Cannon Raps Jukebox Play Establishment
By RAY BRACK

RICHMOND, Va. — Newly elected President of America (MOA) President William B. Cannon in a speech here Dec. 1 challenged U. S. jukebox programmers to throw away the rubber stamp and revive the neglected craft of tailoring jukebox music for individual locations.

Speaking at the ninth annual convention of the Music Operators of Virginia, Cannon also directed criticism at one-stops “which do not stock suitable jukebox records because they don’t wish to be bothered with (Continued on page 72)."

PPI and DGG Plan Merger?
By OMER ANDERSON

HAMBURG — The devaluation of the British pound has spurred speculation in Germany that one effect of the devaluation may be to hasten plans to merge Philips Phonograph Industries with Deutsche Grammophon.

There are executives in both organizations eager for amalgamation. They argue that the giant could battle EMI for leadership. The impatience of these executives has grown with the aggressive moves of recent weeks by EMI in the U. S. and Eastern European markets.

In the U. S., the EMI affiliate, Capitol Records, has recently arranged to acquire Audio Devices, producer of the Audio Pak tape cartridge. And in Eastern Europe, EMI is driving—and with spectacular success—to restore the dominant position it held in this area before the war. (Continued on page 48)

ITCC & AR IN A GLOBAL TIE

NEW YORK — In a move to foster the 8-track tape CAR-ridge home entertainment concept worldwide, International Tape Cartridge Corp. and Atlantic with automatic Radio will install AR’s new Model HGE 6779 in Olympic Airways’ 24 world-wide offices and clubs. ITCC will supply the music for this tie-in, with each location featuring a racked display of ITCC product. ITCC president Larry Finley will supervise the initial installation at Olympic’s London office. (Continued on page 10)

Pirate Radio In Hot Water
By GRAEME ANDREWS

LONDON — Radio Caroline has closed its Amsterdam head- quarters and observers believe the lone pirate is near to ending its battle to stay on the air in defiance of the British government. Since the shut- down in Amsterdam, the Caro-line radio ship off Britain’s East Coast has had considerable difficulties in obtaining supplies.

The British record industry has clandestinely enabled Caroline... (Continued on page 10)

UA to Strike Europe Next
By HANK FOX

NEW YORK — United Artists Records, following its decision to go independent in Eng- land, Feb. 1, will set up similar autonomous operations in Eu- rope’s other music capitals.

The company’s decision to re- lease and promote its own prod- uct in England is a first step (Continued on page 10)
New for December on RCA STEREO CARTRIDGE TAPES

- EDDIE IN ON THE HITS
- NINA SIMONE SILK & SOUL
- JIM EDWARD BROWN PEP TOP
- CHET ATKINS CLASS COUNTRY
- "THROUGHLY MODERN MILLIE"
- "THE GREAT MOMENTS IN GRAND OPERA"
- HEIFETZ - MUNCH
- THE ROCKABILLY- GOLDBERGS
- SALLY FIELD THE MADNESS OF NANCY
- THE KINGSMEN
- THE HUMORISTS COLLECTED

J-TRACK CARTRIDGE TAPE: THE AUTOMATIC SYSTEM AVAILABLE
FOR HOME LISTENING THAT'S ALSO DETROIT-APPROVED FOR THE NEW-MODEL CARS.
‘Hot Line’ as Audition Step

NEW YORK — Independent producers will get a quick hearing during the last week of January under the label’s new “hot line” policy. According to Doug Morris, general manager of the label, one manager who calls for a master audition will get a hearing that day and an answer within 24 hours.

Morris explained that producers are often left dangling after they attempt to get their master auditions. Some managers are so desperate to have a new artist to play out the decision for several days.

He added that the new policy is an attempt to get first crack at the local independent producers. In particular, Morris, John Albott, Gene Schwarz Elliott and Steve Marden will listen to masters.

According to Morris, new producers have different times getting auditions. Under the new policy, the same time schedule on auditions and decisions will apply to writers.

Handelman Hits Sales, Net Peak

DETOUR—Handelman Co., a leading record retail chain, reported record sixth-month earnings and sales, stemming from a 35.5% increase in record sales, which accounts for about 40% of the company’s business. Handelman also distributes drug products.

Handelman’s second-quarter earnings rose to about $487,000, compared to $378,497, or 51 cents a share for a similar period last year. Net sales exceeded $21 million, up from last year’s $19 million.

Earnings exceeded $1.4 million, or about 94 cents a share—a record for the company, according to controller, 729, or 77 cents a share. Total sales were $18 million, up from $12 million.”

Mr. G’s Pitch on ‘Morning Glory’

NEW YORK — Audio Fidelity, the company that has been developing and promoting its first release, “The Morning Glory Man,” by the Decca recording label, has announced that the sales promotion consists of mailings that feature envelopes decorated with gold stars and the record company’s initials. The first mailing, a replica of the Decca, is followed by a smaller envelope containing a Teletypewriter message, and a radio station contest.

Audio Fidelity is also offering a special discount for the purchase of its new LP “How to Blow Your Mind” and “Have a Freak Out Party,” a “Freak-Out Party Kit” for $1. The kit will contain a pair of psychedelic sunglasses, incense, psychedelic dice and balls, a selection of flowers, tattoos and hippie buttons. The album is recorded by a group called the Unfolding.

Epic Promoting 2 Donovan Albums

NEW YORK — Epic Records is promoting the release of two new albums by Donovan, simultaneously and as a set. The set, “A Gift From a Flower to a Garden” and “Give Me the Change,” is recorded with a large art portfolio of 12 of Donovan’s lyrics, photographs and original art, complete lyrics to all songs on both albums, and full color inserts for the album.

The promotion includes a window display of 100 seats in a book store, gift bag giveaways, leaflets, pre-designated ad mats and ad components, and national, trade, consumer and underground advertising.

MCA to Expand Into B’way Cast LP Field

NEW YORK — MCA’s record division is expanding its activities by producing and marketing original cast albums. The company, which will be banking on William Myer, recently appointed vice-president of the Entertainment Marketing Division, and David Kapp, who joined MCA through Un Records’ recent acquisition of Kapp Records, to spearhead the move into the Broadway musical scene.

Gallagher, in his long association with MCA Records, evolved and directed the marketing of such original cast albums as “The King and I,” “My Fair Lady,” “West Side Story,” “Candide” and “The Sound of Music.”

Kapp, in the early days of Decca Records, was the producer for the original cast album of “Oklahoma,” “Carousel,” “Annie Get Your Gun,” “Guys and Dolls” and “The King and I.” The original cast recording of the latter label is currently riding high with the recent cast album of “Man of La Mancha.”

Muscio Distris

NEW YORK—Muscio Records has announced the promotion of Malverne, as its New York distributor and Executive Vice-President and handling product in Hartford, Conn., as well as the A&R office in New York City. Since the label’s inception, it has been distributed through Trinity Record Distributors, formerly Muscio product for both areas.

NO BEATLES, KLEIN LINK

NEW YORK—Nathan Wein, president of Klein Artists Ltd., American representative of NEMS, stated last week that the Beatles will be associated with a label planned by Allan Klein. In London last week’s Billboard, Klein, whose company was formed to handle the Beatles, said, "We have not decided which label..." Wein was speaking to a New York record event on Sunday night. Klein said that “The Beatles are contracted to EMI for eight and one-half years, no plans association with Klein.”
**HIGHLIGHTS OF THE WEEK IN**

**Billboard**

**AUDIO RETAILING**

DEALERS ARE PICKED at the latest credit legislation. A report from Washington.

**CLASSICAL**

CASALS PROMOTION. Columbia Records promotes two pianists in conjunction with TV program on Casals. TV show sparks Bernstein push, also. Boulez releases set.

**COIN MACHINE**

RUBBER STAMP jukebox programming comes under Cannon fire.

