THE LITTLE THINGS	1	56	FOR LOVING YOU
3	2	I DON'T WANNA PLAY HOUSE	40	41	(Painted Desert, BMI) I DON'T SEE HOW I CAN MAKE IT 7
4	5	DOES MY RING HURT YOUR FINGER11 Country Charles Pride, RCA Victor 9281 (Janda, ASCAP)	1	46	Jean Shepard, Capitol 5983 (Champion, BMI) HANGIN' ON Cosdin Brothers, Bakersfield Int'l 1002
5	4	TURN THE WORLD AROUND	42	42	(Gerpax/Alanbo, BMI) MAKE A LEFT AND THEN A RIGHT 6
Û	9	WHAT LOCKS THE DOOR	43	44	Johnny & Jonie Mosby, Capitol 5980 (Central Sangs, BMI) COME SEE WHAT'S LEFT OF YOUR MAN 6
7	8	WHAT KIND OF A GIRL (Do You Think I Am?)	15	•	Johnny Berrell, United Artists 50207 (Combine, BMI)
Û	11	CHOKIN' KIND Waylon Jennings, RCA Victor 9259 (Wilderness, DMI)	W	49	I DOUBT IT
9	6	(Wilderness, BMI) FOOL, FOOL, FOOL	45	47	Faron Young, Mercury 72728 (Cederwood, BMI)
10	12	GARDENIAS IN HER HAIR 9	146		I'LL LOVE YOU MORE Jeannie Seely, Manument 1029 (Pamper, BMI)
-	10	Marty Robbins, Columbia 44271 (Hill & Renge/Mariposa, BMI) IT TAKES PEOPLE LIKE YOU	W	888	BY THE TIME I GET TO PHOENIX 3 Glen Campbell, Capitol 2015 (Rivers, BMI)
-	824	Buck Owens, Capitol 2001 (Blue Book, BMI)	48	48	THE WHEELS FELL OFF THE WAGON 9 Johnny Dollar, Date 1566 (Mayhew, BMI)
12	14	Carl Smith, Columbia 44233 (Milene, ASCAP) A WOMAN IN LOVE	W	55	CHUBRY (Please Take Your Love to Town) 4 Sessinslaw Brothers, Capitol 2002 [Cedarwood, BMI]
4	10	Sonnie Guitar, Dot 17092 (Lin-Cal/Ring-a- Ding, BMI) 1 TAUGHT HER EVERYTHING SHE KNOWS 8	50	51	Sonny Curtis, Viva 617 (Viva, BMI)
ш		Billy Walker, Monument 1024 (Piedmont, ASCAP)	51	52	BALLAD OF WATERHOLE #3 3 Roger Miller, Smash 2121 (Famout, ASCAP)
15	16	YOU CAN'T HAVE YOUR KATE AND EDITH TOO	會		BLUE LONELY WINTER Jimmy Newman, Decca 32202 (Newkeys, 8MI)
16	13	LAURA (What's He Got That I Ain't Got) 16 Leon Ashley, Ashley 2003 (Gallica, BMI)	53	67	TUPELO MISSISSIPPI FLASH 2 Jerry Reed, RCA Victor 9334 (Vector, BMI)
17	17	TEAR TIME	54	60	SAN ANTONIO Willie Nalson, RCA Victor 9324 (Alamo, BMI)
18	15	LIKE A FOOL 12 Dottin West, RCA Victor 9266 (East Star, BMI)	1	68	ANYTHING LEAVING TOWN TODAY 2 Dave Dudley, Mercury 72741 [Newkeys, BMI]
血	27	HOW FAST THEM TRUCKS CAN GD 8 Claude Gray, Decca 32180 (Vanjo, BMI)	會	66	1 HEARD A HEART BREAK LAST NIGHT 2 Jim Reeves, RCA Victor 9343
20	16	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied)	57	58	YOU DESERVE EACH OTHER 4 Robert Mitchum, Monument 1025 (Windward
21	22	IF MY HEART HAD WINDOWS	58	59	Side, BMI) DALLAS Vern Stevall, Longhorn B1 (Saran/Deepcross, BMI)
22	20	PHANTOM 309 Red Sovine, Sterday 811 (Starday, BMI)	ŵ	69	I WOULDN'T TAKE HER TO A DOGFIGHT . 2 Charlle Walker, Epic 10237 (Window, BMI)
由		LEARNIN' A NEW WAY OF LIFE 8 Hank Snow, RCA Victor 9300 (East Star, BMJ)	1	70	THE ONLY WAY OUT (Is to Walk Over Me) 2 Charlie Louvin, Capitol 2007
W	30	A DIME AT A TIME 6 Del Reeves, United Actions 50210 (Pass Key, BMI)	61	65	(Central Songs, BMI) TRAVELING SHOES 2 Guy Mitchell, Starday B19 (Cedarwood, BMI)
25	25	GRASS WON'T GROW ON A BUSY STREET 10 Kenny Price, Boone 1063 (Pamper, BMI)	1		WEAKNESS IN A MAN 1 Roy Drusky, Mercury 72742 (Gallico, BMI)
767	34	BOTTLE SOTTLE 5 Jim Ed Brown, RCA Victor 9329 (Window, BMI)	63	64	
	50	BURNING A HOLE IN MY MIND 3 Connie Smith, RCA Victor 9335 (Delmore, ASCAP)	54	63	Johnny Cash, Columbia 44288 (Witmark, ASCAP) MABEL (You Have Been a Friend to Me) 8
28	28	GOODY GOODY GUMDROPS 10 Wilburn Brothers, Decca 32169 (Sure-Fire, BMI)	1		Billy Grammer, Rice S025 (Newkeys, BMI) LOVE'S GONNA HAPPEN TO ME
29	21	MY ELUSIVE DREAMS 18 Covid Houston & Tammy Wynette, Epic 10194 (Tree, BMI)	6	_	Wynn Stewart, Capitol 2012 (Freeway, 8MI) STRANGER ON THE RUN
30	31	PINEY WOOD HILLS 6 Bobby Bere, RCA Victor 9314 (T. M./Oypty Boy, BMI)	67	73	BIII Anderson, Decca 32215 (Shamley, ASCAP) SET ME FREE
31	23	I'M STILL NOT OVER YOU	188		I'D GIVE THE WORLD
32	24		愈	-	EVERYBODY OUGHT TO SING A SONG 1 Dallas Frazier, Capitol 2011 (Blue Crest, BMJ)
由	43	THE COUNTRY HALL OF FAME 4 Hank Locklin, RCA Victor 9323 (Yellow	70	75	Dick Curless, Tower 362 (Blue Book, BMI)
愈		River, ASCAP) JUANITA JONES Sto Phillips, RCA Victor 9333 (Naston-Port,	71	74	WOMAN NEEDS LOVE 2 Marion Worth, Decce 32195 (Moss-Rose, BMI)
愈		YOU'VE BEEN SO GOOD TO ME10	72	72	GOODBYE SWINGERS 2 Glen Garrison, Imperial 66257 (Cedarwood, BMI)
36	29	Van Trevor, Date 1565 (Summerhouse/ Harmony Hill, ASCAP) ALL MY LOVE	愈		HANGIN' ON Leon Ashley & Margie Singleton, Ashley 2015 (Garpax/Alanbo, BMI)
37		Don Gibson, RCA Victor 9266 (Acuff-Rese, BMI) THIS WORLD HOLDS NOTHING	山	-	BEFORE THE NEXT TEAR DROP FALLS 1 Duane Dee, Capitol 5986 (Raleigh, BMI)
10000		(Since You're Gone) 6 Signewall Jackson, Columbia 44283 (Cedarwood, BMI)	由	-	YOU'RE THE REASON

WHY CHOOSE BILLBOARD?



MUSIC/RECORD PUBLICATIONS

BILLBOARD: 26,500

TOTAL PAID CIRCULATION

(Per audited figures issued on official statement by AUDIT BUREAU OF CIRCULATIONS, June 30, 1967)

MAGAZINE "B": Total Paid Circulation (Per sworn statement published in their issue of Oct. 7, 1967) . . . 13,024

MAGAZINE "C": Total Paid Circulation (Per sworn statement published in their issue of Oct. 14, 1967) . . . 12,191

International News Reports

RCA's British Attack to Cover Variety of Fronts

LONDON - RCA is a total record operation on the British market and will cover from acetate cutting through pressing to nation-wide distribution and export of its own and other companies' product. This was disclosed (Billboard, Nov. 4) by Bernard Ness, head of RCA Records in the U. K. following the recent announcement in New York by Norman Racusin, RCA Victor division vice-president, of the impending break-off of RCA's ties with Decca in Britain.

The multi-faceted operation that RCA is planning is already building up at a steady rate. From a head-quarters at 50 Curzon Street, Ness has a team of executives handling publishing, artist development and the planning of future promotion programs. Additionally, Ness draws on highly qualified engineering talent and is also working on the development of marketing plans for Stereo-8 tape cartridges before year's end

The new organization becomes officially independent June 1, 1968, taking on all release programming and promotion with Decca continuing to press and distribute for one more year. A pressing plant covering 100,000 square feet will be constructed at a new town, Washington in Northern England. Groundbreaking takes place at month's end, and the plant will become fully operative during May, 1969.

Road, rail and air freight with strategic regional sales centers are being considered for the entirely new RCA distribution network which will cover England, Scotland and the whole of Ireland. The supply arm of the new operation is the most significant of RCA's plans giving it total independence from the British majors and enabling RCA to compete for distribution rights to other lines from U. S. labels and British in-

In this respect the RCA operation will attain an even greater degree of independence than CBS's British offshoot which itilizes EMI's distribution services in addition to its own CBS road supplies by van from its Aston Clinton, Buckinghamshire, factory.

Ness stressed that RCA intends to make full use of its ability to offer other companies pressing and distribution services "Once we are established and can show what we have to offer we will be out for all the business we can get and will compete for licensing and distribution contracts."

Additionally, RCA expects to boost the nation's economy and will export to the Common Market, Commonwealth and other suitable territories.

The Government Board of Trade is already de-lighted at the decision of RCA to build at Washington

in Northumberland, which is in the heart of the Northern regional development zone where the crea-tion of new employment is vital. But the ready supply of labor and the government grants to companies set-ting up in these zones were only two reasons behind the selection of Washington for the pressing factory, the first new record plant to be erected in this country for more than 15 years. A major consideration is RCA plans to handle distribution is the need for good com-munications. The new pant will be located near a terminal in Britain's new network of rail freight liner depots. Additionally, a major trunk road scheme to the north will pass right outside the factory and the local airport has facilities to run frequent freight flights both abroad and internally.

The whole mammoth operation, which is being con-structed on a scale to challenge the biggest of the British majors, is staffed throughout by local personnel.

Ness, a veteran international record man, has previously helmed RCA operations in Mexico and Spain in addition to working for EMI in Brazil and Germany. Ultimately, RCA will build two or three record studios of differing sizes in the U. K. and the company has unquestionably set its sights on nothing less than the largest manufacturer share of the British market by the mid-1970's.

East Germany Deal With West Germany

EAST BERLIN - East Germany's state phonograph record company, VEB Deutsche Schall-platten, has signed an agree-ment for the distribution of its pop product in West Germany.

VEB Deutsche Schallplatten's partner will be the Rhenus-Musikproduction GmbH. Rhenus' general manager, Karl Heinz Muenchow, said that the pact will take effect Jan. 1, and that it will give the Rhenus-Mondial label exclusive rights to pop material of VEB Deutsche Schallplatten's Amiga.

Muenchow said this means that Rhenus can use the original East German material with East German artists. Muenchow said that no distribution or import of Amiga recordings is contemplated; only tapes are involved. The Amiga mate-rial will be delivered in stereo compatible, and singles will be produced in West German standard monaural. Rhenus will release the material under the Mondial label, and will touch up the East German recordings

French Decca in Rigaux Campaign

PARIS - Decca (France) converted part of its Paris office into a polling station, complete with electoral posters, ballot box and voting booths and held a special press reception to launch its "Vote for Rigaux" campaign.

Comedian Jean Rigaux signed an exclusive recording contract for a further five years with Decca at the reception which was attended by Decca president Andre Jeanneret and E. W. Pelgrims de Bigard, presi-dent of Fonior, Belgium and major Decca shareholder.

At the conference, sales director Claude Gagniere reported that since first signing with Decca in 1952, Rigaux had sold 1,547,986 EP's and 706,-214 albums.

as required in its own studios in West Germany.

Muenchow said that Rhenus

does not consider that the acquisition of the Amiga material will "burden" the West Ger-man disk market. He added that Rhenus intended to use the Amiga material primarily in its sin-gles production, so as to free Rhenus' artistic resources for LP concentration.

This is the first time that VEB Deutsche Schallplatten repertoire has been made freely available to a West German record company, and there is wide speculation in the Bonn republic as to its impact on the highly competitive West German disk market.

One of the first top officials of a major Bonn disk firm to comment was Kurt Richter, a director of Telefunken-Decca (Teldec). Richter said, "The competitive impact will depend on the material selected for distribution in West Comment. tribution in West Germany and the quality of this distribution. I don't believe there will be a great expansion of the market here for Amiga product."

DGG IN DEAL ON SUPRAPHON

HAMBURG - Deutsche tribution rights to the Supraphon catalog in West Germany, Switzerland and Austria. Grammophon said the distribution rights for the Supraphon catalog had been obtained in connection with the contract with Artia Prague. Grammophon has transferred distribution of the Supraphon catalog in Ger-many to Metronome, the Ham-burg disk firm which for many years has worked with Gram-mophon in the international field. In Switzerland, Gram-mophon transferred its Supra-phon distribution rights to Phonag and in Austria to Poly-phon, Vienna.



ON A VISIT TO JAPAN, French singer Enrico Macias (Pathe-Marconi) meets N. Ishizaka, international manager of Toshiba.

France's 1st Pocket-Size LP's Jingling Pockets for Barclay

PARIS - Barclay, the first company to introduce mini-LP's on the French market, reports a good sales reaction to the initial batch of six releases.

The 33% r.p.m. pocketsize records, measuring 5% inches in diameter, contain three tracks on each side and retail at 12 francs 95 (\$2.59).

The mini-LP series, called "Mini-Boum," are packaged in four-color hinged sleeves bearing the kangaroo logo which is being used to emphasise the pocket-size dimensions of the new format.

All six initial releases are from foreign catalogs licensed to Barclay for France and include recordings by the Jimi Hendrix Experience, the Young Rascals, Aretha Franklin, Wil-son Pickett, Eric Burdon and the Animals, and a rhythm and

blues package featuring Pickett, Harvey Scales, Don Covay, Lavern Baker, Joe Tex and Solomon Burke.

So far only monophonic recordings have been released but stereo issues are planned.

Each side of the pocket LP's contains six minutes of music and each track is limited to two minutes by employing a fade-out technique with an immediate segue into the next number. Idea is to simulate a discotheque atmosphere and Barclay is using the line "a party in your pocket" to pro-mote the new series.

The same discotheque-type seque has been used on a new regular size album of 13 rhythm and blues selections from the Atco catalog released by Bar-clay's sister company, the Compagnie Europeene du Disque.

EMI Revamps Three Labels

ment of its three domestic la-bels, EMI is shifting all pop product to appear on the Co-lumbia and Parlophone logos, reserving HMV for classical re-

The company is seeking to build HMV as a classical la-bel throughout the world. Existing pop artists appearing on HMV will move to the other labels as future releases are scheduled. Paul Jones has already switched to Columbia and such acts as the Swinging Blue Jeans will follow.

The only American product released on HMV here, the ABC group catalog will switch from HMV to the Stateside logo -reserved by EMI for independent American material. HMV was founded as a classical la-

Name Chairmen For 6 Local Stations in U.K.

LONDON-Postmaster Gen-eral Edward Short has announced the chairmen to head the first six local broadcasting stations, the first of which begins operating Wednesday (8). The local stations are designed to supplement BBC's national services. They are locally fi-nanced and carry no advertis-

The six stations are at Lei-cester, Sheffield, Merseyside, Nottingham, Stoke and Brighton. The Leicester station will be first to operate and will be fol-lowed by Sheffield (15), Mer-seyside (22), Nottingham (Jan. 31) and Stoke and Brighton in February. Heading the Leices-ter station is the department chief of the history section of the local university, professor J. Simons; industrialist S. M. de Bartolome is in charge of Sheffield, and the managing director of the shipbuilding firm, Camm Lairds, Norman Cave has been appointed head of the Merseyside station. The secretary of

(Continued on page 52)

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Philips Uses Color TV for Artists' Promotional Drive

HAMBURG — Philips is using the advent of color television
in West Germany for a big promotion program for its artists
—domestic and foreign.

Philips is one of the bestsituated German record companies with respect to color TV.

Philips is one of the bestsituated German record companies with respect to color TV. Its artists had a dominant role in launching color TV in this country, and Philips artists will predominate in color TV programming for Germany's first tint TV season

tint TV season.

The Philips promotion drive involves around 75 domestic and 90 foreign artists. Philips' entrenched position on German TV is underlined by the recent selection of the top Philips recording artist, Vico Torriani, to be master of ceremonies for West Germany's most popular TV entertainment show, "The Golden Shot."

Torriani, a Swiss, has a tremendous following in West Germany. He is known as "Mister Entertainer." He established a record in this country for three solid months of nightly performances at West Berlin's Theater des Westens, which had total attendance of 150,000.

Philips is using Torriani's appointment to head the "Gold Shot" program as a sales promotion vehicle for his three latest LP releases—"In the White Horse Inn," "Vico's Swinging Cooking Recipes," and "Vico Brand New." Philips also has Germany's

Philips also has Germany's hottest recording artists of the moment—Esther and Abi Ofarim, the Israeli couple, They have just received a gold disk denoting a global sale of one million of their recordings. It is the third gold disk they have received within the last 12 months.

As is the case with the Ofarims, a number of Philips domestic artists have created large followings abroad. A spectacular example is Horst Jankowski



FRENCH ACCORDIONIST YVETTE HORNER receives a golden disk, to mark the sale of her 10 millionth record, from Pathe-Marconi President François Minchin at a reception in the Ledoyen Restaurant, Paris.

Lib. & Pye Make Changes In Eire Distrib Set-Up

DUBLIN — Two major distribution changes have taken place here. Liberty product is now being handled by Irish Record Factors and Pye has taken over the distribution of CBS material.

All CBS singles and EP's will now be pressed at Pye's Dublin factory giving simultaneous release with the U. K. Up to now,

Davis Concert to Aid Israel Cause

BERLIN — Sammy Davis Jr. will give a "Help for Israel" concert at an Israel benefit "gala evening" Nov. 18 in the Berlin Philharmonic.

Davis' appearance in Germany is unique in that he is being sponsored by Axel Springer, proprietor of Europe's largest publishing empire.

Davis will perform alone for two hours, accompanied by the RIAS radio station dance or-

chestra.

Just prior to the Davis concert, Hoer-Zu, the radio-TV guide published by Springer, will release a Davis LP, "Sammy Davis Jr.," with the best of the Davis repertoire. The Davis record will be distributed by Hoer-Zu's record club,

the disks were imported from Britain. Albums will continue to be imported.

Pye's Dublin sales manager John Woods is in charge of the operation which began this month. Additional staff have been recruited to deal with the extra work and another sales van will now cover the major provincial cities.

CBS product in Eire was previously distributed by Irish Record Factors and Solomon and Peres. There will be a threemonth sell-off period for current stocks.

The new deal does not affect CBS distribution in Northern Ireland which will be continued by Solomon and Peres from its Belfast headquarters.

The Liberty switch to Irish Record Factors follows the company's move to independence on July 1. Liberty distribution in the U. K. is being handled by Philips which, in turn, is distributed by Irish Record Factors in Eire. But the Liberty-Philips deal did cover export so a separate deal has now been negotiated between Liberty and IRF. Liberty product is being shipped to Dublin. Irish Record Factors reports that despite initial customs delays full stocks are now available.



BAS HAGEMAN, Netherlands correspondent for Billiboard and editor-in-chief of the Dutch record monthly Platennieuws, has been appointed chief of the municipal department for cultural affairs of the city of Apeldoorn, Holland.

HADDER BRADDER FRANKE FRANKLISTER BEFORE FRANKLISTER F

BUENOS AIRES FEST WINNER

BUENOS AIRES — Firstprize winner of the First Buenos Aires Music Festival was "Quiero Llenarme de Ti" (I Want to Be Full of You), sung by Sandro (CBS). Second prize went to "Cancion para una Esperanza" (Song of Hope), by Daniel Toro (Music Hall). Composers of the winning songs were Oscar Anderle and Sandro.

Nordisk Polyphon Cuts Cassette \$\$

COPENHAGEN — Nordisk Polyphon has reduced the retail price of its musicassettes to bring them into line with LP records and reports that interest in cassettes in Denmark is increasing.

The company recently issued a new comprehensive catalog listing cassettes available on Philips, CBS, Mercury, Polydor, MGM, Verve and Deutsche Grammophon labels.

Howard & Blaikley Compose a Musical

LONDON — Ken Howard and Alan Blaikley, writers of a string of international hits for Dave Dee, Dozy, Beaky, Mick and Tich, have composed a musical for spring production in London. It will have four principals and a large supporting cast.

Behind the project is Harold Geller, of Lynn Music, publisher of the Howard-Blaikley hits, and his partner Joe Vegoda, of British Lion. There is a strong possibility that the show will also be filmed.

Florey Quits EMI; Takes CBS Post

LONDON — Jack Florey who held the post of deputy marketing manager at EMI has quit the company and joined CBS as its pop product manager. CBS executive David Howells who was previously in charge of pop product has switched to the a&r department under CBS and chief Derek Everett. In his new post Howells will concentrate on the company's new Jazz Realm label. CBS has rush-released the original cast album from "Sweet Charity" recorded by independent producer—Norman Newell.

From The Music Capitals of the World

AMSTERDAM

Bovema's classical department chief Martin Kleinjan has produced a memorial album in honor of Sir Malcolm Sargent called "Thanks, Sir Malcolm—A Night at the Proms." . . . The Hungarian String Quartet visited Holland for concerts in Arnhem, Rotterdam, Nijmegen, Amsterdam, Eindhoven, Deventer, Utrecht and the Hague and Movema issued a special album set of the Quartet's performances of the complete string quartets of Beethoven. . . Unable to import records of Mikis Theodorakis from Greece because of the political situation, Bovema has made its own pressings of the Theodorakis album "Mauthausencyclus." . . . Singles by the Dutch beat groups Ro-d-Ys (Philips), Cuby and the Blizzards (Philips) and the Rob Hoeke R&B Group (Decca) will be released in Britain this month (November). The Ro-d-Ys album "Just Fancy" will be released in the U. S. on the Mercury label and in France by Philips. Philips will also release in France the latest single by the Dutch group After Tea. . . Wally Tax' album "Love In" will be released in Germany by Philips.

Bovema launched a series of Walt Disney mini-albums for children, featuring Peter Pan, Snow White, Cinderella, Winnie the Pooh, Bambi and the Lady and the Tramp complete with booklets

containing the Dutch translation. The records retail at \$1.20. . . . Phonogram is doing promotion on the British Argo catalog with special emphasis on a recital of Mozart arias by Erna Spoorenberg, choral music by the John Alldis Cholr Handel Oboe concertos by Roger Lord and four folk albums entitled "Living Tradition," by Deben Bhattacharya. . . The 150-member Royal Dutch Male Choir (Mastreechter Stanreceived fifth and sixth gold disks from Phonogram's managing director Jack Haslinghuis, accompanied by classical adviser Otto Glastra van Loon and Press chief Rolf Ten Kate, after a recital in Maastricht. The awards were received on behalf of the choir by its president, John Chappin. . . . John Walker is due in Holland Nov. 8 to record "If I Promise" in Dutch for Phonogram . . . "From the Underworld," by the Herd (Fontana) entered the Dutch top 20. . . . Phonogram is planning strong promotion for Brenda Lee's "Where Is the Melody" (Brunswick) to coincide with the singer's European visit. . . Stevie Wonder was in Holland for two TV appearances. BAS HAGEMAN

BERLIN

Hansa artists Marion recorded
"I Think I Said Yes" and "I Go
to Sleep" under the supervision
of Larry Page in London. The
(Continued on page 54)

Big 3's Schuster Winding Up European Trip on Pop Survey

LONDON—Wally Schuster, head of the Big 3 talent development division, is on the final leg of a trip to survey the publishing organization's position in the European pop field.