**INTERNATIONAL**

ÉTATO AND FRENCH DECCA won three awards at the Académie du Disque Français Grand Prix for 1968.

**MUSICAL INSTRUMENTS**

A 7 PER CENT increase in music dealer sales reported by NAVM.

**RADIO-TV PROGRAMMING**

WVL Hardin, WVIR, in New York is drifting from soft to hard, gutsy blues. KSHE-AM in St. Louis succeeding in progressive rock.

**TALENT**

CARRIAGE CONTRACTS with three of a series of articles devoted to studio techniques.

**TAPE CARTRIDGE**

MUNTZ HAS DEVELOPED a line of home components for car radio players.

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**BIAS BELTED**

Rock-Ola Job Program in Gear

CHICAGO — At Rock-Ola Manufacturing Corp. we don’t believe in taking credits for what we can’t deliver! We prefer to think in terms of services which we can deliver! A Rock-Ola Service contract depicts a totally integrated basis since its beginning. This includes people at every level, from inventory control personnel in the warehouse to service department and sales staff. This has been our policy for eight years and it has worked very well for us.

**Executive Turntable**

William P. Gallagher has been appointed vice-president of the Entertainment and Leisure Time Marketing Division of MCA, Inc., confirming Billboard’s report last week. Gallagher, who will join MCA Commercial Services, Inc., will be associated with Columbia Records. He will be based in the company’s New York office, and will head the new division overseeing all major radio and television departments.

GALLAGHER, 42, has held various positions at Columbia, where he was last associated as a vice-president of Columbia Records. He will be responsible for all aspects of the company’s programming and marketing activities, including radio and television promotion.

**LAWRENCE**

**Brown's Win**

ITCC Award

NEW YORK — The winners of the International Tape Cartridge Competition announced were the following: Rock-Ola Tape Cartridge Ambassador, $100,000; Muntz Tape Cartridge Ambassador, $10,000; Muntz Tape Cartridge Ambassador, $1,000; Muntz Tape Cartridge Ambassador, $100. The tape was chosen by a panel of judges from the best entries submitted.

**Revere Singles in Spanish & Italian**

NEW YORK — Paul Revere and the Raiders feature Mark Lindsay, who has recorded in both Spanish and Italian for CBS international distribution. For CBS International, Revere’s group has waxed “I Had a Dream” and “Mo’reen,” while CBS Italiana will release “I Had a Dream” and “Little Gi’ Faraci” in the Fourth Row in Italian.
'The Time'

'The Time' is happening here now

'The Time' is happening here

'The Time' is happening

'The Time' is

The Chambers Brothers make it zero hour everywhere with a resounding smash hit album! On COLUMBIA RECORDS!
Contractor Creative Middleman
As Job Screener on Studio Cuts
By ELIOI TIEGEL

LOS ANGELES—Ben Barret, Don Lanier, Bobby Heid, Marty Berman, Marion Klein, Al Lapin, Jules Chalen and Hal Blaine are names known only within the recording studio community. They are among the city’s leading contractors who provide employment to the hard-core fraternity of musicians who are the first-call players on all recording sessions. By carefully selecting the “correct" musicians to instrumentally interpret an arranger’s concept for a session, the contractor helps build a music-intensive, creative psyche.

Barret, at 52, is the dean of Los Angeles’ contractors. At $130 a session (double the scale for a sideman), Barrett sees that all the instruments and musicians called have made the date, which watches the clock to ensure that appropriate breaks are taken, fills out pay scale and during the monotony of repeated takes, starts calling musicians for next session.

The former concert cellist hired for his certain prerequisites: technical ability, compatibility, cooperation. Barrett is ill-at-ease with studio musicians, ability to quick-read, co-operation.

It is uncommon for a free-lance musician to play a pop date, then a rock date, then a country date to earn from $70,000 to $100,000 a year. Sometimes, as in the case with Steve Douglas, one moves from recording with Capitol and Mercury, Drummer Hal Blaine is now both a player and a contractor, earning does jump on all the dates he works. Don Lanier started out as a country guitarist and is now exclusively a contractor through his association with Jimmy Bowen, the Reprise producer.

Because contractors are the middle-man between the producer and the arranger, they lead to greater opportunity for those players known to be technically proficient, very co-operative or a combination of both. Consequently, the same players are found on most dates since the contractor is "safe" in giving them first call and his reputation is well established. A reliable middle-man is intact.

Barret says he will take a chance on a man he doesn’t know about if they first-call players are already booked when he calls.

To Lanier, 30-year-old songwriter-guitarist, new selector of studio musicians, being a good musician with the ability to improvise is a plus factor for a musician. Lanier believes 30 percent of the musicians associated with Local 47 cannot read well enough to qualify for studio work.

Lana Cantrell Puts Blues Belters in Right Grooves

NEW YORK—Lana Cantrell, who can belt a song as well as caress it, did both superbly in her Copacabana opening Dec. 7. Ranging from standards to contemporary songs,alan Cantrell RCA Victor recording artist was stylish and infectious throughout.

Her updating of older material is characteristic of her work and the Copa opening had her breathing new life into "Yes Sir, That’s My Baby," “On the Good Ship Lollipop," "When You Wish Upon a Star" and "I’ll Build a Stairway to Paradise," a real belter. She went to the musical theater later. "That’s the way," says "House of the Rising Sun.

"The Shadows of Our Love" and "I’m in Love With Than You," both from the film "A Man and a Woman," began softly and built up to powerful climaxes, while "Two for the Show" and "Get Home Again" were both handled tenderly. All nine of these selections, recorded in her latest Victor album “Another Shade of Love," were well-planned.

Miss Cantrell established an easy rapport with the audience, frequently tossing in good natured humor, such as her comic singing of the verse to "I’ll Build a Stairway to Paradise." Other top numbers included “Can’t Take My Eyes Off of You" and "Man," which she encored. 

FRED KIRBY

Roy Orbison Crosses 90GC

NASHVILLE—Roy Orbison has returned to the recording studio for a series of nine Western Canadian one-nighters, which grossed about $50,000. Working with the Candiymen, Orbison realized more than $50,000. At Vancouver, the top gross of the tour. He also went over $12,000 at Calgary and Edmonton, and over $10,000 at Victoria and Nanaimo. The tour is booked to Jan. 31. An industry show in November and February will be included dates in England, France and Italy.

N.Y. Electric String In Singles Debut

EAST RUTHERFORD—ESP-DISK is releasing two cuts from the New York Electric String Ensemble’s debut as a single. The album, containing classical selections played with amplified instruments, is titled "Modern Strings," Top 40 and Easy Listening airplay. The single has two Bach selections.

Westcut Names

ST. LOUIS—Ballad Record Co. has switched from Dot Records Distributors here to Westcut Distributors, effective immediately.

Crown/Kent Buzzes As Custom Presser

LOS ANGELES — Crown/Kent’s factory has begun custom-pressing dates. Jimmy Takada heads the recently formed custom department which now pressers for the United Artists, Liberty, 49th Street, Paula and Talley labels.

The company pressers its own budget and regularly priced merchandise at the plant on Nondamic Avenue. Eighty pressers may be increased, produce singles and LP’s for clients. Such other technical services as mastering and plating are also done on the premises, although Liberty and UA send artists and master tapes for plating.

Custom recording pressing is the newest venture for the company, which began in 1945 as a producer of blues recordings. Earlier this year, the company opened a tape cartridge duplicating wing for its own products; this division is now in the custom business.

For its own record business, the Bihari brothers plan more emphasis for its regular priced Kent and Modern lines, both specializing in catalog and new releases. The Crown line of economy albums is being de-emphasized, because as Saul Bihari explains, “It’s hard to make any money on low-priced stuff. It’s hard to keep record slowing down.