Schuster met with Big 3 affiliates and pop writers in London and Paris.

In London, he talked with Ben Nisbet of B. Feldman & Co.; Bert Corri of Francis, Day & Hunter; Ian Ralfini of Robbins Music Corp. Ltd., and Les Reed and Keith West, writers.

In Paris, Schuster acquired U. S. publishing rights for pop material and met with Barthe Lambertini of Editions France-Melodie.

Other Big 3 executives working in the international pop field include Werner Strupp, international co-ordinator, who is touring Europe and Al Kohn, special American representative for Francis, Day & Hunter, who has just returned from talks with the overseas affiliates. Arnold Maxin, Big 3 president, visited Europe in October.

Chairman Named

· Continued from page 51

the Chamber of Commerce R. G. Walton heads Nottingham, Roy Shaw of the University of Keele runs the Stoke station and Alderman Lucraft of the Brighton County Borouth Council supervises Brighton.

cil supervises Brighton.

A Liverpool DJ, Tony Wolfe, is the first local disk jockey to be appointed by the BBC. He will work for the Merseyside station.



CBS HOLDS A PRESS RECEPTION for singer Scott McKenzie at the Fietsotheque Club, Amsterdam, during McKenzie's two-day visit to Holland, Left to right: Producer Lou Adler, Frans Van Schaik of CBS, and Scott McKenzie.

From the most important chart in Great Britain
-- Major Minor
Current Hit Albums...



NOVEMBER 1, 1967 1s 6c

BRITAIN'S TOP 40 ALBUMS

Produc	Number (stereo followed by mono)	TITLE Artist Label	in Chert		OSITIO	77.7	HIS FEEK
George Marti	Parlophone PCS/PMC 7027	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles	23	1	1	1	1
Robert Wis	RCA Victor SB/RB 6616	THE SOUND OF MUSIC Soundtrack	131	2	2	2	2
Brian Wilso	Capitol ST/T 20956	BEST OF THE BEACH BOYS, Vol. 2 Beach Boys	- 3	-	22	4	3
-	Studio TWO STWO 1/-	BREAK THROUGH Various Artists.	- 3	-	21	3	4
	Tamla-Motown -/TML 11055	BRITISH MOTOWN CHARTBUSTERS Various Artists	- 3	_	35	10	5
E. Stephens/T. Kenned	Marble Arch -/MAL 718	UNIVERSAL SOLDIER Donovan	3 4	33	7	9	6
John Fran	Philips SBL/BL 7816	SCOTT Scott Walker	8	5	5	6	7
Brian Wilso	Capitol ST/T 20856	BEST OF THE BEACH BOYS Beach Boys	51	4	4	13	8
Peter Sulliva	Decca SKL/LK 4868	RELEASE ME Engelbert Humperdinck	3 25	6	8	7	9
John Fran	DBL 002 (stereo)	WALKER BROTHERS STORY Walker Brothers	8 (10	13	17	10
Tommy Sco	Major Minor —/MMLP 3	A DROP OF THE HARD STUFF Dubliners	26	11	6	8	11
Jesse Kay	MGM MGMCS/MGMC 8007	DR. ZHIVAGO Soundirack	61	3	3	5	12
Robt, Stigwood/Ossie Byrn	Polydor 583/582-012	BEE GEES 1st Bee Gees	3 13	13	15	14	13
	Major Minor MMLP 4	RAYMOND LEFEVRE Raymond Lefevre	5	19	10	16	14
Tommy Sco	Major Minor MMLP 5	MORE OF THE HARD STUFF Dubliners	5	24	14	15	15
Trac	Track 612-001	ARE YOU EXPERIENCED Jimi Hendrix Experience	23	9	12	11	16
Mike Verno	Decca SKL/LK 4890	CRUSADE John Mayall	4 7	14	9	12	17
James La	Polydor 104-678 (stereo)	THIS IS JAMES LAST James Last	7 30	17	27	20	18
John Schroede	Piccadilly NSPL/NPL 38032	HIPSTERS, FLIPSTERS, ETC. Geno Washington	2 22	2	17	18	19
Peter Sulliva	ones Decca SKL/LK 4874	TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jo	2 20	12	20	21	20
Norman Smit	Columbia SCX/SX 6157	PIPER AT THE GATES OF DAWN Pink Floyd	7 12	7	11	19	21
Herb Alpert/Jerry Mos	A and M AMLS/AML 965	GOING PLACES Herb Alpert	1 64	21	30	22	22
Variou	Tamia-Motown TML/11050	TAMLA-MOTOWN HITS, VOLUME 5 Various Artists	1 21	31	29	35	23
Charles 'Bud' Da	Brunswick STA/LAT 8685	THOROUGHLY MODERN MILLIE Soundtrack	- 2	_	_	31	24
Nathan Josep	Transatlantic -/TRA 158	BEST OF THE DUBLINERS Dubliners	9 9	29	33	28	25
Jim Stewa	Stax 589-007 (stereo)	KING AND QUEEN Otis Redding/Carla Thomas	2 11	32	18	32	26
Holland, Dozi	amla-Motown STML/TML 11041	FOUR TOPS LIVE! Four Tops Ta	7 39	27	31	36	27
Peter Sulliva	Decca SKL/LK 4855	GREEN GREEN GRASS OF HOME Tom Jones	5 31	25	24	24	28
Douglas Farthing Hatel	RCA Victor SF/RD 7886	HEADQUARTERS Monkees	- N. W.	15	16	25	29
Derek Evere	CBS PR 5	THRILL TO THE SENSATION OF SUPER STEREO	- 3	-	-	38	30
Norman Pet	Ace of Hearts -/AH 148	BUDDY HOLLY'S GREATEST HITS Buddy Holly		20	26	23	31
Mike Leande	Major Minor -/MMLP 10	WID McWILLIAMS Vol. 2 David McWilliams					22



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I'M SO ALONE 32029 THE PLAYERS

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From The Music Capitals of the World

Continued from page 52

record will be released in the U. K. and the U. S. . . . American jazz pianist Erroll Garner (MGM) and French singer Adamo (Pathe-Mar-coni) are set for recitals in Ber-lin. . . . Hansa's Nini Rosso has recorded a new album, "Das Grosse Wunschkonzert" and two singles of Christmas songs. WOLFGANG SPAHR

CARACAS

The Third Venezuelan Song Festival took place Oct. 24. Winning songs were: "Estampa" (sung by Hector Cabrera), "Nostalgia Llanera" (sung by newcomer Mayra Marti), "No se porque te vas" (Gimeno) and "Elevacion" (Raul Naranjo). The event raised \$25,000 for homeless children Channel 2 televised the event.... Spanish singer Luislto Rey (CBS) Spanish singer Luislto Rey (CBS) is completing a successful tour of South America. . . Oswaldo Morales (Palacio) has a new LP out featuring "Amor Incompara-ble." . . Felipe Pirela (Velvet), the country's top disk seller, re-ceived the "Guinand Award" given every year by the Circle of Critics of Radio and TV. . . . Discomoda has begun manufacturing 4-track cartridges (starting with 10 titles) and will soon be-gin producing 8-track stereo and the European musicassette. Velvet has released a new record album by Rudy Hernandez, who was recently on the charts with "Puppet on a String."

Los Pajaros (Discomoda) is fin-ishing a new LP record album that will be released in the United States by Mercury Records. . . . Colombian music has its main outlet here in the Robegomer and Fuentas catalog. . . . Velvet has outlet here in the Robegomes and Fuentas catalog. Velvet has out a recently recorded album by Johnny Albino in which he is backed by Los Nalpes. La Discoteca announces new releases. Among them: "Mongo Mania," by Mongo Santamaria, "El Bravo" by Daye Among them: "Mongo Mania," by Mongo Santamaria, "El Bravo" (Latin themes in jazz) by Dave Brabeck, "Playboys" by the French orchestra of Caravelli, "La Incomparable," by Sonia Lopez, "El Idolo Latino," by Leo Dan—all of these on CBS. And also, LP's (Musart) by Roy Avila, Juan Torres, Jose Antonio Cosio, Olga Guillot and Frankie Carle (Dot).

Antonio Cortez, executive director of Circulo Musical, returned from 40-day trip to Holland, Italy, France Spain and the United States, where he discussed the contracts that the record club holds with companies in those

holds with companies in those countries. . . Velvet has released an LP by Venezuela's biggest rec-ord seller, Felipe Pirela, which contain songs written by Mexico's Armando Manzanero. . . Hugo Blanco (Palacio) will appear in Peru and has received offers from Colombia. Blanco's records are selling well in Costa Rica. . . . Horacio Abreu, who had lived in Venezuela for the past 17 years and for the last seven had been pian-ist of Billo's Caracas Boys (Fonograma), died here last week.
Favedica is preparing a new rec-ord album by Petula Clark (Pye). . . . La Discoteca has put out the second volume of Orchestra Venezuela in Brass with arrange-ments by Arnoldo Nali. . . . Pala-cio de la Musica will release an LP of music of the past 30 years. The record is narrated by comic Simon Diaz, and will also release 'Colombia y su Musica," recorded by Aldemaro Romero. ELEAZAR LOPEZ

CHICAGO

The American Federation of Television and Radio Artists (AFTRA) fined WLS deejay Clark Weber \$4,000 for reportedly crossing the picket lines of another union. All Akbar Khan, re-nowned Indian sarod player, presented a concert at the University of Chicago Nov. 3. . . Dick Schory and his percussion pops

orchestra and chorus will present the first pop concert in the reborn Auditorium Theatre. The Audito-rium, located in the Roosevelt University building, is an Adler-Sullivan creation that became a bowling alley during World War II and then fell into disuse. After a long fund-raising drive it reopened week with a ballet program. Schory will open the graceful hall with pop on Nov. 10. Schory re-corded an album for RCA in the Auditorium two years ago while it was still being renewed. . . The Serendipity Singers will appear in concert at the Conrad Hilton Hotel Nov. 27. . . Columbia's Donna Lee appeared on the Marty Faye TV show Halloween. . . Vocal-TV show Halloween. . . Vocal-ists Nancy Payne and John Scott opened at the Playboy Penthouse Oct. 30. . The Procul Harum made their first Chicago appear-ance Nov. 3, 4 and 5 at the Cheetah. A Procul Harum film was shown by Jack Gordon on his film machine at the MOA show last week to enthusiastic response. There are a number of observers who feel the future of the longdormat coin operated film machines is with teen-product films of hit acts. . . . Ron Eliran is at Mister Kelly's for one week beginning Nov. 6. . . . Shelley Ber-man and Lee Chamberlin open at Kelly's Nov. 13. . . WLS deejays Ron Riley, Clark Weber, Bernie Allen, Larry Lujack, Art Roberts and Jerry Kay challenged the Harlem Globetrotters to a brief Harlem Globetrotters to a brief game at Big Rock high school in Hinckley, Ill., Oct. 25. . . . The Modernaires opened as part of the new musical ice revue, "Skatin' Happy" at the Boulevard Room of the Conrad Hilton Hotel Nov. 2. Hal Dickinson and wife Paula Kelly, part of the original group which started with the Gienn Miller Band, were joined recently in the act by daughter Paula Kelly Jr. Autie Goodman and Tommy Traynor complete the quintet. . . Traynor complete the quintet. . . . At the time the AP reported he At the time the AP reported he was arrested on a narcotics charge in Philly, Jackie Wilson was in Chicago at the Whisky A-Go-Go; had been for a week. . . Chicago singer Sonya Davis has been working avidly in the campaign for Richard G. Hatcher, an attorney, who will be the first Negro mayor of Gary. Ind. Other too acts such of Gary, Ind. Other top acts such as Rhetta Hughes and Tenison Stephens have also been working the Hatcher campaign. . . The Singers Unlimited, Inc., a group well known in Midwestern adver-tising circles, has launched its own business career. Group includes Gene Puerling, founder of the Hi-Lo's; Don Shelton of the Hi-Lo's and the J's with Jamie, Len Dresslar of the J's with Jamie and Bonnie Herman, the most-asked-for female vocalist in the commercial industry with over 200 radio. cial industry with over 200 radio and TV singing commercials to her credit. . . . In the Triangle concert series, Cannonball Adderley, Wes Montgomery, Big Joe Williams and Moms Mabley will appear in concert together on Nov. 22 at the Civic Opera House. The series brings in the Association on Nov. 23, Simon and Garfunkle on Nov. 24 and 25 and Johanny Mathis in Medinah Temple Nov. 24, 25 and 26. . . . IN THE STUDIOS: Paul Robinson had the Geminis and Kenny Carter in the RCA Victor Custom studios last week working on some RCA tapes. . . At the same studio, Calvin Carter produced the Canned Heat for Liberty, their third Chicago session. . . Larry Banks was at RCA with the Hestiations for Jerry Purcell Associates and the Lemon Drops were worked by Roger Weiss for Rembrandt, both sessions at RCA. . . . At Universal, Carl Davis put in a busy week finishing vocals on a single and album for Jackie Wilson, cutting a single with Jackle Ross and producing a Gene Chandler disk.... UNI records a&r man Jerry Sims was also at Universal recording the Chi-Lites and Lee Charles...

Universal's Ed Duncan made an

effective presentation to the Music Operators of America last week on "How a Record Is Made." RAY BRACK

COPENHAGEN

RCA Victor launched a Danish version of the German Eurovision song "Memories of Heidelberg" un-der the title "Minder om Venedigs nat" (Reminds Me of Venice), by Rugen Tajmer. Flip is "Sweet Saturday Night" (Hver loerdag en fest). . . Triola is releasing a single, "Spicks and Specks" b-w "Mustang Sally," by Les Varia-tions, the first French beat group to tour Denmark. to tour Denmark. . . Nordisk-Polyphon is mounting a big promotion campaign for the jazz and folk repertoire in the Verve, Verve-Folkways, MGM and Polydor International catalogs, representing more than 200 LP's... Triola has released and EP by 7-year-old Nor-wegian singer Sille called "Sille sier godnatt" (Sille Says Good-sicht). Best selling local renight). . . Best-selling local re-cordings currently are "Gyngerne og karusellen," by Preben Ugleb-jerg (Polydor) and "Falderi og faldera," by Johnny Reimar. EMI's series of cut-price Music for Pleasure albums, known here as Regal, is augmented this month with releases of LP's by Freddie and the Dreamers, Pee Wee Hunt, Frank Cordell and Joe (Fingers) Carr. . . The Melody Mixers have recorded "Gaar omkring i solen," a Danish version of "Walking in the Sunshine" for Polydor. Coleman Hawkins played a concert in Copenhagen and Nordisk Polyphon released the album "Soul Espagnol" to coincide with the appearance. . . Katy Boedtker has recorded an album of Danish standards for Polydor.

ESPEN ERIKSEN The Oscar Peterson Trio with

DUBLIN

Hot on the heels of their big-gest hit to date, Danny Doyles' "Whiskey on a Sunday," Tribine Records issued several singles (including titles by two showbands, the Pacific and Arrivals) and al-bums by Danny Doyle and various artists on a composite basis. One such disk is "The Gatecrashers," cut last June at Dublin's Gate Theater, . . . The new inde-pendent, Target (formerly Check-er) plan releases by the Riviera Showband, Greenbeats Agents, Gregory, Freshmen and Johnny McEvoy in the next six weeks. . . . Pye's "Banks of the Ohio," by the Pye's "Banks of the Ohio," by the Reapers, which features Derry singer Michael O'Duffy getting away from the lyric tenor tag, and backed by his three sons. . . The Wolfe Tones, widely tipped to follow the Dubliners into the British charts are fourier the British charts, are touring the U. S. and visiting California. Although they have yet to score with a single, their albums on Fontana have had impressive sales

Johnny McEvoy's "Boston Burglar" has just completed 24 weeks in the top 30, and Johnny Kelly's "Black Velvet Band" is still going strong after 21. Both artists have strong after 21. Both artists have albums on the way. . . Terry Wogan is the only Irish deejay to be included in the BBC I sched-ules. He's on "Late Night Extra" Every Wednesday. Gay Byrne, who has commuted between Dublin and London for Radio Eireann and BBC for the last few years, will continue to do so.

Tom Jones will return for an ish tour in March. Val Doonican will also do a theater tour during the month. . . . The Dub-liners returned for a tour of ballshows in Germany and Holland.
... "Teen-Age Opera" singer
Keith West appeared at Dublin's
Television Club for the popular
"New Spotlight" weekly dance...
Tom Person where Flekton dick-Tom Paxton, whose Elekora disks are becoming increasingly bigger sellers following his debut here in July, did a successful National Stadium concert, with just the Johnstons in support. . . English singer-songwriter Peter Lee Stir-ling flew in to supervise the Freshmen's first session for Target at Eamonn Andrews Studios. It's a revival of the Chris Montez smash, "Let's Dance." . . . The best-selling showband disk in the

last few weeks has been "The Miami All Stars," on Pye's low-priced Marble Arch label. KEN STEWART

HAMBURG

Before leaving for a 150-con-cert tour of Germany, Philips' Juergen von Manger received his second gold disk for the album "Stegreifgeschichten." . . Miller International launched its new of-tics in Ouickborn near Hamburg fice in Quickborn, near Hamburg, fice in Quickborn, near Hamburg, with a cowboy party attended by 300 guests. Miller reported a turnover of \$3,900,000, for 1966. . . . After a gala in Kiel on Nov. 4, Polydor's Lill Lindfors flies to Munich with manager Stefan von Baranski for TV dates.

WOLFGANG SPAHR

HELSINKI

Carola (Scandia) was in Switz-erland for two TV appearances. . . . Immediate artists P. P. Arnold, Chris Farlowe and the Small Faces appeared on Finnish TV. . . . An-nual Helsinki Jazz Festival, Oct. 30 to Nov. 1, featured the The-lonious Monk band, the Guitar Workshop with Jim Hall, Barney Kessel, George Benson, Buddy Guy, Elmer Snowden and Larry Coryell, the Gary Burton Quartet, the Miles Davis Quintet, the Archle Shepp Quintet and the Newport All Stars. . . . PSO released an album on the Finlandia label of the Chorus Cantorum Finlandie who are currently on a tour of the who are currently on a tour of the USA. . . . Two RCA albums of Finnish jazz by Esa Pethman (The Modern Sound of Finland) and the Modern Sound of Finland) and the Christian Schwindt Quintet (For Friends and Relatives) have been released in Sweden by AB Electra. PSO is doing nationwide publicity for Petula Clark and for the Finnish version of "La Bostella," by Jorgen Petersen's Orchestra. The recent Berlin Record Gala, seen on Finnish TV, has stimulated sales of "Spanish has stimulated sales of "Spanish Eyes," by Al Martino (Capitol) and Music Fazer will release a Finnish version of the song by Fredl (Philips). . . Singers Iris Rautio, Sirkka Kelski and Util Valrio have joined up to form the Kolmiapila Trio and will make their disk debut shortly. Following her visit to the USA, Iris Rautio has been booked for a tour of Russia. . . The Finnish musicians' union, Suomen Muusikkojen Liittory is organizing a special gala of 200 Finnish musicians and singers to celebrate its 50th annivesary.

KARI HELOPALTIO

LONDON

Mark Pasquin has been named London general manager for Hansa Productions, the German operation headed by Peter Melsel. operation headed by Peter Melsel. Pasquin was formerly with Bourne Music, Apollo Music and Mellin here. His first assignment is promoting Johnny Bev's CBS release "Soft as a Kiss," and he has taken the "Black Is Black" songwriting team of Yayes-Wadey Grainger into Hansa with him. Pasquin's appointment follows the resignation of British Hansa directors Steve Rowland and Harold Geller. . . Derek Green is joining the RCA publishing subsidiary Sunbury Music as promotion man under his old mentor, general manager Jack Heath. . . Larry manager Jack Heath. Larry
Page of Page One Records has
fixed a deal in New York to release from the American Ambassador budget album line in the U. K. Initial issue will be 12-LP's in January, and the probable re-tail price will be \$2.80. Page plans a monthly pattern of releases from

John Illot leaves Chappell Mu-sic this week after 14 years serv-ice. His successor will be Bob Dale. . . Millie Small is touring Dale. . . Millie Small is touring Ghana, Sierra Leone and Nigeria with the "Miss in connection with the Africa" competition. . . . The Rag Dolls' "Never Had So Much Loving" on Columbia here, published by Mills and written by music pressmen Dave Redshaw and John Parker...Verve Director Jerry Schoenbaum in town for discus-sions with the MGM Records office. . . . Music publisher/record producer Bill Philips is in New York placing and looking for material. Formerly with Keith Prowse-Peter Maurice, Phillips

has cut a December Columbia LP

release featuring veteran trombonist George Chisholm.

RCA British label manager Bob
Angles is working with Irwin
Kostal on the soundtrack album of "Half a Sixpence." . . . British hit "Baby Now That I've Found You," by the Foundations will be released this week in the States on the Uni label. . . Fred Pearson and Martin Ross are leaving the EMI Records press office. Pearson is going to a post with Teal Rec-ords in South Africa, and Ross will be a feature writer on a Jerwill be a feature writer on a Jersey newspaper in the Channel Islands. . . . Leo Dorsey here to
replace the ailing Percy Sledge on
the Sam and Dave-Arthur Conley
tour. . . . Keith West's follow-up
to his "Excerpt From a Teen-Age
Opera" hit entitled "Sam" will be in a special presentation sleeve de-picting a train, "Sam" is another song from the opera. West is now reducing his appearances to major concerts, radio and TV only in order to complete the opera and develop the Tomorrow group.

Multi-guitarman Wout Steen-

Huis' latest album is a Studio 2 stereo collection called "Wout Steenhuis Meets the Kontikis."... Comedian Ken Dodd composed both sides of his current Columbia single produced by Norman Newell. They are "The Same Mistakes" and "Call Me Mister Sunshine," and his collaborators were Newell and arranger Brian Fahey. . . Seeker Judith Dur-ham's second solo single is "Again and Again" written by her and produced by Tom Springfield. . . x-Manfred Mann member Mike Vickers directed the accompani-ment for David and Jonathan's "Softly Whispering I Love You." Radio 1's "Jimmy Young Show" is the most successful of the

BBC's new format shows. Young's morning program is attracting an average of 5.5 million listeners. . . . Shadow drummer Brian Bennett is featured on a single extracted from his current solo LP "Change of Direction." The titles

are "Canvas" and "Slippery Jim De Grize." . . . The BBC Music Department has won two firsts in the Czech Prix Musical de Radio the Czech Prix Musical de Kadio Brno. Its entry was Latin Motets composed by Thomas Tallis, and sung by the Cantores In Ecclesia conducted by Michael Howard. It won first place for interpretation and for quality of sound. The Prix attracted 21 entries from 18 countries. . . Chaim Topol, Israeli star of "Fiddler on the Roof," who leaves the cast in February is beleaves the cast in February is being replaced by British comedian Alfie Bass, it was announced in London by the show's promoters Richard Pilbrow and Harold Prince. . . . Pye has picked up the master of the Strawberry Alarm Clock's "Incense and Peppermints" from Lipi for release permints" from Uni for release here on the Pye International label. . . A new firm of artists management has been set up called UMA under the direction of Mafalda Hall. The company has signed Deram act Denny Laine and the Electric String Band. . . . American Decca hosted a reception for Brenda Lee at MCA's Piccadilly offices at the start of a two-week radio and promotion drive for her.
NIGEL HUNTER

LOS ANGELES

After having hit the charts with Nancy Sinatra, Lee Hazelwood has begun projects with Frank Sinatra. The senior vocalist has recorded Lee Hazelwood's "This Town." Hazelwood is musical di-rector on daughter Nancy's Dec. 11 special on NBC-TV, on which her dad appears. He wrote six tunes for the TV show.

Stuart Margolin, Almo-Irving writer, goes actor in a "Virginian" segment. . . Tommy Boyce and Bobby Hart will sing the title tune from Columbia's "The Ambushers." . . . Tony Riccio won the low gross competition in the recent music industry golf tourney, Palm Springs. Jack Gayle had the low net; Bob Barsochinni had the

longest drive and Gary Usher was closest to the pin.