In order to strengthen its regular priced material, the company is shooting for new recordings, rather than ripping into its extensive catalog of oldies. Felice Taylor, formerly on Mustang, is the firm’s potential chart bust-er. Her single of “I Feel Love Coming On” has been a hit in England. Lowell Fulson and Z. Z. Hill are the label’s other ac-cepted performers.

Record Mail Is Hit as Senate OK’s Rate Hike

WASHINGTON — The Senate passed a version of the postal rate bill last week that will raise special are-four-class mailing rates on records, films and books to 12 cents the first pound, 5 cents each additional. Sen. Mike Montgomery (D., Okla.) said he may try to get a higher rate on the next version.

A conference committee will decide between the Senate proposal and the House-passed rate of two-pound minimum at 16 cents, 6 cents each additional. Senate rate would now raise cost of mailing two pounds 12 cents, over House-passed rate of 16 cents.

During Senate debates, a protest arose over the high cost of the smaller record clubs, and mailers of lightweight books who would be penalized under a two-pound minimum.

In both House and Senate floor debate, there was brief mention on the value of reords versus books as educational materials deserving of postal sub- sidy. Senator Monroney, chair- man of the Post Office Commit- tee, said: “We considered raising the record rate but the Com- mitter recommended against it. It was not a question of whether to raise the rate but whether the rate should be raised. I am not able to give a special rate on records, but perhaps I will get it next year.” On the house side, bill sponsors said they felt they had “taken care of the record mailers” by the two-pound minimum to put record mailing rate more in line with books.

The Senate agreed with the House on a new second-class air mail to speed news and trade papers on a space-available basis. Senate would bill House’s extra charge for inserted advertising and other materials in newspapers and magazines.

The Senate also kept present exemption for entertainment (performing acts) papers from the need to publish circulation data. The House bill would have ended this exemption.

London Meeting in N. Y. Seen Drawing Record 200

KIAMESHA LAKE, N. Y. — The largest attendance for a London Records sales convention is expected for the Jan. 6-8 sessions at the Concord Hotel here. Stated to attend are the company’s top officials, regional promotion and sales personnel, distributors and their sales and promotion personnel, and representatives of key accounts. More than 200 persons are expected.

More than 40 albums, the largest ever issued in one release by London, will be introduced at the convention. The pop, classical, Phase 4, and international pressings will utilize color film.

Chartered buses will transport visitors to the Inter- national Airport to the hotel, where a welcoming cocktail party will be held Jan. 7. Presentation of product is planned for the next morning. The Concord management will host a dinner on Jan. 7 with the theme of “A Night in an Engl- ish Pub.”

Sessions are scheduled for the morning of Jan. 8 on "Pop

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FROM THE HIT HIT HIT ALBUM

NOTICE! ALL CURRENT & FUTURE RECORDINGS BY THE JIMI HENDRIX EXPERIENCE APPEAR EXCLUSIVELY ON REPRISE RECORDS!
Heartwarming to Wax 'Integated' Gospel LP

NASHVILLE—"White" gospel music will be combined with Negro gospel, according to John Stump, manager of the new Body LP in a first time in the South in an album to be produced by Heart-land Records in Nashville. The Singing Rambos, long-time touring family, will join with gospel singers from Fisk University and from Negro churches in the South.

They label "soul gospel." The idea sprang from a revival in Birmingham, as the local denominations and integrated, in which white and Negro groups sang gospel stanzas together. Dorrie Rambo, who writes the music the family records, then performed some of his own songs, and they won acceptance from the Negroes.

As a result, the Rambos recorded an album titled "The Soul Singing Rambos," and will follow it with this integrated sessions.

"We deal in universals, not in dogmas," Mrs. Rambo said. They sang White, Black, a song with a white girl accompanied by the Rambos' singing, and their daughter Reba, began their singing in churches on a non-denominational basis, because some of the two largest selling gospel groups in America. They still sit side by side and sing without fee from the church.

The Rambos were the first Gospel group called to entertain licensees for the Disc Jockey Convention.

For five years they have recorded gospel music utilizing full orchestras in the background. Mrs. Rambo, an accomplished guitarist, has written more than 200 recorded songs. Natives of Kentucky, the Rambos now make their home here.

Double Pay for 25 BMI Tunes

NEW YORK—The first 25 BMI licensed songs earning more than one million feature broadcast performances have become eligible for double performance payments under the present system. their initial qualifying songs are Adios, Amor, Blue Velvet, Capitol Records, Canadian Sunset, Frenesi, Her Name Is Harry Human and You Played with the Wrong Girl From Ipanema, "Glow Worm", "Granola", "Greenbacks" and "Lullaby of Birdland" are the ironically, Memories Are Made Of This, "One Note Samba" (in English), "Perfidia", "Putinoma".

The songs From Moulin Rouge, "Tico Tico", "Twilight Time", "Why Do Fools Fall In Love" and "Chasin' Heart" are cited as "What Difference A Day Made."

"Celebration" Pub Rights to Marks

NEW YORK—Edward B. Marks Music Inc. has purchased the publishing rights to "Circulation," a mass with a rock beat composed by the late G. Drusel Jr. Drusel says he first got the inspiration for the song while in a church service last year when he was reading a sermon mainly concerned with juvenile delinquents. He said, "I was passing through the city and we kid just weren't listening. They played a traditional hymn with rock overtones and it went over. Presently, Drusel is minister of the House of Prayer Episcopal Church in a slum district of New York.

U.S. S. Faces License Crisis In 2 Far East Ports: Rose

Shankar, Menuhin Concert on PBL

NEW YORK—Public Broadcast Laboratory (PBL) Nov. 10 carried live portions of the Hindu Shankar, Menuhin Florida of the United Nations General Assembly Hall. The concert featured violinist Yehudi Menuhin and Indian sitarist Ravi Shankar.

Shankar performed the Sita and Rama in A Major by Cesar Franck, accompanied on piano by his sister, Blandine and Indian violinist and sitar artist Ravi Shankar.

The concert was in celebration of the 25th anniversary of the proclamation of the General Assembly of the Universal Declaration of Human Rights.
THAT GREAT ATLANTIC SOUND!

Their Best Yet!

THE SWEET INSPIRATIONS
- DO RIGHT WOMAN
- DO RIGHT MAN
Atlantic 2465
Produced by TOM DOWD & TOMMY COGBILL

Stone Smash!

CLARENCE CARTER
- LOOKING FOR A FOX
Atlantic 2461
Produced by RICK HALL

Sleeper Hit!

BILLY VERA
& JUDY CLAY
- STORYBOOK CHILDREN
Atlantic 2445
Produced by CHIP TAYLOR & TED DARYLL

A Blockbuster!

THE DRIFTERS
- STILL BURNING IN MY HEART
Atlantic 2471
Produced by BOB BATEMAN

www.americanradiohistory.com
Transcontinental Sets Sights On Distrib, Racks Takeovers

Continued from page 1

Only Steve and Monroe Goodman, board chairman of Tip Top Record Service, have anything to say to Transcontinental. Both, however, deny signing any letters of intent with any representative of Transcontinental, or "negotiating any contracts." Lee Barstone, owner of Nor-Cal Record Service, would not comment.

Leased, a certified open order to Tip Top last week was called "an open secret" by one Pico Boulevard distrib unsure if the company will purchase the open order, is not certain if the firm will make any purchase, but is sure if the order is made, it will be at a cost of ".00 per unit, or about ".00 per unit for the 100,000 copies ordered.

Tip Top, which has been engaged in the record business for 10 years, is known for its wide range of products. It has been supplying retailers with a variety of records, including popular, country, and rock and roll. The company has also been involved in record pressing, and has a large inventory of records on hand.

The stock is being advertised in the weekly trade newspaper, Billboard, which is distributed to record stores across the country.