Frank DeVol will compose an original musical score for Univer-sal's "What So Bad About Feeling Good?" starring George Peppard and Mary Tyler Moore. . . Jody sode of Universal's Television's "Ironside" series. The song, "Even When You Try," will be sung in the segment by Marcia Strassman, under contract to UNI Records. under contract to UNI Records:
Miss Strassman, a former New
York actress, waxed "The Flower
Children" for UNI. . . Matt
Monro (Capitol) to play Harvey's
in Lake Tahoe, May 29-June 11.
. . Judy Collins (Elektra) will
appear in concert Nov. 17 in
Santa Monica Civic Auditorium.
Andre Previn and Leontyne
Price will cut four albums for
RCA's Red Seal division in the

RCA's Red Seal division in the next two and one-half years. The pair have recorded two LP's, The first new project under a recently signed deal will be cut in London. signed deal will be cut in London.
Johnny Mathis and Our Young
Generation have taped a 90-minute special already sold by the
Westinghouse Broadcasting Co. in
32 markets and began beaming
out of New York Thursday (2).
... Patti Page does a three-week
stint at the Monticello Club in
Massachusetts beginning Feb. 22.
TIEGEL & WEBER

MILAN

TIFFANY RECORDS by I FRENETICI RIMI EDIZIONI MUSICALI

MADRID

Following her trip through South America, Rocio Durcal

(Fonogram) will return there for (Fonogram) will return there for a longer tour this month. . . . An EP by L. E. Aute (RCA) featuring his "Aleluya No. 1" has been released in France and Ecuador. Rights of the song have been sold in Australia, New Zealand and Brazil. . . Spain's leading jazz tenor saxophonist, Pedro Iturralde (Hispayox), appeared at the Berlin (Hispavox), appeared at the Berlin Jazz Festival on Nov. 1. He will have an album, "Jazz Flamenco," released shortly in Spain. . . . Backing tracks for Rosalia's Novola recordings of "The Letter" and "Luce el sel" were recorded in London under the direction of in London under the direction of Tommy Sanderson. Also recorded were the backing tracks for Dyan-gos's Novola recordings of "El Mundo que Conociamos" (The World We Knew) and "El Ultimo Vals" (The Last Waltz). Richard Anthony (Odeon) was in Madrid to meet his Spanish agent, Alain Milhaud and Joaquin Rodriga, who composed the music

Rodrigo, who composed the music of "Aranjuez mon Amour." Anthony will return this month to make a film for Spanish TV.... Before release of the original ver-sion by the Box Tops, Rosalia (Novola) and Los Tres de Castilla (Foncerum) have Spanish versions (Novola) and Los Tres de Castilla (Fonogram) have Spanish versions of "The Letter" on the market. . . . Hispavox artists Alberto Cortez, Karina and Los Pekenikes took part in the UNICEF Festival in Palma de Mallorca on Oct. 20. . . Zafiro-Novola has confirmed participation in next year's MIDEM at Cannes. . . Hispavox has released a series of mini-LP's of children's stories which include has released a series of mini-LP's of children's stories which include an illustrated booklet with the text of the story. Titles are "Mary Poppins," "Pinocchio," "Bambi," "Three Little Pigs," "Cinderella" and "Snow White." . . . Columbia has released an 11-song album by Los Bravos from the movie "Los Chicos con Las Chicas." . . . Walter Gurtler, general manager of ter Gurtler, general manager of the Italian SAAR company was in Madrid for three days to negotiate for the appearance of Juan and Junior (Novolo) at the next San Remo Festival. Gurtler also dis-

cussed future releases by Novola's Spanish artists in Italy. . . . Mikaela (Zafiro) left Spain to do 12 concerts in Greece.
RAFAEL REVERT

NEW YORK

Judy Lishinsky, publicity head of Vanguard Records, married Avery Corman, freelance writer, Sunday (5). . . . The Dandy Lions signed to Irving Spice Productions.
. . . Bill and Steve Jerome's Real Good Productions has placed its group, the Fifth Estate, with GAC.

John Barry signed by the Mirisch Corp. to compose score for "Sinful Davey."

Bobby Day, Duke Records artist, signed exclusive management deal with Stan Pat Enterprises.

United Artists' Serendipity Singers set for a concert in Newark Nov. 22.

Philips Records' the Four Seasons have a concert date at Philadelhave a concert date at Philadelphia's Convention Hall Nov. 23. ... Arranger Larry Wilcox com-missioned by NBC to compose and arrange the music for two NBC documentaries. Columbia Records' Tommy Leo-

netti has a one-week stand at the Chez Ami Westbury, Mass., be-ginning Nov. 28... Bang Records Neil Diamond concertizes at the Coliseum, Jacksonville, Fla., Nov. 24. . . . Dave Axelrod Capitol a&r man, will compose and ar-range score for the Electric Prunes next Warner Bros. I.P. "Mass in F Minor." . . . Gene Krupa and his quartet currently at the East Hills Club, Lincoln, Neb. . . . Arranger-composer Frank Bruno has written an electric bass guitar book with NBC staff guitarist Bucky Pizzarelli. The book is bemike Post, on loan from Jimmy Bowen's Amos label, is a&r'ing a Mason Williams album due for release in January on the Smothers Brothers' Tomard label. . . . Jack Morgan, Margie Peters and the Entertainers will begin a four-week engagement at Norby (Continued on page 56)

next time you are in Greece...

LEADING ARTISTES IN GREECE



STELIOS KAZANTZIDES who records for Parlophone-Odeon



GRIGORIS BITHIKOTSIS who records for Columbia

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International News Reports

From The Music Capitals of the World

· Continued from page 55

Walters Supper Club Dec. 5. . . . RCA Victor's Eddy Arnold will appear on TV's "Kraft Music Hall"

A HUNK OF FUNK

Barn Ben Spre Jose Ben St

GENE DOZIER AND THE BROTHERHOOD

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show Nov. 22.

Morton Gould received the
Henry Hadley Medal from the
National Association for American Composers and Conductors at its 35th Annual Awards Dinner at the Waldorf-Astoria Monday (30). . . . RCA Victor's Al Hirt comes into Shankar has become a writer-mem-ber of ASCAP.... Carla Thomas, Stax artist, taping two TV shows in West Germany.... The Col-lins Kids signed for TV representation by Stan Pat Enterprises. . . . Peter Leeds, who manages the Carnival Connection, has set return engagements for the group at the Electric Circus and the Scene West. Bert de Coteaux has written arrangements for Machito's first RCA Victor single, "Baby, I Love You" and "Alfie." . . The late Sam Cooke's "Bring It on Home to Me" revived by a new group called the Hole in the Wall on Epic Rec-ords. MIKE GROSS

Polydor has signed to distribute Glorgio Gomelsky's British label Marmalade in France. . . Eurleo Macias (Pathe-Marconi) leaves for appearances in Bulgaria before beginning his French tour Nov. 10. He will be joined on the tour by Serge Lama (Pathe-Marconi), who has returned to the disk world after a two-year absence following an automobile accepts of the control of the sence following an automobile accident. Lama made his comeback at the Olympia Theater in the Nama Mouskouri show. . . The Sam and Dave Revue featuring Sam and Dave, Arthur Couley, Lee Dorsey and Linda Carr scored in a Europe No. 1 Musicorama concert at the Olympia. . Nama Mouskouri has recorded Viline Buggy's French version of the Tom Paxton song "The Last Thing on My Mind" (C'etait Bien la Derniere Chose) for Philips. The song is published by Editions Essex. . . C.E.D., launched a promotion campaign for imported cident. Lama made his comeback motion campaign for imported blues, rhythm and blues and modern jazz albums from the Chess, Checker and Cadet catalogs. C.E.D. made an initial release of C.E.D. made an initial release of 20 albums, selling at 26 francs 90 (\$5.38) and featuring Chuck Berry, Bo Diddley, Billy Stewart, Muddy Waters, Memphis Slim, Howlin' Wolf, Sonny Boy Williamson, John Lee Hooker, Ramsey Lewis, Art Blakey, Benny Golson, Sonny Stitt, Zoot Sans, Art Farmer, Ray Bryant and Ahmad Jamal. Herbert Leonard (Philips) is booked for a 10-day tour of Canada which will include four TV appearances. . . Pathe-Marconi

appearances. . . Pathe-Marconi will honor Richard Anthony's 10th year in show business with a special two-disk album featuring the singer's biggest hits. Anthony, whose "Aranjuez Mon Amour" reached No. 1 in the French chart, has signed for a three-week season at the Olympia Theater in April. Johnny Hallyday (Philips) has been signed for two films, "La Grande Chasse" and "Les Poneyettes" and will sing two songs in each. . . . Claude Francols has each. recorded a French version of the Move's "Flowers in the Rain" for his new Philips album. Song is published by Editions Essex.

. . . Annie Girardot, star of the Claude Lelouch film "Vivre Pour Vivre," has recorded Francis Lafs title one for Polymer under the title song for Polydor under the supervision of Plerre Hebrard, di-rector of Editions Continentales. . Erato, distributed in France by D.E.D., has acquired recording rights to selected performances by the National Orchestra of the O.R.T.F. First release is Honegger's 4th Symphony and Du-tilleux' "Metaboles" under the conductor Charles Munch. Other

ORTF ensembles released on Erato include the Orchestre Ly-rique and the Esnemble Polypho-

. Festival's Michel Fugain has been commissioned to write the opening anthem of the winter Olympic Games in Grenoble next year. The anthem will be sung by Christine Barre. Festival will release a new EP by Fugain at Christmas. . . Polydor singer Stone appeared in eight TV shows to promote her new recording, "Vive La France."

"Vive La France."
Festival is producing a de luxe album by Andre Verchuren, complete with a giant photo, to celebrate the accordionist's total sale of 12 million disks. . . . Following a two-day visit to Paris to promote
"La Rosa Nera" on two TV
shows, Gigliola Cinquetti (Festival) will return on a tour of Euroval) will return on a tour of European capitals with the Canta Europa. Bobby Solo will also participate in the tour. Julie Dassin, singing under the name Julie D., makes her debut for Festival with "C'est Bon Signe" on the Impact tabel. Miss Dassin is the daughter of film director Jules Dassin. Procol Harum (Pathe-Marconi) were in Paris to promote their latest release," "Homburg" which is published here by Essex. Polydor reports impressive sales of the promotional Tchaikovsky recordings by Herbert von Karajan which retails at \$2. Scott Walker (Philips) visited Paris to appear in the TV show "Nouveau Dimanche." Marie Laforet (Festival) is getting extensive airplay tival) is getting extensive airplay for the main title of her new EP, "Ivan, Boris et Moi."

TORONTO & MONTREAL

The Influence, a Montreal-hased psychedelic rock group together only six months, has been signed to a recording contract by ABC Rec-ords in the U. S., and four of the six-man group have signed exclusive writer contracts with the Southern-Peer music publishing

LOOKS LIKE A **BLOCKBUSTER!** MYRNA LORRIE'S "TELL ME NOT TO GO"

Musicor, MU 1265-1 Columbia, MU 4-1265

> Published by D & L MUSIC

organization. . . . Sparton has ap-pointed Laurel Record Distributors in Winnipeg as its distributor in Manitoba, Saskatchewan and the Lakehead. The area was previously serviced by a factory representative. . . . London Records of Canada increases the price of its im-ported cassettes from the Philips ported cassettes from the Philips and Mercury group of labels from \$5.95 to \$6.95 suggested retail, ef-fective Nov. 27, bringing the prices in line with those of the London line in musicassettes. . . . Ettore Stratta, aar and creative services manager with Columbia in New York, was in Toronto for meetings with Canadian company executives and to catch Monique Leyrac in concert.

Columbia in Canada is preparing a gold record marking sales of over 100,000 copies of Lulu's Epic single, "To Sir, With Love," for single, "To Sir, With Love," for presentation when the artist visits the U. S. this month for a TV date. The single is still one of Columbia's best-selling singles as they rush-release the new LP. "Hey Lulu."... The Box Tops' "The Letter" has topped the 50,000 mark in sales, Quality's standard as the Canadian equivalent of a U. S. million-seller, and a gold a U. S. million-seller, and a gold record is in the works for the Bell Records group, whose LP has just been released here.

Vancouver's popular Nocturnals, currently following up their success at Expo 67's "Action Time" with dates in and around Toronto, with dates in and around Toronto, have their third single on the Embassy label in the U. S. (Trans World in Canada) going for them. It's "Uptown," written by bass player Wayne Evans. . . A new Montreal group, The Power of Beckett, managed by CFOX Montreal deejay Bob Baker, makes its debut on Quality with "Lost Soul in Disillusion," written by Baker. . Marking the success of Monique Leyrac's tour of some 40 cities across Canada and her first cities across Canada and her first English-language LP, recorded in London, Columbia is releasing single from the LP, pairing "Flowers, Perfume and Candy" and "One of Toronto's most popular groups, A Passing Fancy, has a new Columbia single, "The People in Me" backed by "Spread Out," written by lead single. The Toronto's written by lead single. singer Jay Telfer.

As 20th Century-Fox in the U. S. signs four Melbourne-Banff artists, the labels introduce a new artist, fiddler Wayne King, with a Melbourne single of country standards "Maple Sugar" and "Orange Blossom Special"; plus "Blue Day" by Bob King; "All That's Left of Me Is You," by Mery Smith; and an instrumental

That's Left of Me Is You," by Merv Smith; and an instrumental by Tom Wilson, "Hillbilly Hotel," all from upcoming Banff albums. Arc's debut LP by the 26-man Esso Trinidad Steel Band, "On Tour," contains such unlikely selections for steel band as "Eine Kleine Nachtmusik," "Variations on a Theme from Paganini" and "Blue Danube" as well as "Midnight in Moscow," and their single, "Michelle" and No Money No Love Calypso."

RCA Victor mulled out all stores.

RCA Victor pulled out all stops to release the Monkees new "Pisces, Aquarius, Capricorn and Jones LP simultaneously with the U. S., rushing the master tape from Toronto airport to the studios by cab, then having Ontario rec-ord manager Jack Feeney drive full speed toward the Smith Falls pressing plant with the lacquer while a representative of the factory set out to rendezvous with him at a highway service station midway to pick up the lacquer and rush it into same-day produc-tion. . . . Using "Candy Power" to promote the Candymen's new ABC Records album and "Georgia Pines" single Sparter's properties Pines' single, Sparton's promotion chief, Joe Pariselli, sent giant lol-lipops to key deejays from coast to coast. The Candymen tour Western and Central Canada with Roy Orbison Nov. 11-25.

The Lords of London, whose Canadian hit "Cornflakes and Ice Cream" is getting airplay in Boston, Hartford and other U. S. centers with its release on Decca, appeared on the Upbeat TV'er out of Cleveland Saturday (4); the CTV net-work's "After Four" same date, and are also doing the Robin Sey-mour show on CKLW-TV, Wind-sor-Detroit. Their new Apex sin-gle. "The Popcorn Man," is angle, "The Popcorn Man," is an-other original by vocalist-bassist Greg Fitzpatrick. . . . Calgary-based Decca artists the Irish Rovers already booked for the Salle Maissonneuve of the Places des Arts in Montreal for April 1-7, 1968, to kick off a Canadian tour with their five-act "Sounds of Ireland"

The Young Rascals appear at the O'Keefe Centre in Toronto Nov. 18. The Beverly Hills Motor Hotel in Toronto continues its successful policy of name artists with nostalgia value, with Navier Cugat and his orchestra Nov. 6-18 and Margaret Whiting Nov. 20-Dec. 2. . . Len Chandler at the Riverboat in Toronto, Oct. 31-Nov. 5, followed by Ritchie

As in past years, 2,800-seat Mas-sey Hall in Toronto sold out for Peter, Paul and Mary's two con-certs Oct. 22 and 23, and the trio were feted at a luncheon by newly established Warner Bros.-Seven Art Records of Canada,

KIT MORGAN

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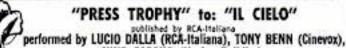
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"TOURISM TROPHY" to: "UNA TESTA DURA" performed by ISABELLA IANNETTI (Durium), CLAUDIO LIPPI

(Belldisc) and LES SURFS (CGD-Festival).

Festival of Roses, organized by I.S.A.-Piazzale Clodio 61, Rome, Italy. Tel.: 35+39+96-Gen. Mgr.: Maria Luisa Pisan.



ARGENTINA

This Last
Week Week

1 1 LA CARCEL DE SING-SING
-Jose Peliciano (RCA);
*Perito Perez (Disc Jockey)

WORLD WE KNEWHall)

THE WORLD WE KNEW— Frank Sinatra (Music Hall) —Fermata LA BALSA-*Los Gatos (Vik; *Sonny Boy (Erato)-Fernata

TODO ES MENTIRA— *Palito Ortega (RCA)—Korn.

ADORO—Armando Mananero (RCA); Carmita Jimesez (CBS); *Jose Antonio (Microfon)—Relay SOCK IT TO ME-Willie Bobe (Verve); *Mr. Trombone (CBS)

EVEN THE BAD TIMES
ARE GOOD—Tremelors
(CB5)

ARE GOOD—Tremeloes (CBS)

ALL YOU NEED IS LOVE
—Beatles (Odcon)—Fermats
A WHITER SHADE OF
PALS—Procol Harum
(Derum); Jose Feliciano
(RCA); Joe Limon
(Polydor); *Los In (CBS);
Raynond Lefevre (Disc:
Jocksy); *New Mac Ke
Mac'i (Micrion); *Pop Stop
(Quisto)—Fermata
NO—Armando Manzanero
(RCA); Olga Guillot (Music
Hall); Antonio Prieto (RCA);
Carmita Jimenez (CBS);
Daniel Riolobos (Quinto);
*Pole Marquez (Microfon)—
Relay

AUSTRALIA (Courtesy Modern Melbourne)

Tels
Week

1 THE LAST WALTZ—Engelbert
Humperdisck (Decca)—Albert
2 ITCHYCOO PARK—Small Faces
(Stateside)—Castle
3 THE LETTER—Box Tops
(Stateside)—Copyright
4 MASSACHUSEITS—Bee Goes
(Spin)—Atignal
5 DREAM GIRL—Davy Jones
(Astor)—Astor Control
6 IT MUST BE HIM—Vikki Carr
((Liberty)—Allans
7 DANDELION/WE LOVE YOU—
Rolling Stenes (Decoa)—Crontwell
8 LIGHTNING'S GIRL—Nancy
Shatra (Reprise)—Boosey &
Hawks
9 HOMBURG—Procot Harum
(Festival)—Eastex
10 SAN FRANCISCO NIGHTS—
Eric Burden & Animals (MGM)—
AJS

BELGIUM

(Courtesy Humo Magazine)
*Denotes local origin

*Denotes local origin

This Last
Week Week

1 SAN FRANCISCO—Scott
McKanzie (CBS)—Bens
2 — ACCROCHE UNE LARME
AUX NUAGES—*Adamo
(HMV)—Ardmore
Beechwood

3 2 THE WORLD WE KNEW—
Frank Sinstra (Vogue)—
Barcley

4 3 I LOVE YOU—Anthony
Quin (Capitol)—Chappell

7 10 THE LAST WALTZ—
Englebert Humperdinck
(Decos)—Francis Day

5 — THE LETTER—Bex Tops
(HMV)

6 — LETS GO TO SAN

THE LETTER—Box Tops
(HMY)
LET'S GO TO SAN
FRANCISCO—Flower Pot
Men (Deram)
I'LL NEVER FALL IN
LOVE AGAIN—Tom
Jones (Decas)—Esser
SOUL FINGER—Bar Kays
(Esser)—Bardise

(Slax)—Barclay
DIG ROCK 'N' ROLL—
Peter, Paul and Mary
(Warser Bros.)—Vedette

BRITAIN (Courtesy Record Retailer) *Denotes local origin

This Last
Week Week

I MASSACHUSETTS—Bee
Gees (Polydor); Abigali
(Ostic Byrne/Robert
Stigwood); TRAT IVE

(Ossis Bytne/Robert
Stigwood)
4 BABY NOW THAT I'VE
FOUND YOU—
*Foundations (Pye)—
Welback-Schroeder (I,
Macanlay)
7 ZABADAK—*Dave Dee,
Dozy, Beaky, Mick and
Tich (Fontana)—Lynn (Jack
Bayentock)

Barentock)

2 LAST WALTZ—Engelbert
Humperdinck (Decca)—
Donna (Peter Sullivan)

3 HOLE IN MY SHOE—
Traffe (Island)—Island

Traffte (Island)—Island
(Wilsen)

FROM THE UNDERWORLD
—"Herd (Fontana)—
Warlord (Steve Rowland)

HOMBURG—"Procol Harum
(Regal Zonophone)—Essex
(Denty Cordell)

AUTUMN ALMANAC—
"Kinia (Pye)—Davray/
Carlie (Ray Davies)

FLOWERS IN THE RAIN—
"Move (Regal-Zonophone)—
Essex (Denny Cordell)

THE LETTER—Box Tops
(Stateside)—Barton (Dan
Fern) 10

(Stateside)—Barton (Lian Fenn)

10 THERE MUST BE A WAY—Frankle Vaughan (Columbia)—Chappell

12 WHEN WILL THE GOOD APPLE FALL—Seekers (Columbia)—United Artists (Tom Springfield)

13 14 ODE TO BILLIE JOE— Bobbie Gentry (Capitel)— Shayne ASCAP (Kelly Gordon/Bobby Paris)

14 13 EXCERPTS FROM A
"TEENAGE OPERA"—
Keith West (Parlophose)—
Robbins (Mark P. Witz)

15 23 SAN FRANCISCAN NIGHTS

—*Eric Burdon and the
Animals (MGM)—
Schroeder/Slamina (Tom
Wilson)

Wilson)
LOVE IS ALL AROUND—
"Troggs (Page One)—Dick
James (Page One)
REFLECTIONS—Diana Ross
and the Supremes (TamlaMotown)—Jobete/Carlin
(Holland/Dozier)

THERE IS A MOUNTAIN—
*Donovan (Pye)—Donevan
Music (Mickie Most)

JUST LOVING YOU—Anita Harris (CBS)—Chappel (Mike Margolis)

27 IF THE WHOLE WORLD STOPPED LOVING—'Vel Doonican (Pye)—Immediate (Ken Woodman) CAN SEE FOR MILES— *Who (Track)—Fabulous (Kit Lambert)

20

*Who (Track)—Fabulous
(Kit Lambert)
YOU'VE NOT CHANCED—
*Sandie Shaw (Pye)—
Carnaby (Unrus Andrews)
BLACK VELVET BAND—
Dubliners (Major Minor)—
Scott Solomon (Tommy
Scott)
DAY I MET MARIE—*Chiff
Richard (Columbia)—
Shadows (Norrie Paramor)
KING MIDAS IN REVERSE—*Hollies (Parlophone)—
Gratto (Roe Richards)
ITCHYCOO PARK—*Snall
Faces (Immediate)—Awaka/
Immediate (B. Marriott/
R. Lane)
YOU KEEP RUNNING
AWAY—Four Tops (IamlaMotown)—Jobete/Carlia
(Holland-Dozier)
BIG SPENDER—*Shirley
Bassey (United Artists—
Campbell Connelly (Norman
Newell)
WORLD OF BROKEN

25

30

BIG SPENDER—*Shirley
Bassey (United Artists'—
Campbell Connelly (Norman
Newell)
WORLD OF BROKEN
HEARTS—*Amen Corner
(Deram)—Carlin (Noe!
Walker)
I'M WONDERING—Stevie
Wonder (Tamla-Motows)—
Jobete/Carlin (Henry Coaby)
YOU'RE MY EVERYTHING
—Temptations (TamlaMotown)—Jobete/Carlin
(Norman Waltrield)
LOVE LETTERS IN THE
SAND—*Vince Hill
(Columbia)—Francis, Day
and Hunner (Bob Barrett)
I FEEL LOVE COMING ON
—Felice Taylor (President)—
Ed Kassner Music (Moterany
Record, Hollywood, Calif.)
LET'S GO TO SAN
FRANCISCO—Flowerpot
Men (Deram)—Carter-Lewis
(Cartre-Lewis)
KNOCK ON WOOD—Ols
Redding and Carla Thomas
(Stat)—Carlin (Stat Staff)
ANYTHING GOES—Harpers
Bizarre (Warner Bros.)—
Champell (Lenny Waronker)
THERE GOES MY
EVERYTHING—Engelbert
Humperdinck (Decca)
Burlington (Peter Sullivan)
I'Ll NEVER FALL IN
LOVE AGAIN—*Tom
Jones (Decca)—Tyler (Peter
Sullivan)
SOUL MAN—Sam & Dave
(Tee Pee)—Issae Hares/
David Peour
FIVE LITTLE FINGERS—
Frankie McBride (Emerald)
Moss-Rose (Tommy Scott)
RELEASE ME—*Englebert
Humperdinck (Decca)—
Burlington (Charles
Blackwell)
CARELESS HANDS—Des
O'Connor (Morris)—Norman
Newell
GOOD TIMES—Eric Bordon
and Animally (MGM)—

35

40

42

42 — CARELESS HANDS—Des
O'Connor (Morris)—Norman
Newell
43 35 GOOD TIMES—Eric Bordon
and Animals (MGM)—
Schroeder/Slamina
(Tom Wilson)
44 34 SAN FRANCISCO—Scott
McKenale (CBS)—Dick
James (Loo Adler/John
Philips)
45 45 THE WORLD WE KNEW—
Frank Sinatra (Reorse)—
Copyright Control (Jimmy
Bowen)
46 47 I WAS MADE TO LOVE
HER—Stevie Wonder
(Tamla-Motown)—Jobete/
Carlin (H. Cosby)
47 39 YOU ONLY LIVE TWICE/
JACKSON—Nancy Sinatra
(Reprise)—United Artists
(Lee Hazelwood)
48 44 SOMEWHERE MY LOVE—
Mike Sames Singers (HMV/
POP)—Robbins (Walter
Ridley)
49 — EVERYBODY KNOWS—Dave
Clark Five (Donns)—Dave

Ristley)
EVERYBODY KNOWS—Dave
Clark Five (Donna)—Dave
Clark
LIKE AN OLD TIME
MOVIE—Scott McKenzie
(Dick James)—John Philips/
Lou Adler

DENMARK

(Courtesy Danmarks Radio)
*Denotes local origin

2

Last
Week
2 GYNGERNE OG
KARUSELLEN—*Preben
Uglebjerg (Polydor)—Wilh,
Hansen
1 SAN FRANCISCO—Scott
McKenzle (CBS)—Sweten
3 LET'S GO TO SAN
FRANCISCO—Flowerps,
Men (Deram)—Southers

NAMES OF TAXABLE PARTY OF THE OWNER, WHEN THE

PYE'S 'BABY' HEADS FOR U.S.

LONDON—UNI has picked up for U. S. release a red hot master from Pye in Britain the Foundations' single "Baby Now That I've Found You." The new British group has raced to the No. 2 slot this week on the U. K. chart. The eight-strong group was discovered by a London record dealer.

"Baby Now That I've Found You," by the Foundations on Pye, was inadvertently omitted from the British chart last week. It should have been No. 4 instead of "Funky Broadway," with Wilson Pickett, which was listed at No. 4.

CONTRACTOR SACRESSES AND SACRES A

6 EXCERPT FROM A
TEENAGE OPERA—Keith
West (Parlophone)—Reuter
& Reuter
9 CAMP—*Sir Henry & Butlers
(Columbia)—Insudico
4 FALDERI OG FALDERA—
*Johnny Reimar (Philips)—
Westlings

**Strong Maillinger (Philips)—
**Strong Maillinger (Philips)

STOP-*Lollipops (Polydor) TAKE IT BACK—Sandy Posey (MGM)—Imudico

POST (SIGN)—Impdice

I'M GOING OUT—Tages
(Odeon)—Edition Odeon

HVIS DU TROR PAA MIG—
"Bjoern Tidmand (Odeon)—
Impdice

FRANCE

*Denotes local origin

*Denotes local origin

This Last

Week Week

1 I LE NEON—*Adamo (Voix de son Maitre)—Pathe-Marconi

2 6 LA DERBIERE VALSE—
 *Mideile Mathieu (Barclay)
 —Francis Day

3 — PUISQUE L'AMOUR
 OMMANDE—*Anrico
 Maclas (Pathe)—irts

4 3 SAN FRANCISCO—Scott
 McKenzie (CBS)—AMI

5 2 SAN FRANCISCO—*Johnny
 Hallyday (Philips)—AMI

6 5 ARANJEZ MON AMOUR—
 *Richard Anthony
 (Columbia)

7 9 CEST BON LA VIE—Nana
 Mouskouri (Fontana)—
 April Music

8 7 THE LETTER—The Box Tops
 (Statesjide)

9 — LA MUSIQUE—*Nicoletta

- LA MUSIQUE—*Nicoletta (Riviera)—Tropical B JE N'AURRAI PAS LE TEMPS—*Michel Fugain (Featival)—Nouvelles Editions Barclay

GERMANY

HOLLAND (Courtesy Radio Veronica and Platennieuws) *Denotes local origin

*Denotes Formation of the Company of

8 THE LETTER—Box Tops
(Stateside)
1 ITCHYCOO PARK—Small
Faces (Immediate)
4 WE LOVE YOU/
DANDELION—Rolling
Stones (Decca)—Essex
Holland/Basart
10 FLOWERS IN THE RAIN—
More (Stateside)—Essex
Holland/Basart
— FROM THE UNDERWORLD
—Herd (Fontana)
5 IK WIL ALLEEN MAAR
VAN JE HOUDEN—
*Heikrekels (Telstar)—Ed
Benelux

Benelux
6 LAST WALTZ—Engelbert
Humperdinck (Decca)—
Melodia/Prantis Day

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Last
Week Week
Yeek Week
1 2 PAROLE—*Nico e i Gabbiani
1 2 PAROLE—*Nico e i Gabbiani
1 2 PAROLE—*Nico e i Gabbiani
1 2 PAROLE—*Nico e i Gabbiani (City)—Ariston

A WHITER SHADE OF
PALE—Procol Harum
(Deram)—Aromando

(Deram)—Aromando

SENZA LUCE—*Dik Dik (Ricordi)—Aromando ESTATE SENZA TE— Cristophe (Vogue)—MAS

SAN FRANCISCO-Scott McKenzie (CBS)-R. R. Ricordi MAMA-Dalida (Barclay)-R. R. Ricordi

SAN FRANCISCO—*Booby Solo (Ricordi)—R. R. Ricordi

NEL SOLE—*Al Bane (VdP)
—VdP
THE WORLD WE KNEW—
Frank Sinatra (Reprise)—
RCA
POESIA—*Don Backy (Clan)

POESIA—*Don Backy (Clan)
—Clan
WE LOVE YOU—Relling
Stones (Decca)—Aromande
CERCATE DI
ABBRACCIARE TUTTO
IL MONDON—Rokes (Arc)
ISRAEL—*Gjanni Morandi
(RCA)—RCA
LA BANDA—*Mina (Ri Fi)—
Cicogna
L'ORO DEL MONDO—*Al
Bano VdP

JAPAN (Local)
(Courtesy Original Confidence Co., Ltd.)
This Last
Week Week

KITAGUNI NO AOI SORA—
Okumura Chiyo (Toshiba)—
Toshiba
YUBUE—Funski Karuo
(Columbia)—Zen-On
WAKARETA ANO HITO—
Kayama Yuzo (Toshiba)—
Watanabe

WAKARETA ANO HITO—
Kayama Yuzo (Toshiba)—
Watanabe
ANO HITO NO ASHIOTO—
Ito Yukari (King)—
Watanabe
MAKKANA TAIYO—
Misora Hiberi (Columbia)—
Columbia
AIWA OSHIMINAKU—
Sono Mari (Polydor)—
Watanabe
SHIRITAKU NAINO (I
REAILY DON'T WANT
TO KNOW)—Sugawara
Yoichi (Polydor)—Aberbach
Tokyo

Tokyo
OTOKO NO YAKYOKU—
Mahina Stars (Toshiba)—
Mahina
HAKATA NO ONNA—
Kitajima Saburo (Crown)—
Crown
YUKO NO NAMIDA—Mita
Akira (Victor)—Oriental

JAPAN (International) (Courtesy Original Confidence Co., Ltd.)

*Denotes local origin
Tals Last
Week Week

I KITAGUNI NO FUTARI (IN
A LONESOME CITY)—
*J. Yoshikawa & Blue
Comets (CBS Columbia)—
Watanabe

2 J MONA LIZA NO HOHOEMI
—*Tigers (Polydor)—
Watanabe
3 2 KIRI NO KANATANI—
*Mayurumi Jun (Capitol)—
Ishihara

*Mayuzumi Jun (Capata)
Ishihara

AOZORA NO ARUKAGIRI
—*Wild Ones (Capital)—
Watanabe

SAN FRANCISCO—
FLOWERS IN YOUR
HAIR—Scott McKenzie
(CBS)—Victor

BARAIRO NO KUMO—
*Village Singers (CBS)—
TOP

*Village Singers (CBS)—
TOP
1 LOVE YOU—Carnabeats
(Philips)—Shirko
KIM NI ATIAI—Jaguars
(Philips)—Shirko
MARIA NO IZUMI (BLUE
POUNTAIN—J.
Yoshikawa & Biue Comets
(CBS)—Watanabe
19 SOMEBODY TO LOVE—
Jefferson Airplane (RCA)

MEXICO

(Courtesy Audiomusica) *Denotes local origin *Denotes local origin
This last
Week Week

1 MUSITA—*Sonora Santanera (CBS)—Fham
2 CARABELA—*Javier Solis (CBS)—Brambila
3 ESTA TARDE VI LLOVER—
*Manzanero (RCA)—RCA
4 GONNA BUY ME A DOG—
Monkees (RCA)—Mundo Musical
5 SHE—Monkees (RCA)—
Mendo Musical
6 — JUAN TATACHUN—*Los Zorros (Orfson)—Pendiente
1 ADORO—*Manzanero (RCA)
—Emmi

ADORO—"Manzanero (RCA)
—Emmi
THEME OF THE MONKESS
—Monkees (RCA)—Mundo
Munical
ALL YOU NEED IS LOVE—
Beatley (Cookel)—Pending

Beatles (Capitol)—Pending 10 I.AGRIMAS DE CRISTAL— *Carrion (Orfeon)—Pending

PHILIPPINES

This last
Week Week

1 DON'T YOU CARE—
Buckinghams (CBS) Mareco,
Inc.
DOWN TO MY
Son

Inc.
COME ON DOWN TO MY
BOAT—Every Mother's Son
(MGM)—Mareco, Inc.

3

5

3 THIS IS MY SONG—Bobby Vinton (Epic)—Mareco, Inc. SINGLE GIRE,—Sasaly Poscy (MGM)—Mareco, Inc. 6 NOW I KNOW—Jack Jones (Kapp)—Mareco, Inc. 5 SOMEBODY TO LOVE—Jefferson Arplane (RCA)—Filipinas Record Corp. 7 SHADES OF GRAY—Monkees (RCA)—Filipinas Record Corp. 8 FLL BE BACK—Buckinghams (CBS)—Mareco, Inc. 9 JUST YOU—Sonny and Cher (Atco)—Mareco, Inc. APARTMENT NO. 9—Tammy Wysette (Epic)—Mareco, Inc.

SINGAPORE

(Courtesy Radio Singapore) *Denotes local origin

2 THE HOUSE THAT JACK BUILT—Alan Price Set (Decca) THE LAST WALTZ— Engelbert Humperdinck (Decca)

SAN FRANCISCO—Scott McKenzie (CBS)

McKenzie (CBS)
I'LL NEVER FALL IN LOVE
AGAIN—Ton Jones (Decox)
LACE COVEZED WINDOW
—New Facts (Pye)
DON'T SLEEP IN THE
SUBWAY—Fetul Clark
(Pye)
QUIVER—*Trailer (Cosdel)
YOU WERE MADE FOR
ME TO LOVE—
*Thunderbirt (Philips)
LET'S PRETIND—Lelu
(Columbia)
ALL YOU NEED IS LOVE—
Beatles (Parlophone)

SPAIN
(Courtesy of El Gran Musical)
*Denotes local origin

Last

Week

LOS CHICOS CON LAS
CHICAS—'Los Bravos
(Columbia Espanola)—
Canciones del Mundo

SAN FRANCISCO—Scott
McKeazie (Discophon)—
RCA

LOVE YOU, YOU LOVE
ME—Anthony Quinn
(Odeco)—Carciones del
Mundo

ALL YOU NEED IS LOVE—
Beatles (Odeon)—E.G.O.

THE WOBITD WE KNEW.
Frank Sinatm (Hisparox)—
Fontana, S.A.

A WHITER SHADE OF
PALE—Procel Harum
(Columbia Espanola)—
Musica del Sur
MULINO A VENTO—Linde
Tony (Vergara)—Ediciones
Armonico
COM EL VENT—'Salome
(Belter) (Edigsa)—Canciones
del Mundo
ARANJUEZ, MON AMOUR
—Richard Anthony (Odeon)
JACKSON—Narcy Sinatra
and Lee Harlewood
(Hisparox)

THAILAND

WEDNESDAY CHILD-Matt Monro (Capitol)

THIS IS MY SONG-James Darren (WB) SAND-Nancy Sinatra (Reprise) 3

SINGLE GIRL—Sandy Posey (MGM)

GEORGY GIRL-Matt Moero PLEASE DON'T GO...Petula Clark (WB)

Clark (WB)

8 BORN FREE—Andy Williams (Columbia)

6 WANDER LOVE—Gaudine Longet (AM)

— YOU DON'T HAVE TO SAY YOU LOVE ME—John Davidson (Columbia)

10 HUNGARIAN DANCE NO. S—James Last (Polydor)

from Tin Pan Alley to Tasmania . . .

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TAPE CARTRIDGE TIPS

by Larry Finley

One of the most talked about items in the trade is the "Cassette System." There has been much publicity and advertising to the trade and, like anything else, there are mixed opinions, with this system having as many "boosters" as well as "knockers."

.

Last week's Billboard magazine carried a front-page story which stated that Dr. Hans-Werner Stenhausen, Technical Managing Director of both Phillips' phonograph Industries and Deutsche Grammophone Gesellschaft, predicted that by the end of 1967 there would be a minimum of four million CASSETTE players on the market.

.......

In this writer's opinion, this figure seems astronomical. This, however, was not broken down as to the number of cassette players that would be sold for the sole purpose of being used as a recorder in a playback unit, where the buyer would be using a blank cartridge for dictating or any use other than the playing of a pre-recorded musical cassette.

.

It is our belief that there is room in the market for the cassette as there is for the "Four Track," "Eight Track" and Cassette players sold for the consumer to "plug into an existing stereo record player" or enough units that offer the same musical playback advantages as the four or eight-track system, that ITCC will enter the cassette market with a blank cassette and not burden distributors or dealers with an added inventory until the demand is truthfully there for a pre-recorded "Cassette."

ITCC is in the business of making music available on tape . . . regardless of the configuration. We will meet our obligations to our distributors when the market is truthfully there.

.

Please be assured that whenever management of ITCC TRUTH-FULLY feels that there is an existing market for the Two Track Cassette pre-recorded cartridge, that ITCC will service its accounts with all of the major labels who are licensed by ITCC.

Tape CARtridge

Cap. Sets Dual 4-Track Distrib

By ELIOT TIEGEL

SPARKS, Nev. — "People were pleased to hear that Capitol was going to a dual 4-track distribution," Mike Daniel, president of Western Tape, said last week, following the conclusion of his firm's two-day sales - manufacturer confrontation meeting.

A Capitol spokesman had told Western's salesmen that within a short time, Capitol's distributing corps would be selling 4-track cartridges — previously sold only through the Muntz Stereo-Pak outlets—to its accounts and to its own network of tape wholesalers covering automotive contacts. The agreement with Muntz for duplication and distribution continues.

The move by Capitol to offer its salesmen both 4- and 8-track product — Capitol has been controlling its own 8-track duplication and distribution since entering that configuration last year—had pleasing overtones to the Western staff, Daniel said because

Daniel said, because:

"We will get more displays from Capitol. It's a lot more settling for the industry when a major record company thinks

enough to control its own distribution. The industry will be better off because there undoubtedly will be more institutional advertising."

advertising."
Western's salesmen left the meeting lacking information on one major troublesome areatroublesome to them. They had hoped to discuss with RCA one aspect of that label's policy on the return of broken or defective 8-track cartridges. How-ever, no one from Victor was present to discuss this sore area in which a distributor is charged \$1 per cartridge for each replacement. "We just don't know what to do about it," Daniel said. He contends that at most chain and discount stores, defective cartridges are returned to a customer rela-tions desk, which is far from the original department where the pack was bought. Daniel feels the customer relations clerk has no concern for missing parts, hence the compact unit is not given back to the

distributor.

Capitol offered another interesting aspect of its thinking when it said it was getting ready

and just holding for its entry into the cassette field. Much enthusiasm was offered during the meetings for the cassette as the coming system in 1968. Capitol said it was watching the cassette market very closely and was preparing to produce its own cassettes.

An uniforming aspect to the cartridge business was offered by Muntz Stereo-Pak's national sales chief, Earl Horowitz, who said that as of last weekend, the company was converting its catalog numbers to correspond to those of the LP.

Concord New Deck

LOS ANGELES — An 8track cartridge home player deck which plugs into existing components has been developed by Concord. Unit is the CP-250, with a suggested list under \$100. Individual program lights indicate which track is playing.

16 TAPES OUT ON VICTOR

TOTAL CONTRACTOR STATEMENT OF THE STATEM

NEW YORK—RCA Victor is featuring Eddy Arnold, Henry Mancini, the Monkees, Stan Getz and Arthur Fiedler on 16 stereo cartridge tapes for release this month. RCA Victor's catalog of available packages now exceeds 600. Among other personalities highlighted this month are Andre Previn, Al Hirt, Floyd Cramer, Jack Jones, Birgit Nelsson and John Gary.

COLUMN CONTRACTOR DE LA COLUMN CONTRACTOR DE CONTRACTOR DE

GRT Is Named

SUNNYVALE, Calif.—General Recorded Tape has been licensed as the exclusive 8-track manufacturer - distributor for Duke/Peacock, Beackbeat, Tradition, Everest, Hi-Fi and Archive of Folk Music. All the labels, except Everest and Hi-Fi, will also be made available on 4, cassette and open-reel next January.

Sonar Combo Shown At Paris Motor Show

PARIS—The Italian Sonar GN104 RS combined car radio and tape cartridge player was shown for the first time at this year's Paris Motor Show at the Porte de Versailles.

The Sonar, made by Voxson of Rome, combines a long and medium wave radio, stereo amplifier and two speakers with an 8-track tape-playback machine for Stereo-8 catridees.

chine for Stereo-8 catridges.

In France it will sell at about \$200 and imported 8-track cartridges will retail at 56 francs. Voxson expects to be able to reduce the price of cartridges to 30 francs in December.

ber. Voxson (France) will also establish a chain of exchange depots throughout France where motorists can trade in old cartridges for new at a small charge.

In addition to the GN104 RS, Voxson also showed a home model selling at 450 franes, with a choice of amplifiers from 750 franes to 900 franes, and a choice of speakers from 250 franes to 1,000 franes.

The playback machine is constructed so that the act of inserting the cartridge sets the tape motor in motion and cuts out the radio. Removal of the cartridge brings the radio back into operation.

BETTER LATE THAN NEVER

PROPERTY AND A SERVICE AND A CONTRACT OF A PARTY AND A SERVICE OF A SE

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ë Raposonarabanaranarangenden de susual suddiside de susual de susual de susual de susual de susual de susual de

Philips Honored in Japan

TOKYO—One of the largest Tokyo cocktail parties ever held was attended by 1,200 on Oct. 23 at the 1,000-room Tokyo Otani Hotel in honor of F. J. Philips, president, N. V. Philips, Holland.

Philips was accompanied to Japan by P. H. le Clercq, director, of the Philips Co. The occasion was the announcement of a 10-year extension of the Philips-Matsushita joint venture

in Japan.

Philips, with Matsushita, is responsible for the large-scale promotion of the Philips cassette program in Japan. In addition, Philips records in Japan are distributed by Nippon Victor, a Matsushita owned subsidiary.



LEFT TO RIGHT: F. J. Philips, president, N. V. Philips' Gloeilampenfabrieken, Holland; W. Ch. E. A. de Vries, counsellor of the Royal Netherlands Embassy, Japan; K. Matsushita, president and founder, Matsushita Electrical Co., Ltd., Japan.

32030

BROADWAY WALK

BOBBY WOMACK

FHT TESTTOH STIMIM RUOY FFIJ



Tape CARtridge



FLORENCE GREENBERG, president of Scepter Records, looks on as Bill Sheppard signs for his label, Bunky Records, and himself with Scepter. The agreement calls for Bunky to be distributed nationally by Scepter and for Sheppard to produce exclusively for Scepter/Wand. His first assignment will be to cut an LP and single for the Esquires, Bunky artists. Glen Watts also will be released on Bunky.

From The Music Capitals of the World

SAN JUAN

Radio Station WKVM, the most powerful independent station in Puerto Rico, is running two one-hour shows on Raphaels record-ings in prime time. This is the first time that this station, which follows a requests-by-phone format, has given such promotion to any artist. The film "Cuando Tu No Estas," by Raphael has broken all box-office records here. and the sales of the album from the picture (United Artists) has by far outsold any other album by any artist.

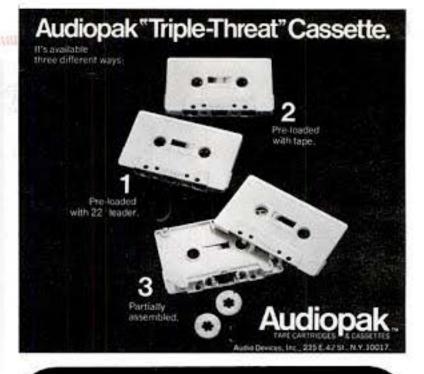
Velvet Records, of Venezuela and Hialeah, Fla., is releasing a new album of their Venezuelan vocalist Hector Cabrera and another by vocalist Felie Pirela of tunes by Mexican composer Armando Manzaneros. . . Kubaney Records of Hialeah, Fla., has named Island Records of Puerto Rico distribu-tors for its line of stereo cartridges.

The record price war continues in Puerto Rico. Barker's big discount outfit, with four stores throughout the island, advertises latest albums at \$1.79 for an indefinite time. This price is far because what seemed to be a seemed to low what small local dealers are asked to pay for the same goods at wholesale. It seems that Puerto Rico wholesalers, most of whom are also retailers and rack operators, cannot get together on a price policy for obvious reasons. ANTONIO CONTRERAS

STOCKHOLM

Murray Wilson, head of the Beach Boys' Sea of Tunes publishing firm, visited the company's Swedish representative, Sweden Music, with his wife. Sweden Music also had a visit from Mirwood's Randy Wood. . . Reuter and Reuter is preparing a special sheet music book of the score from the film musical "Doctor Dolittle" and reports intensive interest in local recordings. Reuter and Reuter has also secured recordings of the Job-ete songs "The Happening" and "It's the Same Old Song," with local lyrics by Robban Broberg and Britt Lindeborg respectively. Both songs are on Siw Malmkivst's latest Metronome single under the Swedish titles "En hipp haepp happening" and "Samma gamla sang." . . . Bo-Goeran Edling has written the Swedish lyric to "Laura (What's He Got That I Ain't Got)," published here by Thore Ehrling. which has been recorded by Per Myrberg on Metronome and by the Hootenanny Singers on Polar as "Hva er det han kan ha some

fattas mej."
Sonja Stjerquist (Polar) has recorded the Swedish versions of
"Jimmy" and the title song from
"Thoroughly Modern Millie." Songs
are published here by Universal Film AB and Sweden Music AB. . . . Peter Himmelstrand wrote the winning entry in the competi-(Continued on page 60)



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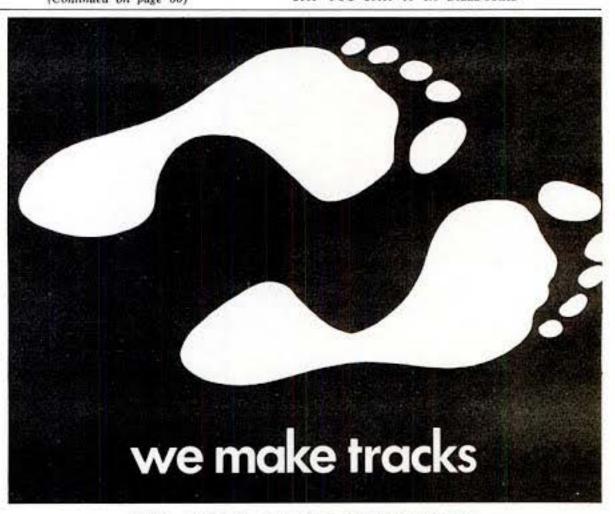
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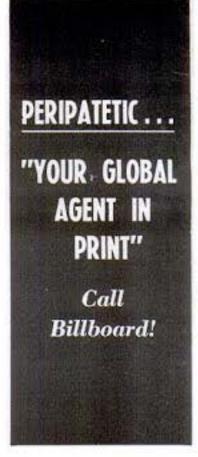








J&J CORPORATION has recently moved into larger facilities in Newark, New Jersey, to accommodate its tape cartridge inventory. With a stock of more than 10,000 cartridges plus several lines of equipment, the auto accessory company has increased the efficiency of its cartridge department with coded titles, periodically revised and updated catalogs and overnight shipping deliveries. Back orders are held under 10 per cent, according to company officials.