Transcontinental has been in business for over 20 years, and is known for its top-quality records. The company has been involved in record pressing, and has a large inventory of records on hand. The company also has a strong focus on new and upcoming artists, and is always looking for new talent.

Monaural Still Alive and Kicking

Asserts in Keeping $ Policy

Continued from page 1

Goldberg attributes the monaural sales spurt to the "moon and pop" store level to the fact that the large chains have been cutting back on their orders of monaural product and inadvertently steering the potential customer to the smaller store that still carries a strong monaural inventory. While some of the major record dealers have been pulling back on their monaural orders, Goldberg pointed out, "people, adjusting to the monaural stereo price equalization which took place in late June and early July, have been coming back into the stores for monaural record purchases.

Keeps Equalization

Although reports have been filtering through that several large record manufacturers are planning to "dump" their monaural product after the Christmas sales rush, Goldberg re-affirmed his position to hold the price equalization structure on all of the company's labels which includes Decca, Coral, Brunswick and Vocalion. Goldberg's position is in line with that of Stan Gortikov, president of Capital Records Distribution Corp. In Billboard's Dec. 9 issue, Gortikov said that a policy of retaining a firm ".79 monaural album price has been pledged by Capital as a counter to reports of massive industry disposal in January of monaural inventories at low wholesale clearance prices.

Goldberg admitted that the monaural business has fallen off since the industry's price equalization move but he sees a gradual comeback, by the pattern of the orders that have been coming in during the past few weeks. "It is especially noticeable in the weekly field," Goldberg said. "Before price equalization we were getting orders that ran from about 3 per cent for stero to 25 per cent for monaural. Immediately after the price equalization move the orders went to about 5 per cent for stero and 5 per cent for monaural. Now, it's already changed to 90 per cent for stero and 10 per cent for monaural."

Goldberg's commitment to "total entertainment," Goldberg said that the company which has had discussions with firms currently in the market with 4 and 8-track stereo tape cartridges, and record players, "won't be affected. If and when the market justifies, our entrance into cassette, Decca will be producing cassette.

Transcontinental

Transcontinental believes that the monaural market is still alive and kicking. The company has been actively promoting its monaural product, and has been working hard to maintain its customer base.

According to the company, the monaural market is still a significant part of the overall record industry. Transcontinental believes that the monaural market will continue to grow, and is committed to maintaining its position in the market.

Europe Is Next Target

For UA's Own Operation

Continued from page 1

in creating an international network of record companies, each an independent wing of the parent company, but all interwoven within a context of free and continual talent and resource exchange. UA had just altered its agreement with EMI in England, placing EMI in the role of UA's distributor rather than its licensee (Billboard, Nov. 18).

According to Martin Davis, general manager of UA Records, the company will set up its own operation in Germany, France and Italy; other nations will follow. The agreements will be similar to the EMI-EMI contracts and will be set into motion in February. UA now has licensing agreements with Deutsche Grammophon in Germany, Philips in France and Caramello in Italy. UA will be going into these areas with its own artists and local talent. "We are in the process of acquiring masters and enlisting our staff in each of these countries," Martin said. "But we are going to heavily promote the original material." Martin said the UA philosophy is that a hit song in its own language will sell in other countries in spite of the linguistic barriers.

As part of its initial campaign in the United States, UA will showcase American artists such as Jimmy Roselli in London nightclubs and bring unknown American acts into England for exposure. This is in addition to its British roster of talent. Its kick-off recrod product will also feature new logos and redesigned packaging. UA will operate from new offices at Mortimer Street in London where it is sharing facilities with its film company parent.

Musicor Studios Is Taking on Part-Time Job as Workshop

NEW YORK — Shortly after showing the new Groove Sound studio to the public at an open house Dec. 15, Musicor President Art Talmadge will establish an open house workshop one night a week for young groups, writers, and producers. The rest of the time, the Groove studio will be used by Musicor Records artists and will gradually become Musicor's Atlantic recently but a Drifters' session in the month-old studio and MGM used it for a new group. Two radio commercials for Coca Cola were cut by the Boxtops and Bobby Capo in the new studio.

But Talmadge hopes to establish a continuous flow of young artists in the studio "instead of making masters and spending money they usually don't have to keep cutting out here for free," Musicor's Kitty Wells to Tour

Bavaria in Germany

NEW YORK — Decca country artist Kitty Wells and U.S. Army & Air Force bands will be performing in Bavaria beginning Jan. 4 in Heidelberg.

For the sixth consecutive year, the Kibbutz Cable Music Show will play for the25,000 German-Americans. Members of her troupe include Johnny Wright, Bobby Wright, who is also on the show label.

Strawberry and Spandy Go Vox

SEPALVEDA, Calif. — The Strawberry Alarm Clock and Spandy and the Gang have joined forces to sign contracts with the Vox Guitar Company, an affiliate of Thomas Organ Co. The groups will use Vox equipment exclusively during all performances on stage, on television or in commercials.

Other Vox endorsers are the Monkees, Paul Revere and the Raiders, the Rolling Stones, the Seeds.

DECEMBER 16, 1967, BILLBOARD
September 8, 1965
Hollywood Reporter

MADNESS!!
AUDITIONS
Folk & Roll Musicians-Singers
for acting roles in new TV series.
Running parts for 4 insane boys, age 17-21.
Want spirited Ben Frank's-types.
Have courage to work.

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December 9, 1967

...and 9 gold records later...
...the Monkees' newest gold records are both number 1.

Congratulations to the Monkees: Mike, Davy, Peter and Micky...
and Bert Schneider and Bob Rafelson.
Music Store Sales Up 7%, Reports NAMM President

CHICAGO—Music store retail sales for 1967 will exceed last year's sales by 7 per cent, National Association of Music Merchants (NAMM) President Jack A. Wainger predicted last week.

He also said that sales of music-making and music-listening merchandise will hit the $6 billion level for 1967.

Sale of guitars, Wainger said, will hit the 2 million unit figure for 1967.

"Americans will play, listen to, and spend money for music in 1967 than ever before in their history," said Wainger, chairman of the American Musical Store chain, the nation's largest music store operation.

"The sound of music will reach an all-time crescendo in volume this Christmas with sales of musical instruments as well as music-listening products soaring to new heights in music stores," he said. "Continuing popularity of rock 'n' roll has sent sales of guitars and drums as well as portable phonographs, records and transistor radios to new peaks.

Average spending of Americans for music instruments and music listening products will top $30 per capita in 1967. At least $1 out of every 5 spent for recreation goes for music. This represents more spending per person for music than in the rest of the world put together."

Lessons

Wainger feels that as basic to the music boom is the fact that music teaching is included in the basal lessons today than ever before.

"One out of four children play or listen to a musical instrument," he said. "That's more than triple the number of students 20 years ago. If musical interest by the younger generation continues at the same rate, more than half of all youth will participate in musical instruments by 1980."

Also contributing to the healthy industry outlook, he suggested, are trends in pop music.

"The music explosion among youth is now taking the direction of more controlled music and away from those new sounds from unusual instruments and experimental electronic effects. It has brought about interest in the American scene of such odd instruments as the Indian sitar and a new vocabulary with words like 'fuzz,' 'whesh-wosh,' 'weird' and 'psychedelic' to describe what's happening in music."

And the music industry has more than accepted the trend. We're with it all the way." No End

NAMM Executive vice-president William R. Gardner said, the fact is that America's new music—memedleneis is no passing fad, but a basic change in America's tastes.

This year 2,500,000 people will buy musical instruments for the first time. In the past 10 years sales of music listening products has more than doubled to 40 million annually.

Business was never better in the retail music outlets of the nation. To most Americans in music in many, many forms ranging from folk and classical rock 'n' roll and baroque, is the most popular entertainment medium.