From The Music Capitals of the World

· Continued from page 59

tion to find a road safety song following Sweden's switch to driving on the right. The song, "Keep Right Mr. Svensson" (Hold dej til hoeger, Svensson) is published by Thore Ehrling and has been recorded by the Telstars. . . The Hootenanny Singers have recorded "boerjan till slutet," a local version of "Almost Persuaded," for Polar. . . "Det er lugnt och skoent," Bo-Goeran Edling's local version of "There's a Kind of Hush," sub-published by Thore Ehrling, has been recorded for RCA Victor by Towa Carson. . . Thore Ehrling is publishing the music from the film "How to Succeed in Business Without Really Trying" in Sweden.

ESPEN ERIKSEN

SYDNEY

Soul music is booming in Australia. Festival Records has released 20 soul LP's from the Atlantic catalog in the last two months. EMI is countering by upping numbers and promotion of Motown material. . . "Kiss Me. I'm Italian," by Jimmy Carrol and His Orchestra, is getting the biggest instrumental album response in years here. His United Artists LP has been released three weeks ahead of schedule because of radio reaction. One Sydney station reports between 12 and 20 phone calls after a track is played. . . Jeff St. John and the Yama have quit Sydney, to be based in Melbourne or Adelaide because they say there's not enough work here. . . David Joseph's new four-hour teen TV show "Up Tight" has been launched in Melbourne and Adelaide with Brisbane likely to follow soon because Brisbane boy Ross D. Wyllie is compere.

Sydney promoter Frank Marget plans a new disco in Sydney early December. It'll be called the San Fran Disco and will feature the Nutwood Rug Band, five young Californians who migrated here in September and who have bought a farm at Gosford, outside Sydney. . . . Graeme Bell has moved a quintet back into the Macquarie Hotel in Sydney's Woolloomooloo. Graeme and his All Stars made the hotel Australia's Dixieland headquarters in the 1950's. He goes to Europe in a few weeks for a working holiday. . . , Ray Price is playing with

his quintet on a new series of jazz dances on a ferry that cruises Sydney harbor. Dennis Day has moved in to Chequers in Sydney following Dusty Springfield's successful senson there. . English comedian Tony Handcock is reported dickering with ATN 7 here over a comedy series concerning the adventures of a bumbling English migrant to Australia. . . EMI is promoting the Danny Williams version of "Never My Love," which the Association have made a hit in the U. S. . . EMI record producer David Mackay, on a study trip overseas, writes that be has sat in on recording sessions in Britain and the U. S. of the Shadows, George Martin, Ron Goodwin and Stan Kenton. . . Outback comedian Chad

... Outback comedian Chad Morgan—"The Shiek of Scrubby Creek"—has a surprise radio hit with his "On the Social Service," a ditty about the joys of unemployment. His records are usually solid sellers only in country areas

solid sellers only in country areas.
Radio station 2SM here is having staff troubles since the latest survey reveals another frop. Telephone talker Mike Walsh and breakfast man Phil Haldeman have quit and there are strong rumors of three others going.
Philips' man Arthur Major will become new EMI Records boss.

Frank Marcy, NLT music co-ordinator, has been in Samoa lining up acts for TV's "Sound of Music."

Lonnie Donegan broke the attendance record at St. George Leagues Club in Sydney.

Festival Records is delighted with its new deal with the Denny Cordel organization in London. The first two singles it got—the Move's "Flowers in the Rain" and the Procul Harum's "Homburg" are solidly in the top 10 all over Australia.

Festival Record producer Joe Halford is heard in Phil Jones and the Unknown Blue's as yet untitled new single. He provides the top notes in a quartet backing Phil.

Jean-Claude de Villeroy, international manager of MIDEM, paid a rush visit to Australia to drum up local interest in his Cannes festival. He reported strong local enthusiasm and interest and had long discussions with record

Brother and sister act Ricky and Tammy have received several

company heads and publishers

during four days here.

(Continued on page 61)



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From The Music Capitals of the World

Continued from page 60

offers for Far East tours. . . Johnny Long, London-based singer, has been offered the lead in a full-length color movie to be made in Perth. He'll check deal further when he returns to Australia in December for six weeks' work.

The Playboys have reformed with drummer Graham Trottman in charge. Two members of the Knack have joined with Could College the Could College the College the College that the college of the Knack have joined to the College that the c him. Craig Collings has also left the group to join two of the old Playboys in the Procession, the new back group for the "Up new back group for the "Up Tight" TV show. . . . Don Mc-Cormack, formerly of the ID, is forming a nationwide club to help needy pop musicians. It's called The Better Band Wagon. . . . Georgie Fame is scheduled for Australian concerts in Janu-ary. . . Frankie Fontaine, crazy man from the Jackie Gleason TV man from the Jackse Greason I v
show, is working in the Twenties
nightclub in Melbourne.

Ruth Wallis comes to Australia
in November for work in Harry
Wren's new theater-restaurant in Adelaide and Chequers here.

JOCK VEITCH

VIENNA

The Austrian Cultural Youth Association announced a program



of concerts for 1967-1968 under the title of Stimmen der Welt (Voices of the World). Following concerts by Jack Angels, a young Austrian group, and the Oscar Peterson Trio with Colman Haw-Peterson Trio with Colman Hawkins, the program continues with Esther and Abi Ofarim (Nov. 4 and 5), the Dave Brubeck Quartet (Nov. 12), Chris Barber's Jazz Band (Nov. 26), Salvatore Adamo (Dec. 6), B, B, King (Jan. 14), Francoise Hardy and Michel Polnareff (Jan. 16 and 17), the Djoliba Ballet of Guinea (Jan. 21), the Woody Herman Orchestra (Feb. 13), Hildegard Knef (March 4 and 5), Mireille Mathieu (March 16 and 17), New Orleans Preservation Hall Jazz Band (March 23), American Swing Festival (March American Swing Festival (March 24). Gilbert Becaud (May 4 and 5), Mazowshe of Poland (May 14 and 15) and the Gypsy Flamenco Festival (May 18 and 19). Manfred Mann and the Bee Gees are set to appear in Vienna Dec. are set to appear in Vienna Dec.
2 for the Beat and Flowers show.
Meanwhile, the Bee Gees' "Massachusetts" (Polydor) currently
heads the best-seller list. . . . CBS
has signed to distribute the AmyMala-Bell and 20th Century-Fox
labels in Austria and has renewed
the contract for Austrian distributhe contract for Austrian distribution of the Tamla Motown cata-log. . . Vanguard released Yul Brynner's album, "Gypsy Songs." . . . A stand offering information about the U. S. record industry, with slides and records of the A&M organization and a color movie of San Francisco, featuring Scott McKenzie's song, formed part of an American exhibition in

MANFRED SCHREIBER

10G IN TAPE GIVEN BY AD

NEW YORK - Audio Devices, Inc., has donated \$10,000 in tape to enable the Rodgers and Hammerstein Archives of Recorded Sound of the New York Public Library to preserve its collection of some 145,000 original recordings, including rarities dating back to the 1890's. The donation con-sists of 1,250,000 feet of low noise Audiotape on a 1½mm Mylar base.

HP Records Adds To Disk Releases

NEW YORK-Singles by the Five Americans, Van Morrison, Spanky and Our Gang and Jay and the Techniques have been added to the initial list of Hip Pocket Records this fall, The 3 7/8-inch, 45 r.p.m. records are made by the Philco-Ford Corp. and are being promoted in conjunction with Philco-Ford's Model 1376 mini-radio/ phonograph, which weighs less than two pounds.

Ren-Maur Formed

NEW YORK - Ren-Maur Records has been formed by songwriter and artist Reno Romano. Mrs. Romano is negotiating for worldwide distribution licenses for her label. She has also formed her own publishing company, R. R. Music. First release on the label will be "I Can't Reach Him" by Reno Romano.

Souvenir Starts Sonologue Moving Along Right Track

CANTON, Ohio-Sonologue Ltd., began one year ago with a souvenir and now is well on its way to becoming a record company. According to Donald C. Steiner and Richard D. Colmery, owners of the company and the distributing operation here, British-American Trading Corp., the idea for the company's first record, "The Sounds of London," was the brain storm of Mr. and Mrs. Steiner during a tour of Lon-

"We thought recording the sounds in London which are familiar to every visitor would make a good souvenir record," Steiner commented. Steiner consulted his brother-in-law, Colmery, who is an electrical en-gineer, for the technical side of the job; teamed up with John Warren Associates, a London art studio, for the record jacket -and the show was on the road.

Since that time they have

Ballantraes' Single Is Acquired by Bell

MEMPHIS — The Ballan-traes' single of "Baby Jane" on Malibu Records has been ac-quired by Bell Records. Bell president Larry Uttal negotiated the deal with Fat Pony Produc-tions here. The record cut in tions here. The record, cut in Nashville, was breaking here because of heavy airplay. It will be released nationally on the Bell label.

produced two other records, "British Steam," a documentary of British trains, and "Sounds of Expo 67." Their fourth record-"Christmas Music in the Holyland"-will be ready for release this month.

"The music for this Christmas record was all recorded right in the churches in Bethlehem and Jerusalem. One side contains music from the eastern churches and the other side is music of the western churches,"

Steiner said.

Because of the late production of the album, Steiner said that they will not have time to go through distributors but will sell directly to retailers. Suggested retail price on the album is \$4.98.

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DNH-A-50006, IF YOU CAN BELIEVE YOUR EYES AND EARS— The Mamas and The Papas

EKT-A-74007 THE DOORS

4CL-2459LOU RAWLS "LIVE"

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4CL-2809 GENTLE ON MY MIND—Glen Campbell

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21Y-540 PURE DYNAMITE-James Brown (KNG-Y-883)
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U.S.A. (KNG-Y-804)
21Y-561 COLD SWEAT-James Brown and His Famous Flames
(KNG-Y-1020)
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Audio Retailing

Boston Radio Shack Chain Adding Record Vend Units

CHICAGO - Preliminary plans for the nation's first breakthrough in record vending were disclosed during the Music Operators of America trade show here last week, S. Michael Caruana, president

of Disk-A-Mat Distributors, Inc., of New England, told Billboard that Record Shack in Boston is planning to install three 45 r.p.m. record venders in each of

The Record Shack plan is the first major venture in disk vending since the Stancraft machine came on the market several years ago. Plagued by mechanical and merchandising problems, however, that machine had little success. It is no longer in

Disk-A-Mat

Caruana will place in the Record Shack locations the new Disk-A-Mat vender developed by Jack Moore and Newport Sales Co. The unit, described in Billboard's coin machine section two months ago, was exhibited by Newport Sales at the big coin machine show here last week. Caruana was appointed New England distributor of the machine during the show (see story in coin section).

The Disk-A-Mat vender is a 10-selection machine with a 200record capacity. It is manufactured by Vend-Rite Manufacturing Co. here for Newport Sales. Caruana said he will stock the Record Shack machines with the top 10 tunes each week based on the Billboard Hot 100 Chart.

Caruana's operating division is Mini Record Shoppe, Inc. He said that in addition to the Record Shack chain he is lining up other choice locations such as junior high schools, high schools and colleges.

Many record retailers feel that record venders for singles will alleviate the pilferage problem. Other dealers expressed interest in the vending machines as extensions of their service econom-

Said a Chicago dealer: "I'd like a vender in my store which could be moved into the entryway when I close at night and put me in the business 24 hours

8th Wallichs Is Opened

By BRUCE WEBER

LOS ANGELES - Wallichs Music City opened its eighth and largest record-instrumentphonograph retail store in near-by Costa Mesa Friday (27), with celebrities, civic leaders and disk jockeys taking part in the 10-day opening ceremonies.

Danny Thomas, Costa Mesa Mayor Willard T. Jordan and Costa Mesa Chamber of Commerice President Jack Hammett officiated at the ribbon-cutting ceremonies for the new \$700,-

The retail outlet contains separate departments for television, stereo and components, albums, records, tapes and cartridges, musical instruments, pianos and organs, sheet music, ticket and travel agencies and service repair in all departments.

Bob Crane, star of TV's "Hogan's Heros" emceed a "live" program featuring the Anita Kerr Singers, Jackie De-Shannon, Billy Vaughn, the Strawberry Alarm Clock, Tim Morgan, the Cake, Susan Bar-rett and Don and the Good Times. Singer Andy Russell

Pfanstiehl's

WITH THE

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made an autograph appearance. Disk jockeys Ira Cook (KMPC), Joe Yocam (KFWB) and Dick Haines, Cliffie Stone, Lee Ross and Biff Collie, all of KFOX, broadcast programs from the store. The KFOX

jocks did a four-hour remote, while Cook and Yocam broadcast direct. Among the giveaway prizes

were Elvis Presley's personal jukebox, Magnovox color tele-vision set, Roberts tape recorder, Columbia portable stereo phono radios. PlayTape portable tape recorders, complete drum set, electric guitar and a bass electric guitar, hundreds of LP stereo albums and pre-recorded

Audio Devices **Donates Tape**

NEW YORK - Audio Devices, Inc., has donated \$10,-000 worth of recording tape to permit the preservation of 145,000 original, rare record-ings in the Rodgers and Hammerstein Archives of Recorded Sound of the New York Public

Many of the old recordings in the library are old Edison cylinders, wire recordings, wax and "acetate" disks and other obsolete recording media that are becoming fragile and are eleteriorating rapidly.

EIA-CPD Against Dummies

WASHINGTON - Though the consumer products division of the Electronic Industries Association (EIA) went on record Oct. 4 in a Federal Trade Commission rehearing as favoring a proposed trade rule outlawing dummy transistor advertising abuses, the division cautioned: ". . , the determination of what constitutes an unfair or deceptive representation of transistors must be approached with con-siderable conservatism."

Those were the words of Charles N. Hoffman of Warwick Electronics, Inc. He supported the FTC's jaundiced view of dummy transitor claims but urged that the agency carefully distinguish between clearly non-functioning transistors and some "borderline" areas in which the transistor has "auxiliary functions." The EIA denounced counting diodes as transistors.

Hoffman submitted this as a

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definition of a dummy transistor: "A so-called 'dummy' transistor referred to in this pro-

ceeding should describe either a transistor that is not wired into the circuit of a radio or is substituted for a simple con-ductor or resistor without affecting performance, reliability or customer acceptance."

Show

Other EIA-CPD activities:

· The division reports that 92 of the 104 exhibitors in the 1967 Consumer Electronics Show have thus far stated a desire to participate in the 1968 show. The division executive committee met Oct. 25 in Los Angeles to draw up show plans, among which was the increase of exhibit space to include the Warwick and City Squire Motel in New York in addition to the York Hilton and Americana hotels. Show information will be distributed by Dec. 1.

 The marketing services de-partment reported that during July FM radios, the best seller in radios this year, moved at a 269,235 unit rate. The figures for the year to date are running 7.5 ahead of a record 1966 year. Portable table model phonographs dropped slightly in July but are holding to a 14 per cent edge over sales this time last year. This year to date, 1,891,202 portable-table phonographs have been sold compared with 1,782,007 last



MOTOROLA model TC28D FM/



MOTOROLA model TT31D FM/ AM solid-state table radio.

Motorola Widens Radio Line

CHICAGO - Motorola Consumer Products, Inc., has added 1968 leader model table and clock radios, three de luxe table receivers and a portable radio to its line.

The FM-AM table radio leader, model TT26D, has a 4inch speaker and slide rule dial and carries a \$29.95 suggested list price. With walnut grained polystyrene cabinetry the unit is offered at \$35.95 (model TT-

Model TT-28D, also an FM-AM table unit, is in wood veneer cabinet and is offered at

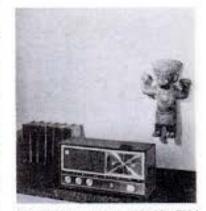
The new leader FM-AM clock radio is model TC-15D, with slim styling, at \$34.95. Stepped up, it is called model

TC-16D, has a sleep switch, and is priced at \$39.95. With genuine wood veneer cabinet, the above clock radio is called model TC-17D and is

offered at \$49.95 The de luxe FM-AM table selection includes model TT-29D with two 4x6-inch speakers featuring RF state in the FM section at \$49.95; model TT-30D with all the features of TT-29D with wood veneer cabinet at \$64.95, and TT-31D in authen-

tic Early American at \$69.95. A solid-state FM-AM clock radio, model TC18D, is offered at \$59.95 and with wood veneer cabinet (model TC 19-D) it goes

Motorola has also introduced the model TP-8, a personal size FM-AM portable with 4-inch speaker at \$29.95.



MOTOROLA model TC19D FM/

Scanning The News

Harvey Radio Co. has agreed to acquire Intellux, Inc., Santa Barbara, Calif. for approximately \$2.5 million of previously authorized but unissued convertible preferred stock. Intellux manufactures advanced logic microcircuits, thin film hybrid circuits, precision flush and three-dimensional electroformed circuit boards and fixed-store memory planes. . . . Across the mall from Sears in Santa Barbara has been opened a new Discount Record Center. . . . Radio Shack, a division of the Tandy Corp. has opened a new

Zenith Sales, Earnings Best

CHICAGO-For the seventh year, Zenith Radio Corp. sales and earnings have set new third-

Earnings were \$8,199,000 (44 cents per share) after provision for Federal income taxes, a 9.6 per cent increase over a year earlier. Sales for the quarter were \$167,141,000, up 9.2 per cent over the 1966 record quarter.

In terms of sales and earnings, the nine-month period ended Sept. 30 was the second highest in Zenith history (only 1966 was better). Sales for the period were \$454,872,000 compared with \$458,259,000 in 1966 and earnings were \$21,512,000 (\$1.14 per share) compared with \$25,832,000 (\$1.38 per share).

outlet in the upper mall of the 100 Oaks shopping center in Nashville. . . . Baldwin Piano and Organ Co. has a new store at 425 Peachtree Street, N. E. in Atlanta.

And there is a new Radio Shack store in the North Valley Shopping Center in Denver. . . . The Electronics Industries Asso-ciation's Consumer Products Division executive committee met in Los Angeles Oct. 25 to discuss federal legislative matters and the 1968 Consumer Electronics Show. The CPD magnetic tape equipment subdivision met in New York following the Billboard Tape Cartridge Forum. The gathering was presided over by Jack Trux of Ampex. The engineers met sep-arately to continue standards elaboration on magnetic tape equip-ment. In the EIA's published standards are specifications on dimensions for endless loop magnetic tape cartridges, . . . The new Woolworth's in the Brookfield Square Shopping Center in Milwaukee will feature a massive music and record department plus transistor radios, batteries, record players and accessories. . . PER-SONNEL MOVES: 17-year veteran John R. Krawczyk has been appointed to the newly created position of field training co-ordinator for Philco-Ford. . . The phonograph products division of Motorola Consumer Products, Inc. is now headed by H. Carl Gates, formerly stereo sales manager and room air-conditioning manager for Admiral. . . Francis C. Rebedeau takes Gates' job as stereo console sales manager for Admiral. . . . Myrddin L. Jones is the new manager of personnel planning and

Capitol Release

LOS ANGELES - The latest Capitol reel-to-reel tape release includes Al Martino's "Mary in the Morning" hit and other tapes featuring Jackie Gleason, Wayne Newton, Matt Monro, and the Beach Boys.

New classical releases in-clude the Khachaturian "Con-certo for Violin and Orchestra in D Minor" and Mahler's "Symphony No. 9 in D."

The Bedeviled Small Retailer Getting Legislative Attention

By MILDRED HALL

WASHINGTON - The legislators here are giving some sympathetic attention to crimebedeviled small retailers who can't get insurance, and to the impact of rigid minimum wage standards on both retailer and would-be seasonal employees in pre-holiday months of peak sales.

The Senate Banking and Currency Committee is working out a government insurance and reinsurance program for small businessmen who have been hit by burglaries, or are in highrisk areas where insurance is refused or set at impossibly high rates. The program, which would be administered by the Small Business Administration (SBA), resembles a proposal by Sen. George Smathers (D., Fla.), chairman of the Senate Small Business Committee, to set up a Small Business Crime Protection Insurance Corp.

During summer hearings in Washington, the Smathers committee found that in the nation's capital, crimes against stores were up 190 percent, shoplifing up 30 percent in the past five years.

In the matter of easing minimum wage requirements, Rep. Robert Ashmore (D., S. C) wants the government to let retailers pay pre-holiday help at 90 percent of the minimum standard, for the last three months of the year, Representative Ashmore said the easing would let retailers hire many retired people. In 1965, close to 2 million seasonal employees has this kind of work-but the 1966 Fair Labor Standards Act holds the minimum at \$1.4) an hour.

The crime insurance legislation recommended by the Banking and Currency Subcommittee under chairman Thomas I. McIntyre (D., N. H.) would have a few hurdles in it. It would let the SBA provide insurance and reinsurance against property loss from crininal activity, when the retailer or other small businessman carnot get it anywhere else at reasonable rates. A 15-man advisory committe from the insurance industry would work out rates for fees and terms, with SBA.

Businessmen in a high-risk area would have to co-operate in SBA-approved programs to reduce criminal activity and in-

New Orleans **Dealer Has** New Display

NEW ORLEANS - Smiths Record Center opened here last Friday with a new type of display rack which exposes 1,500 LP's full-face to browsers.

Store owner Irvin S. Smith described the racks as being cf "step-up" design. There are no browser boxes. No separate LP titles are grouped together. About three-fourths of the LP face is visible in the rack.

Located at 1420 Veterars Highway here, the new outlet is the second for Smith. He also stocks 8-track cartridges. LP selection includes popular, folk. country, foreign, comedy and movie categories. Each category has its own rack rather than its own box.

Smith also stocks the Hot 100 singles. He advertises as "the store that brought low record prices to New Orleans."

crease their own protection, as much as possible. However, SBA would start a "liberal loan policy" to help businessmen get such programs of minimum safety standards under way.

Self-Help

Once the minimum self-help standards are met, SBA could provide reinsurance money to the private insurance companies handling the protection. Or it could provide direct insurance to the storekeeper if the reinsurance is not available at reasonable fees. Funds would be set up in the Treasury De-partment. Over a period of years, it is hoped that reinsur-ance fees would cover, or nearly cover, claims paid by insurance companies under the Crime Protection Insurance Act.

A Senate Small Business committee report on conditions in this city (which parallel or supass high-risk areas in Watts or Harlem for the storekeeper) found it was almost impossible for small businessmen to get insurance against burglary, robbery and vandalism, or prevent

cancellation after a first loss. Only the tip of the crimeinsurance iceberg is clearly vis-ible, a National Crime Commission survey reported. Only 11 percent of all business units have insurance against glass breakage. Acts of vandalism against business properties are grossly under-reported. Many businessmen absorb the loss rather than risk higher rates or cancellation by making the claim. (Many in Washington testified that they feared for their lives if they reported to the police.)

Insurance

Many small businesses do not carry theft insurance because they can't afford it. The Subcommittee concluded that the businesses with the greatest need for insurance protection are the ones that can't afford the high rates, or can't get it at any price.

The vicious insurance circle is complete when the small firm can't get an SBA loan or a government contract because he can't get the required insurance.

Lukewarm The Senate Small Business Committee report quotes luke-warm reactions of SBA Administrator Bernard L. Boutin on the crime protection program. Boutin said cautiously that he had looked at the proposal "very carefully" and found it "very interesting with a great deal of potential."

Administrator Boutin was then asked if he saw any great difference between the need of the small businessman whose goods have been destroyed by flood or fire type disaster, and one who has had 30 TV sets and all his equipment trucked away out of his own back door. Boutin had to agree that one loss was as devastating as the other.

Insurance companies have raised their rates 61 percent in Washington, it was reported, and raises have gone into effect all over the country. But a spokesman for 168 stock companies in the American Insurance Association, which deals in all lines except life insurance, said they lost over \$11 million on commercial burglary insur-ance between 1961-1965. New trend is for multi-peril policies, and the latter type has in-creased from \$75 million to \$445 million for these firms in the past four years, in this era of multi-peril living.

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FOR SALE: USED STEP-TYPE ANGLE from Standa with wheels. Fours, sixes and eights. Six dollars per stand. M. Dentr. 407 Church Hill Rd., Fairfield, Conn. Phone (203) 372-1121. no18

to FEDERAL CUP DROP POPCORN Vendora; latest model equipped with cup anti-theft device, counter, locked cole box; check these before busing any used popcorn vendora; 1 year parts warrants. Manager, Federal Popcorn Machine Corp., 103 S. W. 4th St., Dea Moints, Ia. 346

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Say You Saw It in Billboard

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RECORDING ARTISTS WITH MASTER. We will produce, press, promote and distribute internationally your records. For \$250 and 5c commission on each sold. Or place your masters material with major record company, fee \$100. (Fee in advance only.) Thunder Record Co., P. O. Box 271, Jenkintown, Pa. 19045.

WANTED TO BUY

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Coin Machine News

2,000 Attend Record-Size MOA Show

Cannon Calls For a United Music Trade

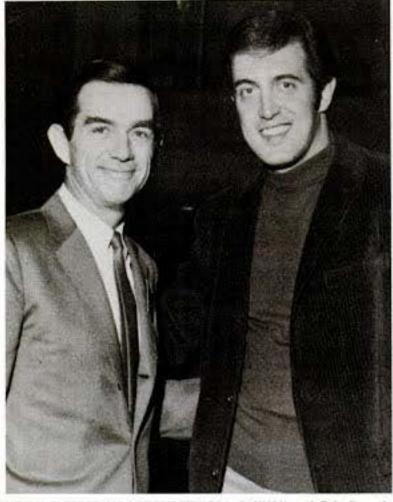
BY EARL PAIGE

CHICAGO-A more effective relationship between record manufacturers and jukebox operators was forecast here last week when the Music Operators of America (MOA) elected New Jersey operator William (Bill) Cannon president.

In a brief acceptance speech, unadorned with flowering prom-ises, he said, "For a number of years the MOA has not been allied with other segments of the music industry. In our record buying we no longer deal directly with record distributors, but rather through one-stops.

Singles Important "In the area of copyright legislation we have tended to become more split off from record companies and music publishers.

"Moreover, the record business has become increasingly dependent on long-play albums and not enough attention has (Continued on page 74)



NEWLY ELECTED MOA PRESIDENT BILL CANNON and Epic Records artist Robert Cameron engage in a friendly greeting symbolic of the increasing music industry homogeneity that sees the jukebox operator resuming a dominant role in the business.

Association Will Not Follow Vendors to Philly Next Year

By RAY BRACK

CHICAGO-The comeback of the Music Operators of America (MOA) from the bleak early 1960's is complete and the stage is now set for vigorous growth.

This was obvious to the 1,700 registrants and 300 exhibitor ersonnel at the association's annual trade show and convention here last week.

Across town at the big vending show, a healthy throng of 11,000 vending and allied industry personnel packed that annual

The MOA show was the biggest in the nearly 10 years in terms of registrants and was the biggest in terms of exhibitors since the association was founded in 1950. The fact that most exhibitors used the show to introduce new products indicates that the show has again become the industry's prime equipment mart.

One-Stops

Record company support was unprecedented, despite the fact that few one-stops participated in the convention. The "one-stop problem" is first order of business for the newly elected MOA officers, and plans are already laid for a special one-stop section at next year's show.

MOA Executive Vice-President Fred Granger's biggest problem in planning for next year is space. The show is fast outgrowing the Pick-Congress Hotel.

Though the national vending trade association has invited the MOA to meet in Philadelphia in conjunction with its big exhibit Sept. 14-17, the MOA will remain in Chicago, convening a month later.

Said Granger: "As near as I can determine so soon after the convention, it was definitely one of the biggest conventions in the history of MOA. I think that it is safe to say that all of the exhibitors were well pleased, though the record companies were, of course, disappointed that we did not have more one-stops. I'm optimistic that we'll have more next year. One one-stop has already signed as an exhibitor for next year."

One-Stop, MOA Tie Studied

CHICAGO—The conspicuous absence of one-stops at last week's Music Operators of America (MOA) show prompted some record people to consider regional MOA-sponsored meetings as a way to bring jukebox programmers, record people and one-stops together.

Meanwhile, MOA Executive Vice-President Fred Granger has already signed a one-stop as a 1968 exhibitor and said one stops will have a special section

at next year's show.

"The missing link here at the MOA show is the one-stop," complained Leonard S. Levy, vice-president of Epic Records. "Operators are hungry for good middle-of-the-road records and ideas on merchandising music. We have all this available but the operator doesn't deal with our distributors-he deals with one-stops.

Solicit Operators

"Unless we can see more onestops at the show I don't see how record companies can con-tinue to exhibit," Levy said.

MOA SHOW

London Records' Sy Warner echoed much the same opinion and told how he had received complaints from one-stops because he solicited operators directly. "We were given a list of operators who belong to the Music Operators of New York and mailed them a sample of Mar-garet Whiting's 'Wheel of Hurt.'

"Operators started bugging a New York one-stop for the record and we finally sold nearly 5,000 of it. The record still hadn't happened anywhere but a one-stop in Detroit got on it and so did one in Baltimore. Finally the record got on the charts and we proved that records can be broken on juke-

"One-stops just don't buy all the records that could be good jukebox numbers. A record doesn't have to be a Rolling Stone to make it good on jukeboxes," Warner said.

"We don't see enough one-stops at these shows," said Maurie Lathower, Capitol's pop singles sales manager, "and we

see more management people than we do record program-mers."

"There's so many contradic-tions," said Wade Pepper, who heads up Capitol's country and western section. "We know that one-stops move about 55 per cent of our singles and that at least 45 per cent are then sold to operators. But we come here and we don't see the one-stops or the operators really involved in record buying." Little LP's

Lathower mentioned another contradiction concerning Little LP's. "We're told not to include big sellers in Little LP's because these have already been on the boxes. But operators encourage us to use the title of a big seller on the cover of the Little LP.

"So we come out with 'Spanish Eyes' by Al Martino with the title all over the album but the song not included. Now we hear complaints that people walk up the jukebox and expect 'Spanish Eyes' to be on that album.

(Continued on page 72)

Vendors' New President No Stranger to Jukebox

CHICAGO-Meyer Gelfand, senior vice-president of one of the giant vending operating companies quietly but consist-ently going into jukeboxes, was elected president by the nation's vending association here last

Gelfand is with The Macke Co., based in Cheverly, Md. As reported in Billboard Oct. 21, Macke with Servomation, Inc., and several other national vending firms yet to be disclosed, has been steadily entering music operation, chiefly through route acquisition.

The national vending trade association elected William H. Martin, Automatic Candy Co., Columbus, Ga., senior vice-president. John L. Burlington, The Vendo Co., Kansas City, Mo., was elected vice-president and Ted R. Nicolay, Servoma-tion Western, Inc., San Ber-nardino, Calif., was named treasurer. Nicolay's firm is also heavily involved in music opera-

Named to the board of directors were Benjamin M. Montee, Cater-Vend, Jackson-ville, Ill.; Robert G. Morris, Coan Manufacturing Co., Madi-son, Wis.; Patrick L. O'Malley, Canteen Corp., Chicago, Ill., and W. B. Patton, Pacific Valley Vending Service, Modesto, Calif.

(Continued on page 74)



MEYER GELFAND, president-elect of the world's largest coin machine operators association.

Sega, Seeburg in Games Agreement

CHICAGO - The Sega line of moderate-cost arcade games will be marketed in the U. S. by the Williams Electronics division of the Seeburg Corp.

The deal, disclosed during last week's Music Operators of America (MOA) trade show here, is the first involving the wholesale distribution of a Japanese-made amusement equipment line in the U.S.

The effect of the agreement is to put Sega instantly in the market through Williams' ex-cellent network of domestic distributors.

Sega Enterprises, headed by David Rosen, announced in May of this year that it May of this year that it would begin introducing five new games each year, with production in its newly expanded, multimillion-dollar plant in Tokyo. Sega is a major manufacturer and operator of coin machines in the Orient. Said Rosen: "For some time

the industry has been a victim of a price squeeze. The price of amusement equipment has steadily risen because of increased labor, material and transportation costs. While this is all very understandable, it has resulted in a void or vacin new, reasonably priced novelty equipment. Game centers throughout the world are starting to appear monotonously

Rock-Ola Has New Compact

CHICAGO - Rock-Ola unveiled its new Princess Deluxe at the Music Operators of America show last week. The unit, a third generation compact in the tradition of the firm's early Princess, has 100-selections and plays 45 and 33 r.p.m. records. It has a tubetype stereo amplifier.

A number of accessories can be employed with the Princess Deluxe. These include wall boxes, money steppers, counter kit, a full dimensional speaker kit and remote volume control.

The unit's styling is high-hted by the use of an anodized aluminum grill radiating a rich blue coloring. Sharp modern lines characterizes its over-all effect.

Distribution plans will soon be announced.





WHILE PENETRE DENETE

Lettuce

If you need more green stuff in your diet, wait till you see the revolutionary new Seeburg phonograph. As a lettuce farm it has no peer.
Catch the premiere at your Seeburg distributor's. for styling, sound and serviceability.

EEBURG

The Sceburg Sales Corporation International Headquarters, Chicago 60622

Vending News

NVA BOARD MEETING

Store-Owned Units Irk Operators

CHICAGO - An operator complaining he had los: 64 loca-tions through direct sales of machines to grocery jobbers en-livened the Oct. 29 National Vendors Association (NVA) directors meeting here. Another operator, when invited to explain the merchandising technique in question, resigned. His

resignation was not accepted. Both Don Mitchell and Ted Raynor, NVA legal counselors, explained that the association could not arbitrate between competitors. The board did move to make available a fact sheet as an instrument with which vendors can sell the value of their services to stores as a way to discourage direct store ownership of machines.

In other action, the board introduced a special program to THE PERSON NAMED IN

CHARMS

RINGS

CAPSULES

GIMMICKS

GIMMICKS ARE IDEAS

When the IDEA is good, the GIM-MICK is good, and it sells. We've got a big line of GIMMICKS for Ic, 5c and IOc vending. There are over 150 to choose from. It's all illus-trated in our Picture Price List (available on request).

But good GIMMICKS need dirn good DISPLAYS. The combination is what sells 'em best.

It's a good idea to take a long lock at the ideaful line of EPPY Charms, Gimmicks, Rings and Capsules, and, of course, the ideaful DISPSAYS.

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FAMOUS FOR IDEAS

\$500 to the Carolina association which recently won a tax exemption for 1-cent sales; elected to use a special troubleshooting fund for problems developing in Florida; moved to hold its 1968 board meeting at the Franklin Motor Lodge in Philadelphia, and chose Miami as the site of NVA's 1969 con-Roger Folz, Folz Vending,

aid cancer research; awarded

Oceanside, N. Y., reported on a change in the New York Penal Law which now excludes bulk vending units and told the board the U. S. Secret Service is now investigating the use of bingo chips as slugs in machines.

Two manufacturer members were welcomed. They are American Chewing Products Corp., Ardmore, Pa., and Viking Charms Co., Jacksonville, Fla.



NATIONAL VENDORS ASSOCIATION (NVA) directors, many of whom are pictured above, as the group met in Chicago last week for its annual midyear session.



LEAF BRANDS' TED SWIERAD (center) chats with H. B. Hutch-inson Jr. (right) while W. H. Wal-ler, Nashville, watches Billboard photographer. Hutchinson is NVA vice-president and an Atlanta distributor.



CRANER GUM'S Ignazio (Ned)
Caruso holds box of "Big Baldy"
while Arthur Bianco, A. B. Vending Service, Bronx, N. Y. (left),
and Michael Goldberg, A & G
Vending, Franklin Square, L. I.,
N. Y., pose for camera.



ZATZKIN, new Eppy Charms sales manager, goes over details with H. B. Hutchinson Jr., Atlanta (left), and Sidney



PAUL PRICE (left) shows wares to John and Frances Brehmer, Buckeye V e n d o r s, Columbus,

Vending News Digest

551 Billion Cigaret Consumption

WASHINGTON—The average American will smoke 4,295 cigarets this year—or about 215 packs—or a total of 551 billion. So says the Agriculture Department. The averages take into consideration only persons 18 years and older.

Total cigaret production this year is estimated at 580 billion cigarets, about 13 billion higher than a year ago and up some 23 billion over 1965. Shipments to American military bases overseas is

up substantially this year.

About 8.1 billion cigars and cigarillos will be consumed by U. S. smokers this year, a drop of 2 per cent.

Coin-Op Gasoline Controversy

FORT COLLINS, Colo.-While 2 million gallons of gasoline a month are being sold through self-service, coin-operated pumps in 10 Western States, the procedure is running into scattered legal obstacles. In Fort Worth, Tex., for example, city manager Howard D. McMahan has proposed that penalties be set up for service station operators who permit customers to pump their own gasoline. The city has an ordinance that provides penalties for customers who pump their own gasoline.

Most of the coin-op pumps being used in the West are manufactured by Automatic Devices, Inc., here in Fort Collins. Company owner and product inventor Vern W. West is selling many of his units to the Gasamat Corp., which operates an extensive chain of self-service stations. The shortage of silver dollars and half dollars has prompted the firm to switch the units to token operation. An attendant at each station does little more than exchange tokens for cash. The customers, 60 per cent of them women, pump their

Cigarets a Whipping Boy: TTC

RICHMOND, Va.-Tobacco Tax Council executive director William A. O'Flaherty said that the recent increase of the Maine cigaret tax rate from 9 cents to 10 cents per pack "without giving any business interests or other parties likely to be adversely affected by the proposed increase any opportunity to voice their objections . . . clearly shows the manner in which political expediency operates to make cigarets a whipping boy for the enhancement of State revenues."

(Continued on page 73)

The All New VICTOR SELECTORAMA® 77-88 CONSOLE

A Brand New Idea in Bull Vending. Fast Service--Low Cost--BIG PROFITS



to 75% servicing time.

Unlock front door to fill and collect all machines, then lock and be on your way in minutes.

6 different combinations available. Vends a variety of merchandise in denominations of 1c-5c-10c-25c.

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Charms at NVA Meeting

CHICAGO — The National Vendors Association (NVA) board meeting here last week served as an opportunity for charm manufacturers to show many new items. A tour of the LaSalle Hotel revealed:

Eppy Charms of Lynbrook, Y., with new items for 10cent vending: bopper rings; hippins; monster pink puppets; mythical faces; skeleton hands; a new animal mix; and a King Kong doll for 5-cent vending.

Karl Guggenheim, Inc., Westbury, N. Y., with an assortment of 10 different psychedelic rirgs for 10-cent vending; fingernail tattoos; plastic fish; bouncing dice and dominoes; and golden links. The last-named are mcdeled from the teen belt fad and are two-for-10-cent items.

Macman Enterprises, Oceanside, N. Y., with hi-bounce plastic balls that come in solid and two colors; 10 different assorted vinyl wear 'em scare 'em face pieces; and 10-cent gold-plated guard rings.

Paul Price, Roslvn. N. Y., with a new line of jumbo scare 'em items for 25-cent vending, consisting of a variety of 14 assorted items. Made of soft vinyl, scare ems are fleshy and fright-ening to touch. Price also showed his his vanish ink for 10 cent vending.

Other Price items included a new ring mix with a wide variety of plated stone rings. Several new variety mixes were shown for 5 and 10-cent vending. Littel "Bitsies," molded of soft vinyl plastic with painted eyes, were featured in an assortment of colored animals for 10-cent vending.

Knight Charms, Freeport, N. Y., with a high-bounce ball; crawler bugs; military insignias;

magic mix; and a walking dog. Penny King Co., Pittsburgh, with an assortment of nod-niks little plastic men with sayings that pop out of the head; Wizard of Oz flicker rings; jolly fat puppets; a thing brooch and a tiny jackknife with fork and

Billboard Readers

get the news when it's news . . . each and every week of the year.

Every issue is packed with profit-making ideas for operators of juke boxes, amusement games, audio-video machines, pool tables, bulk, cigarette and other vending machines, background music equipment, kiddie rides, etc.; plus comprehensive coverage of the record industry.

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BILL FALK, Knight Charm Corp. (right) with Jerry Van Gessell, Miller-Newmark Co., Grand Rap-ids, Mich. and Bob Stephen, Brentwood Vending, St. Louis (left).



SCHULTZ (left) Schwartz, T. J. King & Co., Chi-cago, posing for photo at LaSalle Hotel gathering last week.



MACMAN ENTERPRISES' Manny Greenberg (right) and Marv Kreindill (second from left) with Paul Whitson, Knoxville, Tenn. (left), and Arnold Goldman, Prov-idence, R. I.

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International News Reports-Last Issue

of Every Month



FRED LOEWUS, partner of Robert Guggenheim, Karl Guggen-heim, Inc., Westbury, N. Y., chats with A. R. Martin (left), Mount Vernon, III., bulk operator.



PENNY KING's Margaret Kelley with Eric Rothner, Bell Vending,

Bulk Vendors To Meet, Dine

NEW YORK — State Senator Seymour Thaler and his wife will be guests of honor at the New York Bulk Vendors Association (NYBVA) cocktail party and dinner-dance Saturday (18) at the Boulevard Night Club,

CHICAGO - Officials of State vending associations gathered here at a pre-convention meeting last week and discussed

problems of key theft, collect-ing membership dues, inviting more participation from suppliers and adopting public re-

lations programs.

Prodding much discussion on dues was the announcement that all members of State organizations would be required to join the national vending group. Executive director Thomas Hungerford said the national organization had instituted a "grace period" and that the rule on required national membership would be decided not sooner than February, 1968.

Participating in the session from the national organization were outgoing president James T. McGuire, Canteen Corp., Chicago; president Meyer Gelfand, Macke Co., Cheverly, Md.; senior vice-president William H. Martin, Automatic Candy Co., Columbus, Ga.; Hungerford; Elmer Kuekes, director of State councils; Richard Funk, legis-lative council; Walter Reed, director of public relations; Sidney Kallick, manager and counsel of the national organization's western office, and meeting moderator Gilbert Tansey, director of conventions. Key Theft

H. Douglas Sherman, Midwest Catering, Columbus, Ohio, described his council's role in supporting a new law making it a fellony to break into coin operated equipment and called for the adoption of another law prohibiting the possession of keys.

Our Own Taster Tested the Coffee

Billboard's secret sipper slipped quietly about the big vending show last week testing coffee quality in the new ma-chines. Here's the report.

CHICAGO - Well aware of the importance of a good cup of coffee to the average Amer-ican, we carefully rated the coffee from machines on display at the National Automatic Merchandising Association's exhibit at the Amphitheater.

Test results are as follows: Five stars go to Rock-Ola and Coffee-Mat for "superb" coffee, Rock-Ola's individual brewed coffee had more body than most competition and the Nestle's freeze-dried coffee used in the Coffee-Mat machine is a new experience in vended instant coffee.

Westinghouse, Vendo and Rowe received four stars for "excellent" coffee. Any one of these would provide good "wake-up" services for the con-sumer without damaging any of his precious body fluids.

Three stars are given to National for "extra good" coffee. Tester noted that black coffee tasted better than cream mix.

Two stars go to Avenco for "good" coffee. Footnotes on the report said that the tester's past experiences with Avenco coffee had been much better. Tester

concluded that because Avenco was one of his last stops, his judgment was hindered by burnt taste buds.

One star was warded to See-burg for "passable" coffee. Well aware of Seeburg's excellent reputation in coffee vending, the tester rued decision to visit Seeburg last.

The variety and special features of the many machines displayed, stimulated our taste tester in giving several special awards. The first of these is the "Button Award," which goes to Westinghouse for a total of 12 button selections. Runner-up is Vendo with 10 selections.

Avenco is the recipient of "The Cup and a Half" award for its selection feature of a seven-ounce (10 cents) or nineounce (15 cents) cup of coffee.

Two awards for overseas consciousness were given. Three companies received the "British Relations" award for having tea selections on their machines. Westinghouse was tops with four selections, Seeburg had two and National one. Rock-Ola receives the "Continental" award for having the only machine with Espresso coffee.

Five companies received the final award — "The Jewish Mama" plaque. Rowe, Seeburg Rock-Ola, Vendo and National all included chicken soup selections on their machines.

State Vending Groups Seek Way To Build More Member Interest

By EARL PAIGE

"There are thousands of keys circulating. These thieves can somehow obtain the master lists for duplicating keys to all our machines. Not only are they du-plicating the keys for equipment but they have keys to GMC, Ford and Chevy trucks."

Funk explained that the national group's security commit-tee, made up of manufacturers of equipment and locks and vendors, was constantly study-ing the situation. "There are certain elements that defy solution. We must continue to establish an avenue of communication with law enforcement officials and we must attack the problem at all levels."

Kallick suggested more liaison with telephone companies. "Telephone companies have been hit about 20 times harder than wendors," he said. "We must ride along with the telephone companies. As for laws prohibiting the possession of keys, you have to remember that it is tough enough to get convictions when burglar tools are discovered in a suspects possession. Certainly keys are less obvious than burglar tools."

Among solutions discussed were adoption of a standard break-in form to be supplied to police, a security file of keys maintained at police headquarters and frequent meetings with local law enforcement officials and courts.

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The question of membership dues largely centered on NAMA's newly adopted rule that all State council members must join the national organization. Hungerford announced that a "grace period" would exist until February, 1968, when NAMA will decide definitely on the date for enforcing the rule.

Tom Stirton, Canteen Corp., St. Louis, and Matthew Cockrell, Cockrell Coffee Service, Arlington Heights, Ill., expressed different viewpoints as Stirton suggested the national group should collect dues for State councils. "It's not the amount of money involved but just the mechanics of writing a check,"

(Continued on page 70)

MANDELL GUARANTEED USED MACHINES

MERCHANDISE & SUPPLIES

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Red Pistachio Nuts, Jumbe Queen, 87

Afsen Crown Red Lip Pistachio Nuts

Afsen Crown Red Lip Pistachio Nuts

Afsen Prince Red Lip Pistachio Nuts

Afsen Prince Red Lip Pistachio Nuts

Ceshew, Whole 93

Ceshew, Whole 95

Peanuts, Jumbo 97

Feanuts, Jumbo 97

Feanuts, Jumbo 97

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Mixed Nuts 98

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GUM VENDER PACKAGE

This amazing vendor is a sure profits. A rotating merchandise drum with five columns vends a total of 95 standard nickel packs.

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Stamp Folders, Lowest Prices, Write MEMBER MACHINE DISTRIBUTORS, Inc.

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Name Schaffner For ICMOA Helm

CHICAGO—The Illinois Coin Machine Operators Association met here during the Music Operators of America convention and elected Harry Schaffner, Schaffner Music Co., Alton, as its president and decided to continue a committee study into hiring a full-time executive secretary. A special committee has a number of resumes from applicants under study .