'Cool Flute' Fad in Japan

TOKYO—The Herbie Mann tour of Japan late last month was prompted by a "cool flute" fad in Japan that has boosted sales of flute music recordings to all-time highs.

Mann, accompanied by Bernie Korn, John Coli, Hal Men, Shoko Oritone and three other members of the Mann band, landed here for a one-week performance and went on to Nagoya and Kobe. His appearance here was at the Boss Nova Festival '67 at the invitation of the New Orleans Flute Society.

The flute has invaded Japanese homes rapid speed. Sales manager at the Gakko Ginza store says, "We have sold flutes on a rush basis for the two years, but the increase in the customers is especially acute in the junior high and high school age, most of whom buy the beginner's flute. They cost $59 to $119 at JBL, 3239 Cicero Ave., Los Angeles, Calif.

AMC Re-Elects Several Officers

CHICAGO — The American Music Conference, public relations arm of the NAMM, has re-elected James M. E. Mitter, vice-president of the Chicago Piano & Organ Co., as president.

Other officers returned were Vice-President and Secretary James J. Karten, president of Karten's; Secretary Richard R. Bao, chairman of the Chicago Musical Instrumental Center, and Treasurer A. L. Krause, chairman of the American Symphony Orchestra.

The recent meeting was attended by trustees and directors of the nine associations which represent the organized music industry.

New Piano Center

LOS ANGELES—Everett and Goss, piano manufacturers, will open a piano center in California's busiest household furniture store in San Diego's Mission Valley. The new piano center will be the exclusive representative for Everett and Casio pianos in San Diego.

The firm also has outlets in Hartford, Conn., and Syracuse, N.Y.

Musical Instruments

GIBSON'S NEW THOR bass amp (left) at $225 and Skylark amp (above) at $85 retail.

Six New Gibson Amps

CHICAGO—Gibson, Inc., has introduced a new line of amplifiers ranging in price from $85 to $165.

For beginners, Gibson has introduced its lowest-priced amp, the "Skylark," which is available for either head or cabinet with either an off-polar amp or a reflex panel.

For more advanced players, the "Hawk" amplifier carries a $145 price and boasts reverber, tremolo, 10-inch, heavy-duty, foot-switch, on-off polarity controls and amp and cable for tremolo and reverb, pilot light and four controls.

At $225 retail Gibson offers the "Thor" bass amp. It has 50 watts of power, two extra- heavy-duty speakers, two inputs, on-off polarity switch and tremolo, reverb, pilot light and tremolo switches.

A new two-channel amp, the "Dou Medalist," priced at $295, offers 20 watts of power, reverber, tremolo and one channel. Four inputs (two in each channel), and one channel in each channel. There are nine controls: volume, treble and bass for normal channel, volume, treble, bass, reverb, tremolo depth and speed controls for the reverb channel. Speakers are 12-inch, heavy-duty and there are foot-switch and cable for reverber, tremolo and pilot light, reverb light, paused tremolo light, on-off polarity switch, tape input, external speaker jack and one channel in each channel that is a high input.

For the professional market, Gibson has brought out the solid-state, GIBSONC/103HQ which performs to the tune of 100 watts of power with no voice breakdown and is said to actually exceed 200 watts peak music power. It has all-solid transistor circuits, two input- output sockets, 12-in. speakers, high-tension transformer, four large knobs and a speaker jack.

At $495 retail, the GIBSON 160 Watts of output, four, 12-in. heavy-duty speakers, four input jacks (two in each channel), 12-in. tweeter, tremolo, reverb, pilot and wave control and a channel in each channel that is a high input.

For the professional market, Gibson has brought out the solid-state, GIBSON 103HQ which performs to the tune of 100 watts of power with no voice breakdown and is said to actually exceed 200 watts peak music power. It has all-solid transistor circuits, two input-output sockets, 12-in. speakers, heavy-duty transformer, four large knobs and a speaker jack.

Monitor

In addition to the controls described above, the "Medalist" is a monitor jack and external speaker jack. At $95 retail, the 410 has 60 watts of output, four, 12-in. heavy-duty speakers, four input jacks (two in each channel), one channel in each channel and a channel in each channel that is a high input.

Guitar Lessons On Television

CHICAGO—WXXW-TV, an educational station, will repeat Laura Weimer's 20-week folk guitar instruction course beginning Dec. 13.

The series, produced by QKD TV, San Francisco, has appeared on a number of educational outlets in the U. S. and was aired by WXXW last year.

The series was designed to help students through basic instruction in chords, strumming, music notation, music reading and folk singing through intermediate levels. Deep into that advanced work as composing for the guitar.

Mrs. Weimer is a graduate of the Oberlin Conservatory of Music, teaches at the San Francisco Conservatory of Music and has published two collections of folk songs arranged for the guitar and recorder.

Cole Flute Book

CHICAGO—M. M. Cole has published "Coles Flute Method."

"Do's and Don'ts of Flute Playing," by Janet Bergman and Thomas W. Erich.

List price of the book is $1.50.

DECEMBER 16, 1967, BILLBOARD
Doc Severinsen is an MD — A Doctor of Musicology

NEW YORK — Carl Severinsen's nickname of "Doc" is an apt description of his musical talents. Actually, he should have an MD (Doctor of Musicology) after his name as well. Opening at the Riverboat on Monday (4) with a 15-piece Tonight Show orchestra he will begin to make out musical subscriptions on his trumpet with the ease and perfection of a top surgeon.

The Command Records artist is an exciting, exciting performer,敲下他的前奏到最末尾. His repertoire, though consisting mainly of such standards as "Shells by Starlight," Sunny Side of the Street and "This Love of Mine," also moved into a contemporary groove with "In a Mellow Mood," "Free Again" and "Up, Up and Away." The arrangements were refreshing and vigorous and were marked in many respects by an Ellington-Basie influence. This was especially the case in "Beginning to See the Light," in which the five saxophonists and the three trombones displayed a sharp ensemble.

Percussionist Bobby Rosen-garden, saxophonist Arnie Law-rence and trumpeter Clark Terry, doing a Dizzy Gillespie type of scat singing, showed exceptional skill. Severinsen and his orchestra rank as one of the best 15-piece groups today. They were at the Riverboat until Saturday (9). The Bill Shiner quarter-discouragedallest musicianship, as a warm-up for Severinsen.

Robert SOBEREL

Map British Act Invasion

NEW YORK—Danny Betesh, president of Kennedy Street Enterprises in England, held meetings here last week with Frank Barabono, head of Premier Talent Associates, concerning upcoming visits to the U. S. by several British acts, including Herman's Hermits, the Who and the Troggs.

Herman's Hermits will return to the U. S. Dec. 26 for a guest appearance in Miami on Jackie Gleason's CBS-TV show which will be aired sometime in January. The group also will discuss plans for a summer tour of the U. S. The Who is scheduled to return to the U. S. Feb. 20 for a five-week tour of colleges and concerts. Prior to their return, Deca Records will release an album titled, "The Who Sellout." The Troggs are due in the U. S. March 22 for a tour that will run until April 21.

Barabono and Betesh also discussed the possibility of bringing the Herd for some dates in the spring on the West Coast, and Freddie & the Dreamers for night club engagements during the same period.

DECEMBER 16, 1967, BILLBOARD

Gladys Shelley Sees 'Writing Firmat

NEW YORK — Gladys Shelley, one of the last Miss Shelley, writer of Donna Lee's "Clown Town" and Pearl Bailey's new single "A Man Is a Necessary Evil," foresees astrology as a new musical craze in the immediate future.

"Two albums dealing with the signs of the Zodiac have already been released," Miss Shelley said. "The signs are being influenced by astrology in their writings." The two albums Miss Shelley cited are the "Cosmic Zodiac Signs" on the Atco label by the Astrology Album. Also, Astro, a subsidiary of Bang Records, has a set of 12 singles, each covering one sign of the zodiac. Each single is devoted to a sign and the other, to how that sign gets along with another zodiacal sign. Sidney Omer does the narration.