Other officers elected are Ed Gilbert, Gilbert Music, Bloomington, vice-president; Wayne Hesch, A & H Entertainers, Arlington Heights, vice-president; Orma Johnson Mohr, Johnson Vending, Rock Island, secretary-treasurer. Directors are Moses Proffitt, Chicago; Chick Henske, Jacksonville; Charles Marik, Rockford; Les Montooth, Peoria; Bud Hashman, Springfield; August Heimer, Mascotah;

George Woolridge, Sterling; Warren Smith, Chicago. A meeting in either Spring-field or St. Louis is currently being considered for sometime early in the spring.



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amontelomentomorpomical SHOW NEWS IN NEXT ISSUE

CHICAGO — The extensive coverage of the three major coin machine conventions in this issue will be duplicated again next week. More pictures; more business meeting reports; more new product descriptions; more of everything. Let's face it, the coin shows are too big for condensation into one issue. (And only Billboard delivers the whole story for the street operator!) DESIGNATION DESCRIPTION OF THE PROPERTY OF THE



DAVID ROCKOLA, lett, is seen taking Philippine war hero Brig, General Dionisio L. Ojeda on a tour of the Rock-Ola Mfg. Corp. plant in Chicago. A survivor af the Bataan Death March, Gen. Ojeda was introduced to Dr. Rockola by A. W. Adickes, the firm's European distributor. The object being examined in this photo is Rock-Ola's new compact instant coffee and hot drink ma-

Philly Trade Honors Jones

PHILADELPHIA - Spearheaded by the Amusement Machines Association of Greater Philadelphia, the industry made an impressive showing last Sunday night (22) for the State of Israel Tribute Dinner-Dance in honor of J. Harrison Jones.

Chief executive officer and president of Continental Bank and Trust Company, Jones has been a source of financial strength for local operators and distributors since the early days of the industry. He was among the first in the banking field to recognize the stability and economic potential of the industry, and was in the forefront in extending credit to the industry.

Joseph Ash, head of Active Amusement Co., Rock-Ola distributor, served as chairman for the event which was staged under the auspices of the Philadelphia Committee, State of Israel Bonds.

Serving as co-chairmen for the dinner-dance, a black tie affair, were Joseph Silverman, executive director of the Amusement Machines Association, and Joseph Pellegrino, who heads one of the branches of the Continental Bank and Trust Com-

pany Members of the sponsoring committee, including the local industry's leading distributors. were Martin A. Berger, S. Harri-son Dogole, Roland Kushmore, William Moore Jr., Albert M. Rodstein, David Rosen, Marvin Stein, M. Harry Stern and Robert D. White. For the association were Samuel Stern, president; Joseph J. Levin, chairman of the board; Samuel Moss, secretary; Frank Urban, treasurer, and Frank Fromowitz, financial secretary.

It marked the third time that the coin machine industry staged a Tribute affair under the banner of State of Israel

MOA SHOW

Seminars a Big Success

CHICAGO — An overflow crowd expressed great approval for the record-making and games-operation seminars conducted on the opening day of the Music Operator's of America (MOA) convention.

Planned by operators John Trucano, Bob Nims and Fred Collins, the seminars drew some of the best compliments of a much-complimented show, according to MOA officials.

The how-a-record-is-made seminar, presided over by Trucano, featured RCA artist Nick Palmer, producer Bob Monaco of U.S.A. Records in Chicago; Don Ovens of Record Source International in New York and Ed Duncan of Universal Ed Duncan of Univer-Recording Studios, Chicago.

The games seminar, headed by Nims featured Bill DeSelm of Williams, Mort Secore of Chicago Coin, Bob Calamari of Bally, Len Schneller of U. S. Billiards, veteran Art Weinand and Ross Scheer of Midway Manufacturing and Sol Lipkin of American Shuffleboard.

The music half of the seminar was spiced by strong questions from the floor, such as the query from Epic Records' Len Levy about why so few one-stops were at the show.

Badges

"We used every possible means imaginable to get them here," said chairman Trucano, sent them special invitationsbut with little success. We which we did with no other group in the industry-and we prepared special badges to iden-

One-stopper Fred Sipiora rose to suggest that the jukebox operators will have to put pressure on one-stops before they come to the show in force.

Other quotes from the music seminar:

Nick Palmer: "I like to get into the a&r end when I'm making a record."

Bob Monaco: "My job is to help artists as much as possible, for sounds begin in the studio."

Ed Duncan and an engineer from Universal described the "track" concept charted the production of a record from the acetate master through the "mother" to the end pressing product.

Promotion

Billboard's Don Ovens outlined the promotional planning and processes in the record busi-

Len Levy: "The considerations that come before the artist makes any money on a record are things like royalties, manufacturing costs, number of musicians, etc. All other costs must be taken out first before the artist makes any money. For this reason, many artists work in Nashville where, through the use of head arrangements in sessions and other cost-cutting devices, they make a profit sooner.

Palmer: "Right." Quotable from the games seminar:

Mort Secore: "Costs have gone up everywhere, so operating must become more scien-tific,"

Sol Lipkin: "You can't get the most out of your shuffleboards without organized tour-

Open Mind

Art Weinand: "You must be open-minded to change. There's nothing in the business the

same as when I started in 1935. Even the spirit of the convention is different. In the 1930's you couldn't fill a phone booth at a coin machine convention seminar.

"To make more money, be a serious student of your own business. Don't be satisfied that everything is okay. It isn't."

Ross Scheer: "Time is all you really have to sell with a game. Have an interest in all types of games. In dealing with arcades in national discount department store chains you can open up new markets. There are many national firms with stores in your market that are open to you if you are imaginative. And when you land a location like this, make your games tie in with the store, its

sales, promotions, etc." Bob Calamari: "With your flipper games, keep tabs on in-dividual locations and try other ideas if play is not up to par. Also, change the free-play percentages regularly."

Move

Len Schneller: "We know that pool tables are good business, even though the business is a bit off. Yes, some locations are buying tables. Why? Because operators are not supplying good ones. You should operate your pool tables like you operate your pin games and jukeboxes. Move them around and bring in 10 to 15 per cent new ones every year. You create location operators by not moving your tables around."

Scheer again: "Don't consider discount houses as dumping grounds for your old games. And you must back up these installations with service. And don't wonder whether or not these firms are interested. One national chain nets \$2 million annually off its gun and other games. To net this on sales they'd have to do \$50 million." Bill De Selm: "Never hesitate

to call on the manufacturers to help with legislative problems. They can be helpful."

It was the first games seminar in five years, and it was wel-

Nov. 13-New York Bulk Vendors Association, regular meeting. Sheraton-Tenney Inn, New York

Nov. 18-New York Bulk Ven-Association dinner-dance (honoring Nathan Gordon), Boulevard Nightclub, New York City.

Nov. 30-Dec. 2-Music Operators of Virginia, 9th annual convention and trade show, John Marshall Hotel, Richmond.

Dec. 3-Kansas Amusement & Music Association, organization meeting, site to be announced, Topeka.

Jan. 16-18, 1968-Amusement Trade's Association annual exhibition; Alexandra Palace, London.

Jan. 26, 1968-St. Louis Metropolitan Automatic Merchandising Council, board meeting, St. Louis.

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.

68

THE COMPACT MECH-

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COLUMBIA'S gem Jerry Vale sang at banquet.



MGM's SOL HANDWERGER, artist Kim Weston and a crowd of op-erators got together at the MOA show.



RCA's Nick Palm-



EPIC's star-studded exhibit touted such talent as Robert Cameron, right. Epic vice-president and general manager Len Levy, center, fielded business questions with Rick Blackburn.



MARILYN MAYE of RCA brightened marathon floorshow.



ROCK-OLA's George Hincker welcomed a lady to the firm's hospitality suite.



JOHN WALLACE, outgoing board chairman, made a report.



MOA EXECUTIVES, from left, Russell Mawdsley, John Trucano, Henry Leyser, Frank Fabiano, James Hutzler, Lou Casola, Harry Snodgrass, Lou Ptacek, guest Dick Gariepy, Fred Granger and James Tolisano.



executive vice-president MOA Fred Granger also reported.



GREAT PLAINS operators Nichols, left, and Harlan Win-grave, right, obviously enjoyed the big Chicago show.



CLOSETED at convention were Sam Hastings, left, of Milwaukee and Gilbert Kitt, president of Empire, Chicago.



INNOVATOR Jack Gordon was at the show with a new concept in film machines.



Convention

Through

the

Keyhole

RECORD SEMINAR was planned and presided over by John Trucano, seen here with RCA artist Nick Palmer, left, and Bob Monaco of U.S.A. Records, Chicago.



SEMINAR PARTICIPANTS, from left, Dennis Aulenbacher, Universal Recording Studios, Chicago; Don Ovens, Record Source International, New York; Ed Adlum and Ed Duncan, Universal, Chicago.



CLINT SHOCKEY, eyes closed; Dick Boylan, second from right, and friends got together in one of the many hospitality suites.



PARTNERS Dennis Ruber, left, and Dick Utanoff in D&R Industries enjoyed the convention.



DAVE GORWITZ, right, of New-port Manufacturing congratulates new distributor S. Michael

SOME GREAT girls graced a great show. This lovely charmed visitors to the ACA ex-



DENNIS AND DON JACOBS, left and right, es-corted this group of ladies through the show.



HANDSOME FRED COLLINS of the program com-mittee and his three lovely seminar assistants.



JAMES TOLISANO, left, outgoing MOA president and secretary-elect Howard Ellis spoke.



PROGRAM COMMITTEE, rear, from left, Bob Nims, Fred Collins and John Trucano, briefed games panelists, from left, Bob Calamari, Sol Lipkin, Art Weinand, Mort Secore, Len Schneller and Ross Scheer.

Sales Performance Plan **Bridges Boss-Worker Gap**

CHICAGO - Using a route salesman performance plan fitted to the company's problems on routes bridges the distance between management and employees by creating a feasible incentive compensation program. Charles Bertsch, of Bertsch Vending Co., Warsaw, Ind., told vending executives at their convention here last week how to get effective results from route salesmen when compensation is based on hours and not commission.

The route salesman performance plan is based on a list of problems facing the com-

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57" Cues-str., \$2.95 ea., \$33 dz.

pany, and the amount of money the problems (created by sloppy work) are costing the company in dollars. A point system is geared to the problems and the route salesman performance to see if he attains the standards for which he is receiving compensation. An increase in efficiency will mean increased compensation to routemen at no added cost to the company.

"If you have designed your plan properly," said Bertsch, for every dollar you pay out you will also keep a dollar."

The route salesman performance plan allows the company to make additional profits with no additional investment by simply doing a better job from management to route sales-

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• Two-faced. Scores 15-21 end/or 50 pts. \$169.50

NEW SIDE-MOUNT MODEL (Walnut Formica finish— easy to clean)

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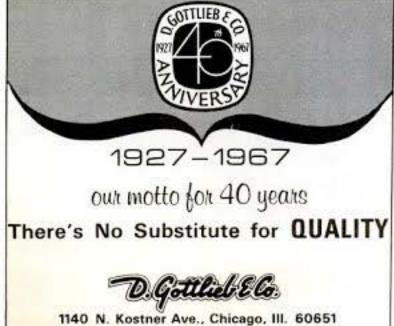
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State Vending Groups Seek Way To Build More Member Interest

· Continued from page 67

Stirton said. "If members could write one check to cover the national and State dues it would be much easier."

State councils must operate as an arm of the national or-ganization," said Cockrell. "The national organization should not take over too many duties that are better handled on a local basis. The State council must accept responsibilities."

Addressing the new rule of compulsory membership, Cock-rell said, "I'm afraid some State council members will drop out if they're forced to join NAMA. We have 24 members who don't belong to the national organization. We have them drop out if they feel they don't want to join NAMA?"

"Dues amount to peanuts," declared Richard Courtney, Servomation of Indiana, Muncie. "What we need is people participation. If we're doing a job as a State council we'll have members and the way to do a job is to get more members in-volved. Our position is that vendors and suppliers can't afford not to belong to the national group."

Expressing still another view, Earl Grout, Vendall Dist., Minneapolis, said, "We're getting very few membership renewals. It looks like unless you have a real crisis you're not going to get members. We have an especially hard time getting small operators with 50 to 60 machines.

Supplier Members

The question of supplier members was discussed at length, Many present reported that small local suppliers, such as bakeries and area wholesalers, questioned membership in national associations. Stressing the need for supplier members, Harry Rosen, Allegheny Cigaret Service Co., Pittsburgh, said, "Suppliers are important, particularly in matters like fighting a per machine tax. They can help manufacturers put pressure on fighting this type of legisla-

Cockrell mentioned that he uses the area representatives of suppliers for association leg work. "It helps for a Hershey salesman to make a sales call and have something other than candy bars to talk about. He can talk up joining our State council."

The national organization has suggested that allied or associate members of State councils should not be charged dues in excess of \$50 and has told councils to reduce fees above \$50 to that figure. A fee of \$25 is recom-

A council official from Tennessee said its membership of 74 included over a third who were suppliers and that the supplier associate fee was \$50. Rosen suggested that \$25 was the amount Pennsylvania's group had decided on for associate members.

Rosen also suggested that the national group inform State organizations of national members who were not members of a State organization.

Council Role

Jack Bess, executive director of the Automatic Vending Association of Virginia, said his or-ganization had been stagnant until deciding to hire a full-time executive director, "Last November we had 54 members. Now we have 118. You have to work

full time to maintain interest,"

he said.

Cockrell credited association success to active directors. "At our last board meeting we had 100 per cent attendance. We appoint committees and make every committee chairman report back to the president."

"You have to appeal to the selfish interests of vendors," said Sherman. "We've also hired a full-time executive director, we've supplied security lists of stolen keys, met with health commissioners and we've actively solicited supplier members. We make 20 mailings a year to all our members."

Ted Andrews, New Jersey Automatic Merchandising Council, suggested that associations should not mail bulletins and materials to all vendors. "At the beginning of the year we do mail out material to all vendors but then we stop. Why should they get material if they don't want to join our association?"

Promotion

Stirton said his group, the Missouri Automatic Merchan-dising Association, "Was born out of misery. Two years ago

we were hit with a 3 per cent gross receipts tax and decided to organize. Now we have a professional lobbyist on a retainer to watch for legislative developments."

Promotion

Another subject covered concerned the promotion of a special week to promote vending. Cockrell related the details of a successful week-long program in Illinois which included special radio spots, a radio show in Streator, Ill., and exhibits in banks and other businesses across the State.

Reed suggested that State organizations should not worry about starting far in advance when planning a special week. "Six to 12 weeks of preparation are sufficient, depending on the size of the State. If you start too far in advance people will get tired of hearing about your promotion.

"The success of this kind of promotion depends on the type of leadership you have and whether your council is ready for such an undertaking. Not every State organization is ready."

Memo: The Role of Men Is Growing in Machine Age

CHICAGO - Reconditioning personnel for personal service to locations typifies the return to importance of man in the (coin) machine age. William Martin, president of Automatic Candy Co. of Columbus, Ga., cited poor service as one of the reasons why demands of many locations have become critical and unmanageable, in a speech during the big vending convention Sunday (29).

The challenge, according to Martin, is not so much one of

improving commissions, but, primarily, one of "good trained servicemen and their ability to change with changing times." Training programs need to be re-examined: employees should be encouraged to voice their feelings about the company; an employees policy manual should be utilized to guide employees in doing a successful job; and keeping trained those previously will insure good public relations for the company through service and efficiency.

Elements of 'Image'

CHICAGO-How to put your . best face forward was described by Charles Ferran of the Ferran Co., Tulsa, Okla., to coin machine industry executives here Sunday (29). Ferran stressed service, quality equipment, product variety, and installation and service as the strong points of his company, and the points that, put before the public in the "right way," would enhance the image of the company.

Some of the subjects of Ferran's image program were:

- · selection of company colors and company slogan.
- · direct mail questionnaire on company policy.

emphasis on service.

- · personal customer calls to show personal attention.
- announcements of improvements in company operation. public relations—newspapers;
- press releases.

· color brochures.

Said Ferran: "We are constantly progressive and receptive to new ideas—and we encourage suggestions from our personnel."



JAMES T. McCLURE, Canteen Corp., Chicago, addressing annual membership meeting at the big vending association convention last week. Others from left at speaker's table are convention chairman Howard H. Sherman, Midwest Vending Co., Columbus, Ohio; Charles Farren, The Farren Co., Tulsa, Okla.; Mrs. Thomas L. Herrick, wife of Thomas L. Herrick, Seeburg Corp., Chicago; and Meyer Gelfand, The Macke Co., Cheverly, Md., the association's president-elect.

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MOA SHOW

New Potential for Film Machines?

By JERIANNE ROGINSKI

CHICAGO — New possibilities for the film machine came into focus at the MOA exhibit here as David Rosen previewed

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two teen films produced by a record company as part of his film program and as Jack Gordon launched a "youthful" film emphasis.

Rosen, importer of Cinejukebox, said the two films were originally record promotion films for television produced by Epic Records. One of the examples shown was a single released by Epic artists, the Twilights, called "Run, Run, Run, Run." Using the original soundtrack as background, the group is filmed running through the streets and countryside with some of the same camera techniques used in the Beatles' movie, "A Hard Day's Night."

Rosen feels that films produced by record companies could be the solution to the video machine's problems of variety and salable product. "We have always depended on record companies for our product before and it has been the best way. Such film products could be available for all film machines. Many record companies besides Epic are beginning to make these films."

Rosen mentioned Mercury Records and Dick Clark as being two of the biggest sources of such films in the immediate future. It has been speculated that the Dick Clark films promise to be some of the more inexpensive products because the films can be shot while the group is taping for TV. Expenses are thereby cut considerably.

Gordon, president of Cameron Audio-Visual Industries, Ltd., which distributes the Cinematic 50, also expressed belief that record companies will become involved with film machine products. "I predict that within the next two years every record company will be making films for this media. I think there will be one-stops, and I think that every major film company will be involved. Many already are."

Age Groups

Rosen and Gordon, however, have different ideas about what age group is their market for film machines. Rosen feels that more teens could be reached through the right product, such as the films being produced by record companies.

Gordon commented that Cinematic 50 will not aim at the teen market but will go for the 21 to 30 age group who frequent locations where liquor is served. This is the age group that plays the juke-box and this is the group that will "increase the demand for video equipment. Everyone under 30 is a bar-grill frequenter. Our films will be directed at these youthful people." He added that it was his belief that people in this age range are very big pop-rock fans.

Continental

In explaining Cinematic's use of foreign films, Gordon commented that they provide the variety that is needed and appeal to the sophistication of this young group. "I feel that the Continental approach is best," he said.

Rowe hopes to expand the market of its Phono-Vue with its recently added r&b library which is directed primarily at Negro-neighborhood locations. Jim Newlander of Rowe said the library resulted because many operators handling such locations said they were requesting that a film product with Negro artists be produced. Many of Rowe's other films have members from both races, he said.

The new library makes a total of four libraries for Rowe's Phono-Vue but none are for the teen-age market. "To my knowledge teens have not emerged as a strong market for video machines," Newlander replied to the question why.

Design of film machines is another area where manufacturers differ. At present, Phono-Vue is the only machine using a co-ordination of records with film, and also has the only portable unit in which more than one screen can be used.

Cinejukebox and Colorsonics showed combination jukeboxes and film machines with their own soundtracks.

Cinejukebox makes use of the screen at all times by providing mechanical facilites for color slide advertising when neither the jukebox nor films are in use and produce a color kaleidoscope effect with regular jukebox se-

All four companies are attacking the problem of film variety through accelerated libraries. Cinematic will offer four different programs with 24 film changes per month and will produce a catalog of films and make it available to operators and locations for selections. Color-sonics presently has 200



FISCHER FIESTA 58, in regulation size, 41 3/16 inches by 57 3/16 inches by 32 1/2 inches. Features include metal self-cleaning runways, new style mechanism drawer, preleveled metal playfield supports, removable top frame, separate cashbox and metal rebounds.

films available and says it will provide five new films a month.

Rosen expressed belief that exchange of films between manufacturers will be necessary to keep alive the demand for film machines.

machines.

"I believe all people in the video field will eventually exchange films," he said. "We have 1,000 titles all ready for distribution now. New films will sell for \$15 apiece, used films are \$10 and there is a \$5 exchange for any film returned in good condition."

What Operators Say

"The video machine is strictly a big location item, but I feel it has good potential," commented W. R. Lumpkin, Bryant & Lumpkin, Ashland, Va. "You need a resort or some type of location where there is a flow of people. It is the type of equipment in which you have to have people moving by."

A. Flowers of City Coin Machine, Pittsburgh, said that in his short experience with the film machines, "They stay at a location a few months and then you have to move them around. The novelty of it doesn't hold up long enough."

"A small tavern owner can't afford a \$40 or \$50 guarantee," remarked Leon Vance, Keidlaish Novelty Co., Ligonier, Ind. "He can't get that much business off it. This makes it strictly a big town item."

Gordon summed up the predicament of film machine manufacturers in a conference with the press: "All of us in the video field—Cinejukebox, Rowe and Color-Sonics and my firm—have a big job ahead of us. Everyone in the industry agrees that the video product is the product of the future, but we have the difficult task of prov-

One-Stop, MOA Tie

Continued from page 64

"We could explain our position and our problems here at the show if we saw enough of the record people who are involved in programming jukeboxes."

Neither Lathower nor Pepper were sure Capitol's top people could arrange to attend regional programming meetings but each agreed the idea appealed to them.

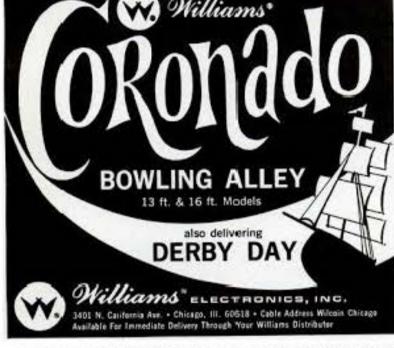
Coinmen In The News

David Rosen, head of the Rowe

PHILADELPHIA

AMI distributing firm bearing his name, was elected associate chairman of the board of directors of the Solomon Schechter Day School. He is also serving as a member of the sponsoring committee for the Edward H. Rosen Tribute Dinner Dance in behalf of State of Israel Bonce in behalf of State of Israel Bonds, honoring the president of Raymond Rosen Co. (no relative), leading electrical appliance distributors. . . Paul Mezzy, vice-president of Berlo Vending Co., was elected to the Board of the Philadelphia Variety Club, Tent No. 13 Look Barretin head of No. 13. . . Jack Beresin, head of ABC Consolidated Corp., served as chairman of the nominating committee. Beresin clocked up another birthday on Oct. 25. . . Fred Frye, salesman for Macke Variety Vending Co., was recently robbed vending Co., was recently robbed of \$2,000 when two men, armed with a foreign-make pistol, followed him into the company truck and bound him. . . Martin M. Berger, president of Cigar-Pak Vendors, Inc., and of Cigaromat Corp. of America, is serving as president of Story—Salute to Our Responsible Vouth—which re-Our Responsible Youth-which rewards good citizenship in young-sters. . . Exette T. Jones, head of Southeast Amusement Corp. in nearby West Chester, Pa., served as a member of the Lu Lu Temple Carayan Committee for the recent Caravan Committee for the recent Mid-Atlantic Shriners Convention in Atlantic City. Ralph W.

Pries, executive vice-president of
ABC Consolidated, off to Israel on
Oct. 29 where he will conduct the dedication ceremonies at the Hilton Hotel in Tel Aviv for the newest Variety Club, Tent No. 51, in Israel, Pries is international presi-dent of Variety Clubs International. Described as the largest softdrink bottling plant under one roof in the world, containing 250,000 square feet on 71/2 acres of ground, Arthur J. Lipan, director of sales, dedicated the new plant of the Seven-Up Bottling Co. of Philadelphia in suburban Conshohocken, Pa. . . . Jack Beresin, head of ABC Consolidated Corp., was named chairman of the Heart Committee for Variety Clubs International, of which he is a former Chief Barker (president). His committee will present \$25,000 in incentive awards to Variety Club Tents throughout the world for their efforts in be-





half of the charity Heart Fund.