Miss Shelley has just comple-
mented with the change in its musical style, the group

be canceled. If an artist should become ill, the producer can- not cancel the session, but he is allowed to track without extra costs. He must provide proof of sickness to the AFM.

One of the major complaints of the record industry is that producers usually underestimate recording costs by about 25 percent. The hidden elements such as pension and welfare contributions; State, city, and federal taxes paid by the pro- ducer; musicians doubles and carries and tape cleaning and list-ening time after the date; underestimating the mixing time after the date; underestimating the mixing time; and overdub- bing time, can throw a budget off.

All of these middle-of-the-road responsibilities should be clarified at the inception of a session, not after the damage is done. (Ed. note: Since Sherman's time is at a premium, reader response to this letter would help draw him out of the studio to continue the series. Please write to Mike Greenfield, 165 West 46th Street, New York, N. Y. 10036.)

Sonny James, "The Country Gentlemen" from Hackensack, Alabama, said this week, "His single, "It's the Little Things" (Capitol 5097), is No. 1 on today's country chart. The single hits the sound of it, it could stay there a long, long time," Sonny James said. He's been singing since he was four, polishing that mellow voice of his. He's had his finger on the guitar to go with it, Epiphone.

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**Vikki Carr Gives It Her Best in N.Y. Date**

NEW YORK — Vikki Carr could do no wrong at her Persian Room opening Wednesday night (9). The "It Must Be Him" girl performed show tunes, Spanish standards and contemporary material with an effortless grace and intense feeling. Without gimmickry and special effects, the Liberty artist won every ounce of meaning from her material.

The big one, of course, was "It Must Be Him." But a new ballad, "The Lesson," gives promise of reaching comparable success. The "Lesson" was recently released as a single.

Miss Carr's ability to handle a lyric was probably best demonstrated in a moving "Quando Caliente Sol." And her Spanish treatment of the theme from "Black Orpheus," successfully recorded in the original Portuguese and in English, was superb.

**Claire Hogan Back On LP—with MGM**

NEW YORK — Claire Hogan, the last singer to travel and record with Jimmy Dorsey, is making a comeback on records. Her new album on MGM is "Beauties and Losers." It was produced by composer Cy Coleman, who wrote the title song and three others included on the LP. Miss Hogan hopes that through the album she can regain her former stature as a torch singer.

**It's SRO for Petula Clark in A Week of Toronto Concerts**

TORONTO — Petula Clark recently finished a week of concerts here at the O'Keefe Centre. Playing to SRO crowds, Miss Clark presented a program made up of her trademark tunes, including "My Love," "Colour My World" and "I Know a Place," some special material, and standards such as "Come Rain or Come Shine," and "Our Love Is Here to Stay."

A 14-piece band provided backing. Frank Owen, Miss Clark's conductor, accompanied, conducted from the piano, ably, controlling both the blend of the instrumentalists and the balance between band and vocalist.

Miss Clark is a scintillating performer who often stirs her audience as the shifts easily from innocence to sophistication and back again. She had no difficulty pleasing her fans and they responded on more than one occasion with standing ovations.

While in Toronto, Petula Clark joined CBL's Ken Rogers to co-host his show, "The Action Set." She took the opportunity to play her Warner Bros. single, "The Other Man's Grass is Always Greener," and its flip side, "At the Crossroads" (from "Dr. Doolittle") plus "Resist" from her latest album and a piece of "I Couldn't Live Without Your Love."

**Ryder, Pickett Tour Slated**

NEW YORK — Mitch Ryder and Wilson Pickett will team up for a seven-day tour of key cities from Dec. 26 to Jan. 1. Playing major arenas, the tour will begin at the Rochester War Memorial, Rochester, N.Y., Dec. 27. It then moves to the Chicago Coliseum the next day and follows with dates at the Pittsburgh Civic Arena, Dec. 29, two performances at the Charleston Civic Arena, Charleston, W. Va., Dec. 19-20, and then goes into the Shady Grove Music Fair in Gatlinburg, Tenn., Jan. 1. The tour will wind up at the Long Island Arena, New York, Jan. 2.

The composition of the show will include a blend of folk, pop, and rhythm and blues. Ryder records for DynoVoice; Pickett for Atlantic.
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ON DECEMBER 18, 1967

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The Trustee's right, title and interest in the following assets of the above bankruptcy will be sold in Room 201, U.S. District Court, Foley Square, N.Y., N.Y. on December 14, 1967, at 10:00 A.M.: A. Catalogue consisting of approximately 20 instruction Albums, 45 Musical and Vocal Albums and 319 singles. All with masters, artwork and other selected material in the Trustee's possession control. B. Two wholly-owned subsidiary publishing corporations. C. Two wholly-owned subsidiary distribution corporations.

For inspection and inquiry contact trustee attorney.
Leo Kaplan, Esq.
122 E. 42 St., N.Y.C., N.Y. (212) MU 7-1980

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Radio-TV programming

Pop Stations Play 'Our Music,' So WWRL Drifts to Gutsy
By CLAUDE HALL

NEW YORK—Because local Hot 100 format radio stations have been "playing our music," WWRL, Miami, becomes more grind and more toward hard, gutsy blues. The rbq powerhouse station, for example, was playing "Somebody's Been Sleeping in My Bed," by Johnny Taylor on STAX Records last week. Larry Berger, music director, said WWRL was playing an increas-
ing number of records so funky in sound or with such lyric content that listeners will hesitate playing them.

Of last week's playlist of 55 records, there were between 20- to 25 that he felt would not be played either by WABC or WMCA in New York, the two Hot 100 format stations. "Or, at least, they probably won't play them until they've reached their peak and are on the breeze in the airwaves," Berger said. "I won't mind if we've already got our use of the records."

WRL will not exclude the records in the old field that generally make it also in the pop field. Berger mentioned such artists as Martha and the Vandellas, the Esquires, the Supremes.

But what I'm looking for more and more are records that could conceivably become hits on this station, yet which have a sound or a lyric that is usually available on the pop stations. Freddie Scott, on Shout Records, is No. 2 here with "He Ain't Give You Nose," but it hasn't been played by the pop stations. So far, "I'll Be Sweeter Tomorrow" by the O'Jays on Bell Records and I don't believe it's been picked up yet by the pop stations.

"At one time, one of the pop stations here was playing 15 of our top 16 records. Not because we're trying to sell hits like us or because we were trying to sound like them...it's just that these records were selling pop."

He said that record people were "using us as a wedge to get records onto the WMCA playlist; they were telling WMCA that we were playing a record to get WMCA to listen to it."

Other Records

Among the other gutsy blues records that WWRL is playing are records by Little Richard (older material on Modern Records), Bobby Blue "Some
ting Inside Me," by Elmore James on Sphere Sound Records and "I'm in Love," by Wilson Pickett, the flipside of his latest release.

So far, there has been excellent response from deejays for the blues material...they can relate better to the music. As such, we're likely to keep on playing it, but that's yet to be determined whether WWRL will gain. "But those in their past that I find that they have to have more and more in the market...the rbq stations will have to develop a programming niche that pop stations won't pick up."

MIKE E. HARVEY, music director and air personality at hot 100 format WYNN, Miami, receives a plaque for breaking "Ode to Billie Joe," by Bobbie Gentry on Capitol Records. Presenting the award was William Brackett, leading man of Capitol Records in Florida.

KSHE-FM Outlet With Difference

ST. LOUIS — KSHE-FM, a 200,000-watt stereo operation here, has quietly carved out a niche by playing records by Country Joe and the Fish, the cream, the Doors, and even playing the very long "Alice's Restaurant," by Arlo Guthrie.

Ron Ehr, general manager (he's also program director and air personality under the name of Johnny B. Goodie), said he set out six weeks ago "to be as different as we could." The station switched from a back-

ground music format to progressive rock. Ehr said the playlist is very light on trendy hopper-type records and "soul is secondary because the market has stations that fill the need." The station also plays the new Beatles and Stones albums.

From a playlist of 95 singles and 25 albums, the program center around telephone requests. "We try to play them as soon as possible after receiving the request." For this reason, a lot of oldies are aired. Besides the top 25 record, four of the hottest request items played on the air are "Sick of It to Me," by Mitch Ryder, "Let's Spend the Night Together," by the Rolling Stones, "Tears in's Eyes," by Question Mark and the Mystics, and "Hey Joe," by the Leaves.

Progressive Rock

The progressive rock format is featured on the station, which broadcasts 24 hours a day, except between midnight and 6 a.m., as jazz and blues are featured.

Ehr, president of the National Broadcasting Institute, local announcer and broadcasting school, said the station is presently limited to live broadcasts and remotes and local dances. KSHE-FM broadcasts five each Friday, Saturday, and Sunday nights 9-10 p.m., from the Castaway, a local teen club. Approximately 2,500 fans were to the club last weekend. In addition, the station broadcasts a regular deejay show remote from the club Sun-
day afternoon and 750 came to dance Dec. 3, Tickets to this are given only to those who write the station, starting the first of the month. KSHE-FM will begin promoting via billboards, cabs and newspaper ads.

Ehr, a veteran deejay who worked on KXOK in St. Louis when the radio was the original Johnny Rabbit, KEWB in San Francis-
co and WWRL in St. Louis, says that he was never "seen that much promotion around a station in my life" as KSHE-FM is receiving.

Yule Stories LP Out for PD's

NEW YORK — An album of Christmas carols performed by Dick Van Dyke and Irene Dunne is being made available to local programmers by Guidestones magazine, a non-profit organization with a wide variety of records, with musical background, range from how different the world can be. "Gin in Good Health," a story embracing both the light and the dark sides. Sta-
ries range from 2:30 to 4:30 minutes in length. LP, 15th in a series, is available on any radio, may be obtained from Roger Manning, director of radio-television services, Guidestones, 3 West 29th Street, New York, N.Y., 10001.

FCC: Dickenson or NYU?

NEW YORK — The Federal Communications Commission is slated to decide this week whether Fairleigh Dickenson College of New Jersey or New York University receives permission to operate a FM station here. There's some question here that the case will be postponed again, as it has been before. Meanwhile, Washington legal fees for the schools are running high and higher.

If New York University were to receive the FM, it could be slated to decide whether Fairleigh Dickenson College of New Jersey or New York University receives permission to operate an FM station here. There's some question here that the case will be postponed again, as it has been before. Meanwhile, Washington legal fees for the schools are running high and higher.

WWJ-AM to Go to Stereo

BALKMORE — WBIC-AM, a 17,500-watt stereo operation here, is switching to stereo soon, according to staff member Roddy Freeman. Students of Baltimore Junior College operate the station. Student programs Easy Listening music in the day, goes soft during the dinner hours, then classical at night. Paul Nolder is program director; Pat Nason is operations manager.

Rabbit Has Jump as A St. Louis Power

ST. LOUIS — There are few deejays anywhere with the power of Johnny Rabbit. KXOK, the 5,000-watt Storz operation here. Once again Rabbit has taken No. 1 position in a Billboard Radio Research survey analyzing the ability of stations and deejays in influencing sales of records. Rabbit, a house name of the station, received a vast majority of the votes—50 per cent—as the major influence on sales of singles, indication of a tremen-
dous team and young adult audience and ability to persuade them to buy product.

KWK, was the major station influencing sales of albums—indicative of a command over young adult and adult audience of St. Louis. Buddy Mareso was the major deejay influencing sales of albums with a 37 per cent of the votes. Bill Calder of KWK was second with 28 per cent.

The major country station was WGNU with 52 per cent of the votes. WATZ was the major rbq station. The RRK survey is a Bill-
board copyrighted survey and complete details are available from the Billboard Record Mar-
ket Research Division. The survey is based on comprehensive interviews with record deal-
ers, record distributors, one-stop operators, and local and national record company personnel. The survey was based on record sales.

December 16, 1967, Billboard
THE 1st AND THE HIT INSTRUMENTAL VERSION OF PATA-PATA IS BY RAY BRYANT WITH THE RICHAD EVANS ORCH. ON CADET 5587
The conservative company had to consider the potential of the new market. It was a moment of great uncertainty, as the company had to decide whether to invest in the growing industry or continue with its traditional approach. The decision was not easy, as the conservative company had to weigh the risks against the potential rewards. However, the conservative company eventually chose to invest in the new market, and it was a decision that would change the course of the company's history. The conservative company had to be careful, as the new market was volatile and unpredictable. It was a risky move, but the conservative company believed that it would be worth it in the long run. The conservative company had a clear vision for the future, and it was committed to making it happen. It was a moment of great decision-making, and the conservative company had to be prepared for whatever came next.
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This way to a cowboy’s breakfast. Dusty rides again. Thanks. “Thanks to Heinz Baked Beans everyday is a super day.” Those who know how many beans make five get Heinz bean inside and outside at every opportunity. Get stuck.

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There used to be a dark side to Keith Moon. Not now. Not any more. “Surely it’s preventing you from looking your twenty, use Medac, the spot remover that makes your pits fit. Pat Medac on the spot now.”

John Entwistle was a nine and a half stone weakness until Charles Atlas made a man of him at nine and three-quarter stone. Now those flabby beer bellies bring these beach beauties running. Pat medac among the muscles. Tense your skinny.

EXCITING NEW IDEA BY AMERICA’S HOTTEST TEEN-AGE GROUP

THE WHO

ALL DECCA BRANCHES

Coral Records Inc., a Subsidiary of MCA, Inc.
Decca Records a Division of MCA, Inc.
### Yesteryear’s Hits

#### Change-of-program from your librarian’s shelves, featuring the disks that were the hottest in the land 3 years ago and 10 years ago this week. Here’s how they ranked in Billboard’s charts of that time.

#### POP SINGLES—5 Years Ago
December 15, 1962
1. Big Girls Don’t Cry—Four Seasons (Vee Jay)
2. Return to Sender—Elvis Presley (RCA Victor)
3. Bobby’s Girl—Marie Blane (Cetacea)
4. Little Rock—Chuck Berry (Peyewear)
5. Tell-It—Simpson (London)
6. Don’t Hang Up—Orlons (Capitol)
7. The Lonely Bell—Tijuana Brass (F.K.A.)
8. Ride—Dee Dee Sharp (Capitol)
9. Release Me—“Little Esther” Phillips (Lentis)
10. Go Away Little Girl—Steve Lawrence (Columbia)

#### POP SINGLES—10 Years Ago
December 16, 1957
1. Jailhouse Rock—Rock With Me—Jerry Lee Lewis (RCA Victor)
2. Branches—Billie Joels (Philips International)
3. For Sent Me—Sommettes—Sam Cooke (Kern)
4. Keep Love—She’s the Woman—Capitol—Boots (RCA)
5. At the Hop—Danny & the Juniors (Sun)
6. Great Balls of Fire—Jerry Lee Lewis (Sun)
7. Peggy Sue—Buddy Holly (Coral)
8. Chances Are/This Twelfth of Never—Johnny Mathis (Columbia)
9. Rock and Roll Music—Check Berry (Chess)
10. Wake Up Little Suzie—Everly Brothers (Cadence)

#### WPEN’s 5 Years Ago
December 15, 1962
1. The First Family—Vaugan Meader (Gadzooks)
2. My Son, the Folk Singer—Allen Sherman (Warner Bros.)
4. West Side Story—Soundtrack (Columbia)
5. Modern Sounds in Country & Western Music, Vol. 2—Buck Owens (ABC-Paramount)
6. Peter, Paul & Mary—(Warner Bros.)
7. Giant Girl—Guitar Slim—Phil&s (RCA Victor)
8. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
9. I Left My Heart in San Francisco—Tony Bennett (Columbia)
10. Joan Sweeney in Concert—(Vanguard)

#### WGMA Boosts ITS WATTAGE

**Hollywood, Fla.**—WGMA, an Easy Listening station that caters to the resorting population of this coastal town, is boosting power to $0,000 watts and will operate 24 hours-a-day, announced President and general manager C. Edward Little. Target date for the FCC-approved increase is mid-December.