MOA SHOW

Many Great New Guns

CHICAGO-Automatic gunfire in Chicago's Pick-Congress Hotel surprised members of the Music Operators of America who were caught looking. But these guns were loaded only with entertainment and ingenuity. The rebirth of gun games in the space-age arcade displayed here at the convention is due largely to more trouble-free electrical systems, unique, colorful designs and original mechanisms.

Taito Trading of Tokyo, Japan, unveiled a periscope game fea-turing torpedoes of light fired into the sides of passing ships, accompanied by realistic spurts of peon fire and long metallic explosions.

Chicago Coin introduced the Ace machine gun game. Three-dimensional targets lned up through double sights whirl elusively while floating parachutes drop into the action on a twoway mirror. Sega's Rifleman game, with a Western design, provides each player with the results of his shooting on a paper score card, and Midway's Flying Saucer challenges players with a unique moving target; a bright neon target roams randomly through the flying saucer decor, besides moving vertically and laterally.

Revival of Counter Games Sparks Manufacturer Race

into a number of different con-

cepts.
One of AMF's adaptions of

the Sweden-ceveloped game is actually a two-player "soccer

game," played with a tiny ball inside a glass-top field recessed

in a table top. The unit uses four 9-volt batteries.

The table-top soccer game can be used two ways: as a

complete unit, which actually

becomes a cocktail table, or as

a game to be mounted in the

Another adaptation offers a

reaction-testing game based on flashing lights. Various fronts

change the nature of the game,

AMF has Dog Fight, Cowboys and Indians, The Rally and Bat-

Revive Old Games

changes can be expected for the

wire-and-rod idea used in games

such as Booz Barometer. North-

western brought out Punt Re-

turn in 1966 and plans other

Irving Kaye, in addition to Drinker Tinker, showed a new unit called Touch Down with

a slightly different wire change.

This unit gives back the nickel

on a perfect game but can be easily adapted for non-pay-back

has, of course, brought back

into the picture games previous-ly introduced. Mike Munves

Corp. is selling redesigned ver-

sions of the Frantz Kicker and

Catcher, Basketball, Baseball and Pot of Gold.

The revival of counter games,

A continuing number of front

tle Ground available.

fronts soon.

applications.

counter or bar.

CHICAGO — The counter game is back, and if last week's Music Operators of America show is an indication, operators can expect a steadily growing variety of small novelty units:

Northwestern Corp. chief engineer Richard Bolen, who developed the now much-copied Booz Barometer, hints that he

Co., expects a whole series of counter games. "These will not be take-offs of our Drinker Tinker, they'll be completely different units."

· Mike Munves Corp. showed four different unit and promises at least one other counter game

 All Tech Industries will have Wrestler in production Arm

Manufacturing, Montreal, Canada, said he has six or seven new units under development. At the show he displayed a machine called Smart Alec, which pits the

player against a computer.

Varied Concepts

AMF International, which

has "a couple of other ideas in

the planning stage."

• Howard Kaye, Irving Kaye

shortly.

· R. Karl Glavanov, Beaver

displayed its Duel unit, dramatized how one basic novelty premise can be quickly changed

a title strip company to produce them they would have to be color prints on paper. N. W. Morgan of Star Title

Strip Co. echoed the same feel-ing. "The cost of producing plastic strips for jukeboxes is prohibitive because title strips for these machines are too temporary," he said.

In discussing other new title items, Morgan introduced Star's gimmick title strips designed to stimulate play on records which are generally neglected by the consumer. Instead of the regular title and artist which may be unknown, the operator can insert the gimmick titles which are keyed with such sayings as: "Your Bartenders Favorite," "Play This One Now," "Mystery Selections, Take a Chance,"
"Truck Driver Favorites" and

"We brought these gimmick titles out after last year's show because we found out that operators had been typing them up themselves," Morgan remarked. "We are giving them free to the

Leyser Will Import Games

CHICAGO - ACA Sales & Service, which impressed the trade with its Consul 130 jukebox at the trade show here last week, is also making plans to import amusement games. Said ACA president Henry

Leyser of Oakland, Calif., "Yes, we will eventually go to import-ing games. But we will thoroughly test them first. As operators, we do not want to sell our colleagues inferior merchandise. Any game we im-port must have mechanical soundness and player appeal." The 125-selection Consul,

housed in a fine oak cabinet, is made in Germany. Leyser said it is designed to land the new type of location being created by urban renewal.

He said the cabinet style selection will soon be enlarged to include Danish Modern and Italian Provincial.

A BIG HIT

at the

M.O.A. SHOW DISK-A-MAT

PHONOGRAPH

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MOA SHOW

New Title Strip Concept

CHICAGO - The newest item in title strips at the MOA exhibits this year was displayed on a film machine-Cinematic Cinematic used a color slide from a frame of each film to indicate the flavor of that particular film strip. This com-bined with title and artist is designed to give the viewer a better idea of the film's theme.

Jack Gordon, president of Cameron Audio-Visual Indus-tries, Ltd., which makes Cinematic, commented, "These photo title indicators will be the talk of the industry in the years to come. I predict record com-panies will begin using them to display the album covers on their little LP's."

Top executives of the two major title strip companies, however, feel that if there ever is a demand for them, it will be in the distant future. "It's the tail that's flying the kite," commented Dick Steinberg, head of Sterling Title Strip Co., "First there has got to be a demand for them (photo indicators) and it's got to be con-tinuous." Steinberg went on to explain that the process of producing photo indicators is too expensive for the average operator because record selections have such a fast turnover.

Paper

He also pointed out that for

"Hit Country and Western Selections."

Seeburg Shows Wall-Mounted **Dollar Bill Acceptor Panel**

CHICAGO-Seeburg calls it the Little Hustler. It is a compact unit using rich wood paneling on which is mounted a consolette wall box and a dollar bill acceptor. The unit is mounted behind the bar. The idea is for the bartender to hustle dollar bills for the jukebox. All he has to do is turn around, insert the bill, and punch off the necessary credits.

National promotion director Stanley Jarocki said: "We've discovered that there is tremendous over-play now that jukeboxes are equipped with dollar bill acceptors. People will walk up, put in a dollar bill and invariably punch a lot of numbers that are already selected.

"The Hustler will allow the bartender to really merchandise music and it becomes an added exposure for the dollar bill unit for those patrons that usually frequent the bar," he said.

The unit, seen for the first time at last week's Music Operators of America show here, will accommodate either Seeburg's SCH3 or SCH1 Consollette wall

Vending News Digest

Continued from page 66

The Maine administration proposed a cigaret tax increase from 8 cents to 10 cents early in the 1967 session of the legislature. The legislature revised this proposal downward to a penny increase, but the Governor later called a special session and in less than a day push through his original proposal,



NORTHWESTERN GIRL delicate touch to lettering logo on Booz-Barometer panels. The much-copied unit, as originally designed by Northwestern president Waldo E. Bolen, was produced in two forms, Booz-Barometer and Punt-Return.

Compacts Winning Operator Vote

CHICAGO-The Music Operators of America (MOA) show presented ample evidence that ukebox operators have come to a new appreciation and assessment of compact jukeboxes and that manufacturers are responding to the needs presented by marginal income locations and potential ukebox locations where space has heretofore been a barrier. The MOA compact picture

showed:

Rock-Ola, long a pioneer in compact models, presenting its new Princess Deluxe and placing

new emphasis on its staple unit, the wall-mounted Model 430. Seeburg, with its Phono-Jet. All Machines Ready for Location

CC Bea	atnik		\$395.
CC HU	a Hua	*****	295.
Cott. L	entral Park	*****	295.
Gatt. I	crass Town .	******	295
Gott.	Gigi	OLUCION CO.	123
Cott.	Masgierade	+	465.
	Mayfair		
	Coquette		
Witts.	Socre	********	145.
Witte.	Stop 'N Go	********	235.
WITE.	Valiant Bucking Bron		95.
Sally	Bucking Bron	100	395
CC Chi	ampion Rifle		. 225.
AMI. 1	00 & 200 50	N.	1000
wat	boxes	erranna d	5. 44.
- Sanaka	shop Model	V 27	. 85

Lew Jones Distributing Co. Exclusive Wurlitter Distributor 1311 N. Capital Ave. Indianapolis, Ind. Tel.: MElrose 5-1593

Rowe Manufacturing showing its Cadette,

Wurlitzer, with its Satellite selector-speaker, previously introduced as a remote compact

And in import machines, Jupiter's 100F and a compact so small it can be placed on top of a counter or bar-the Mini Symphomatic manufactured in Switzerland.

The Princess Deluxe is another in the long line of com-pacts from Rock-Ola but differs significantly from last year's Concerto. Styling is dramatized in the use of anodized aluminum and sharp modern lines. The amplifier is a stereo tube-type, emphasizing the important economy factor in compacts. As in the familiar Model 430, both 45 and 331/3 r.p.m. records can be played.

Adding to the significance of jukebox manufacturers moving to compacts is the use of styling and advanced technology developed in recent years for regular-sized models. This is apparent in Seeburg's Phono-Jet. Features include the vertical play mechanism holding 50 records; remote control provisions built in; solidstate circuitry; Tormat Memory unit, and display panels.

Seeburg is also offering floor and wall speakers as accessories for its compact which was introduced prior to the MOA show at distributor previews.

Rowe has carried the "stereo round" speaker theme from its Music Merchant console to the Cadette, but with a distinctively designed dome speaker arrangement combining interesting 35 degree angles. The solid-state unit is adaptable for PhonoVue, Rowe's film unit.

In speaking of Wurlitzer's Satellite, director of advertising and sales promotion, A. D. Palmer said, "We had actually considered a separate compact but decided this was the answer. The Satellite offers either 100 or 200 selections, you have no records, no play rack and no amplifier to worry with. It's onehalf the price of compacts and one-third the cost of a 200selection console.

The unit will operate in conjunction with any of a number of recent Wurlitzer jukeboxes,

The appearance of so many compacts caused a number of operators to begin re-assessing their routes. "I know of several locations where a compact would really fit in," said Arlen Bannick, Bannick Music Co., Bad Axe, Mich.

Price was another factor con-sidered by several MOA dele-gates. Typical, was Basil (Barney) Barnhill, Amus-O-Matic, Fort Dodge, Ia., seen talking with Chuck Harper, Atlas Music, Chicago, at Rowe's exhibit. "Here's the chance to give a secondary location something that's decent," Barnhill noted.

A number of operators agreed with Don Skinner, D & J Amusement Co., Moberly, Mo., who said, "There never was a need for more than 100 selections, except maybe in a dance spot. I've got a compact in a Maid-Rite Restaurant where I couldn't possibly have had room for a regular-size model and I see a lot more locations for these compacts on my route."

Cannon Calls For a United Music Trade

Continued from page 64

been given to the value of 45 singles.

"LP's are traditionally based on 45 singles and the jukebox industry accounts for 45 per cent of all singles sold. The juke box operator and the record company depend on each other and it is in that direction that the MOA can hope to become a more recognized factor in the music business."

Cannon told MOA delegates that he would continue in the work of improving the organi-zation along the lines outlined by J. Harry Snodgrass, Clint Pierce and Lou Casola, whom he characterized as the "architects of MOA."

"I intend to carry on the work of John Wallace, who carried on a successful membership drive during his tenure, and I will continue to work closely with State associations, as James Tolisano has done.

Copyright

"The MOA is still very much concerned with the copyright law revision now before the U.S. Senate Judiciary Committee. This legislation is at a crucial point. It still threatens us. There is no complacency."

Nicolas E. Allen, MOA legal counselor, reviewed the organization's work on copyright re-vision. He told the audience that an industry-backed measure, passed by the House, proscribing a yearly fee of \$8 per jukebox and elminating complicated bookkeeping, was now being studied by the judiciary commit-tee in the Senate.

"We hope this measure is accepted by the Senate. We think it will stand for a long time, forever, hopefully," said Allen, adding that no Senate action was expected until January 1968.

In his review, Allen paid tribute to Rep. Byron Rogers (D., Colo.), Rep. George Miller (D., Calif.), jukebox manufacturer attorneys Perry Patterson and Herbert Miller, many MOA oficers and the strong grassroots expression from operators.

Wallace and Tolisano both addressed the delegates. Wallace, a prominent Oak Hill, W. Va., distributor, paid tribute to Tolisano's many trips around the ecuntry. "You can imagine how much time James Tolisano took off from his own business," said Wallace, in referring to Toli-sano's Clearwater, Fla., opera-

New Officers

The new alignment of MOA officers shows:

Board chairman, Tolisano; nesident, Cannon; secretary, Howard N. Ellis, Coin-A-Matic Co., Inc., Omaha; treasurer, A. L. (Lou) Ptacek Jr., Bird Music Co., Inc., Manhattan, Kan.; sergeant at arms, Hal J. Shinn, Star Amusement Co., Gaffney, S. C.

Vice-presidents are Albert S. Denver, Lincoln Vending Corp., Brooklyn, N. Y.; Frank R. Fabiano, Fabiano Amusement Co., Buchanan, Mich.; Thomas Greco Jr., Greco Bros. Amusement Co., Glasco, N. Y.; James K. Hutzler, Hutzler Vending Ma-chine Co., Martinsburg, W. Va.;

Vendors' Pres. No Stranger

· Continued from page 64

Patton also has extensive music and games operations.

Directors re-elected were J. Robert Graham, Advance Engineering Co. (AVENCO), Minneapolis, Minn.; William H. Martin and Arthur D. Stevens, Automatique, Inc., Kansas City,

Gelfand was elected to a oneyear term.



DEUTSCHEMARK, franc, shilling or quarter present no problems for this new "coin-and-credit-indicator" on the new Seeburg Phono Jet. The device gives easy-to-follow, visual operating direc-tions for music lovers in any country. The illustration utilizes lights and symbols illuminated lights and symbols, illuminated when the coin is deposited.

Henry J. Leyser, Associated Coin Amusement Co., Inc., Oakland, Calif.; Russell Mawdsley. Russell-Hall, Inc., Holyoke, Mass.; Les Montooth, Peoria, Ill.; Ted Nichels, Automatic Vending Service, Fermont, Neb.; John R. Trucaro, Black Hills Novelty Co., Inc., and Automatic Vendors, Inc., Deadwood, S. D.; Harlan Wingrave, Emporia Music Service, Emporia, Kan.

New directors are Raymond Barker, Waylard Amusement Co., Shirley Center, Mass.; Garland B. Garrett, Cape Fear Music Co., Wilmington, N. C.; Leonard E. Leonard, Leonard Aumusement Co., Adrian, Mich.; Joseph A. MacQuivey, Mac's Machines, Inc., South Bend, Ind.; James J. Mullins, Mullins Amusements Co., Miami; William P. O'Connor, O'Connor Distributing, Dallas; Harry Schaffner Schaffner Music Co., Alton, Ill.; L. M. Smith, Capitol Music Co., Jackson, Miss.; Pat Storino, S & S Amusement Co., Tom's River, N. J.; Harry G. Witsen, T & A Amusements, Inc., Vineland, N. J.

The directors reflect the board policy of limiting the number of new directors to 10. Another new policy provides that directors whose terms expire are not eligible for re-election for one full year. An election committee is studying methods to permit the appointment of more than one new vice-president per year.

Executive Vice-President Fred Granger said the election committee is headed by Wingrave, who is being assisted by Hutzler and Nichols.



1931

Fote Rove (cadette)



the 100-selection jukebox that really

sounds good.

Rowe MANUFACTURING

NEWSPAPER NEWSPAPER NEWSPAPER NEWSPAPER

NEW

More Album Reviews Inside

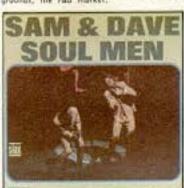


POP SPOTLIGHT

SOUL MEN

Sam & Dave. Stax 725 (M)

Sam and Dave perform such winners as "Hold it Saby" and "Don't Knock it" with a gnowy soul, and they impart that same soul into Githert Becaudy "Lef it Be Me," "Soul Man" is their biggest single to date and should firmly establish them in the pop field, as well as in their stamping grounds, the r&b market.



POP SPOTLIGHT

DIONNE WARWICK'S **GOLDEN HITS-PART I** Scepter SRM 565 (M); SPS 565 (5)

Miss Warwick's hit-meking ebility goes without goestion and this collection of some of her biggest is sure to be a top seller, included ere "Walk On By," "Anyone Who Had a Heart," "Den't Make Me Over," among others, This album, sovering ber hits between 1962-1964, is the first part of a set.





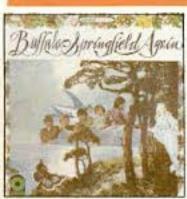
POP SPOTLIGHT

KEEP ON COMIN' ON The Tremeloes, Epic LN 24326 (M); BN 26326 (S)

(M) BN 20326 (S)

The Tremeloes, currently an the Hot 100 hart, exhibit a respectable range of reportoire. I from a country-flavored "Sing Sorta Swingle" to "Let Your Hair Down" with a stirring bess guitar effect. "Come Do Home" is a soulful tune with exotic flavor. This album is peckaged with two big hits-"Silence is Golden" and "Even he Bad Times Are Good."





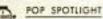
SOUNDTRACK SPOTLIGHT

CROWD

FAR FROM THE MADDING

Original Soundtrack, MGM 1E 11 (M); 1E 11 ST (S)

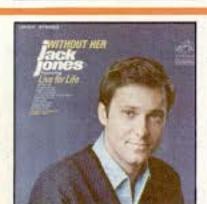
This track, a credit to composer Richard Rodney, is brimming with beautiful compositions. The mood of the film is faithfully contured. Added to the orchambalion are four vocal tracks exquirietly performed by Isla Cameron and Trever Lucas. MGM has another link in its chain with this one.



BUFFALO SPRINGFIELD AGAIN

Buffalo Springfield. Atca 33-226 (M); SD 33-226 (5)

The Boffalo Springfield are obviously not adverte to experimentation in fields afar. Here their efforts range from a good music "Sad Memory" to a soulful, pounding "Good Time Boy." Their hit, "Rock & Roll Woman," will be the main sales affraction of the LP, the tune has a rippling dance bear.



Marie Ivon tie Oriettal Sound Nach **FAR FROM THE**

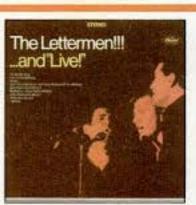
MADDING CROWD

0

POP SPOTLIGHT

WITHOUT HER Jock Jones, RCA Victor LPM 3911 (M); LSP 3911 (S)

The Jones Boy is off to a walloping start on his first disk for RCA Victor. A consistent album seller, Jones has his latest single "Live for Life" included for gauranteed sales success. His emotional recital of Simon and Garfunkei's "Homeward Bound" is the standout selection. And "Without Her" also clicks. But the rest of the material it also first-rate.





POP SPOTLIGHT

THE LETTERMENIN . . . AND LIVE

Capital ST The Lettermen. 2758 (S); T 2758 (M)

2738 (S); T 2758 (M)
The Lettermen know where it's at. They can take recent pop clicks like "Up, Up and Away." "Windy" and "Going Out of My Head" and give them a melodic vorsal bland that means something. They can also take a show song like "If She Walfled beto My Life" or a standard like "I Believe" and make them just as pertinent.





POP SPOTLIGHT

IN THE HEAT OF THE NIGHT Ferrante & Teicher, United Artists UAL 3624 (M); UAS 6624 (5)

This plate fearn rarely misses and this package should be no exception. It's standard f&T material done as only the two keyboard masters can. "Up, Up and Away" and "Cabaret" are especially well done as is "The Med Turk." Ode to Billie Joe" has your all accompanies." vocal accompaniment.





POP SPOTLIGHT

RIGHT AS THE RAIN

Leontyne Price/Andre Previn. RCA Victor Red Seo! LM 2983 (M); LSC 2983 (S)

The great soprano goes popular here end tackles the tunes with the same dedication and feeling that she does opera selections, Her "Sunsiae, Sonse!" is given an exceptionally sensitive reading, Prevint's arranging is on target, Shelly Manne and Ray Brown back up nicely on two songs.



POP SPOTLIGHT

ON THE GROOVY SIDE

The Lennon Sisters, Dot DLP 3829 (M); DLP 25829 (S)

The popular Lennon Sisters string together a blend of today's smoothest bits with their sensitive self self. "Sunny," "Ose to Billle Jee" and "Dein" Out of My Mosd," swing gently to their easy persussion, while "Up, Up and Away," is as Flighty as that "Deaufiful balloon" set adult in song by the Lennon Sisters.





POP SPOTLIGHT

EVERLASTING LOVE

Robert Knight, Manument RSM 7000 (M)

With his big his "Everlasting Love" leading off Robert Kolight has a chart-bound them in this, his first album. Among the other top cuts in fine coul style are "My Rainbow Valley," "Branded" and "The Letter," Even "Somewhere My Love" takes on an added dimension with Knight's style and heat.





CHRISTMAS SPOTLIGHT

BARBRA STREISAND A CHRISTMAS ALBUM

Columbia CL 2757 (M): CS. 9557 (5)

Barbna shines in this LP which should be a Christmas best seller in short order. Her treatments of "The Christmas Song," "The Lord's Prayer" and "Ave Maria" are made spirring by her rich tone. Also included is "Sleep in Heavenly Peace," from her best-selling Yule single.





CHRISTMAS SPOTLIGHT

MERRY CHRISTMAS но но но

Lou Rowls. Capital T 2790 (M); ST 2790 (S)

ST 2790 (5)
The title is a bit misleading, It's anything but a "hol hol hol" album. Rawls does traditional Christmas songs with soot, and sings a moving message to his son in "Little Boy Dear." This is not a typical Christmas album, But Rawls' deep emotional approach surely captures the Christmas sould.





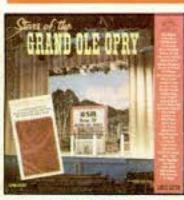
CHRISTMAS SPOTLIGHT

ELLA FITZGERALD'S CHRISTMAS

Capital T 2805 (M); ST 2805

With a little airplay, this could be a big Christmas album. Ella sings the best-known carols in her own pure style and with no plammickry. What comes across is a sweet and moving sound and a feeling of warmth.







COUNTRY SPOTLIGHT

STARS OF THE GRAND DIE OPRY (2 LP'5) Various Artists. RCA Victor

LPM 8015 (M) RCA Victor has repackaged in one set material of 50 "Grand Ole Opry" performers, including some of their hits which have become standards in the field. There's "Please Help Me, I'm Falling," by Rank Lecklin, Johnnie and Jack's "Poison Love," "Young Love," by Sonny James, "I'm Movin" On," by Hank Snow and 36 others,





COUNTRY SPOTLIGHT

I'LL HELP YOU FORGET HER

Dottie West, RCA Victor LPM 3830 (M): LSP 3830 (S)

Dottile West's country pull is constant. She wraps up a mountful ballad with a heart-togging approach and a happy song with an ingratiating lift. It's all here, especially her current hit. "Like a Foot," and it's all standout. The vocal accompaniment by the Jordanaires is an added ingredient.





CHRISTMAS SPOTLIGHT

CHRISTMAS ALL YEAR LONG

Ferlin Husky, Capitol T 2793 (M): ST 2793 (5)

ferlin Husky's country Christman is a joy, it's his flost Christman allown and will be a staple for many Christmans to come. He runs the gamut from "Rudolph, the Red-Nased Reindeer" to "Christman is Holy" and makes them all meaningful.



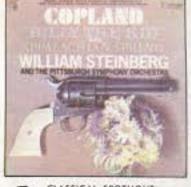


CLASSICAL SPOTLIGHT

MOZART: SYMPHONIES NOS. 39 AND 40

New York Philharmonic (Bernstein). Columbia ML 6429 (M); MS 7029 (S)

Benestein and the New York Philharmonic capture all the beauty and passion of the two Mozart symphonies. By any criterion, it's a superior performance. Even the album cover art depicts the sevenity and majesty of the works and their performances.





CLASSICAL SPOTLIGHT

COPLAND: BILLY THE KID! APPALACHIAN SPRING Pittsburgh Symphony (Stein-berg). Command Classics CC

11038 SD (5)
Command has coupled eye-catching packaging with class "A" product. Stembergs interpretation of "Billy" is superb. And equally enjoyable is Copland's other belief, laund quality and orchestration pakes, this capital package of the community and probabilistic pakes in the community and adulable classical buyers.