#### WOGO Airing C&W in Blocks

**New Smyrna Beach, Fla.**—WOGO, which operates on clear channel 1520, has just divided its programming into blocks of country music 6-9 a.m. (hosted by Jimmy Arnold), easy-listening music 9 a.m.-3 p.m. (hosted by Doug Montgomery, program director), and Hot 100 3 p.m.-sign-off hosted by Jerry Bright. Station manager Jay Caldwell said the station has also expanded studio facilities and offices in the Hawaiian Inn.

#### WSEN-FM in C&W

**Baldwinsville, N.Y.**—WSEN-FM went on the air two weeks ago with a country format. During daylight hours, the station simulcasts with WSEN then continues on its own until midnight with Bill O’Rand handling air chores.

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**A Picture History of Country & Western Music**

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**VGX Jox**

**GOLDBLATT**

**BIRTILL**

**WATTAGE**

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**PAT BOONE, HOST of the "Pat Boone in Hollywood" TV show and a recording artist in his own right, introduces Double Shot Records artist Brenton Wood, right, on his show. Brenton was plugging his "Babes, You Got It" single.
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MUSIC MACHINE
"BOTTOM OF THE SOUL"

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HIT OF THE NASHVILLE SHOW!

She's Got That Ding-a-ling Thing
By David Hole

Exclusive new Electronic GUITAR

Figured wood and tone holes combine for tone and clarity:

Gibson Incorporated

Dear Disc Jockey,

We think Bobbi Stoff, and her new RCA recordings are too cool for anyone to "Chicken Out on_me!"

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New York, N. Y. 10011

Country Music

Fairs Fair Game for Artists

NASHVILLE—Country music is going to wind up with more "good" fairs than ever before in history, according to Hubert Long, president of the Country Music Association (CMA).

When It Came To Marriage... HE CHICKENED OUT ON ME!

Long, recently returned from the International Association of Fairs and Expositions meeting in Chicago, said promoter Hal Peebles last year worked with 250 fairs, and more and more promoters are going this route.

"Artists from the country music field will be working more of the big state fairs and the larger county fairs," Long said. He added that response to the country music product was evident in all parts of the country.

He noted that there is more country music being recorded, aired, played in clubs, auditoriums, and the like than ever before.

Many things are responsible, Long said. He listed the presentations made by CMA, the hundreds of individuals pushing country music, the radio stations airing the product, and the "more modernized treatment of country music."

"Recording companies are investing more in the sessions now, and the true sound of this great music is being heard," Long said.

Long said he was able to book many of his artists at the Chicago meeting, with ground work laid for many more.

"Among those in demand for the fairs were Davis Houston, Tammy Wynette, Bill Anderson, Faron Husky, Lacey Van Dyke and George Jones."

Long, who directs the Herbert Long Music Company Inc., with a Rose Publishing, said country music seems to be flourishing in urban area fairs where agricultural exhibits seem to be on the decline. This trend, he said, is especially apparent in the Northeast.

Chart, Drake in Expansion

NASHVILLE—Two Nashville-based record companies have expanded facilities and increased their artist rosters.

Chart Records, operated by Slim Williamson, has added additional office space and named Joe Gibson assistant to the president. He will work with the sub-labels and handle the publishing company.

Williamson's new offices now occupy one of the lower floors of the Capitol Building here. In recent weeks, Chart has signed Maxine Brown, Kirk Hamond (formerly with Columbia), Bobby Edwards (formerly with Capitol) and Gordon Terry. Williamson said the roster would continue to grow with new artists.

Pete Drake, president of Windows Music and Stop Records, has taken over an entire building in the recording center of the city. The firm, known as Drake-4, includes Circle Talent Agency as well as Windows and Stop. The three-story structure will have an entire floor set aside for each operation. Circle Talent has taken over for Ira Gelpi and Cheet Ashkin, the Four Boys, Cousin Jody, George Richey and Country Gentlemen. Drake plans to sign Pickard and Pete Drake and the Mavericks.

Fulton Master is Bought by RCA

NASHVILLE—The master of a session cut by Congressman Richard Fulton (D., Tenn.) has been purchased by RCA Victor, and the representation's first single will be released immediately after Christmas.

The tape, cut at Sunday, was produced by the Rev. John A. Branstetter Jr., also who also wrote the song. The congressmen is backed on the tapes by the Hunsley Trio, Columbia artists.

The play side of the first record will be "Poor Little Par-Par." Bozeman said that Steve Shipton, who handled the session, was "both enthused about the record."

Gabbard's first communica-tory message was from BCA President Robert Sinner.

Ritter a Delight in Variety of Material

NEW YORK—With commanding stage presence, Tex Ritter "You're My Kind of Woman"—with new tunes "The Workman's Prayer" and "Blood of the Saddle"—with nostalgic heart-tugging performances, helped to delight an opening night audience Tuesday (5) at the National Capital Records Club here.

Though he was outstanding in "The Workman's Prayer," it was "High Noon" that gained much applause. Ritter, who performed the theme song for the award-winning movie, never let the tune fade; he constantly updates it and Tuesday night the Capital Records artist performed it to a thundering guitar beat. Wayne Grey, Ritter's lead guitarist, got a few snaps for his Espaha Lute guitar on one song.

Source Opens Office for Label, Pub in Nashville

NASHVILLE—Source, Inc., Houston-based firm of many music facets, has established an office here for its label and publishing company.

Headed by long-time musician and radio personality Rusty Gabbard, the Nashville operation will include Source Recordings, Ltd., Source Recording, and Source Television Productions.

Gabbard will head the recording and publishing side of the business, and continue as talent co-ordinator for the production company, a position he held in Houston during the past five years.

Prior to his move to Source, Gabbard was a disk jockey at KIKA for three years. Before that he had played in the bands of Fraternity Boy, Hank Williams, Jimmy Dickens and Ray Price. He wrote Price's first hit, "I'll Go There." Gabbard said he planned to sign new recording artists and a staff of writers for the publishing company. Currently, the only writer is Arthur "Texas" Perry Wilson.

Source is a division of "S" System, Inc., consisting primarily of Texas business and professional men, who have a Houston advertising agency and contract recording facilities.

The Source Television Productions will begin distribution, after Jan. 1, of a group of video productions.

Productions will include "Back Roads" starring and written by Robert Sinner and Joe Kilgore, "The Little Wine Drinker Me" and his new single, "How Much the Wind Will." "Great El Tigre" and "Jimmie Jones" were highlighted, and it's a wonder a Canadian could express such a feeling for the Latin flavor. He's an excellent entertainer that would be at home with a ballad, and whether he be pop or country.

CLAUDE HALL

Mack, Howard, Sovine Help Orphanage

LAUREL, Miss.—Country music stars Jack Mack, Jr. Howard and Red Sovine came to the rescue of an orphanage hospital after its director and promotion man froze with the funds.

The orphanage had engaged the promoter, who called the Hubert Long agency in Nashville, and contacted Mack and Miss Howard. When the promoter had sold more than 1,000 tickets he discovered Mrs. F. Russell, mayor of Laurel, and WLAU manager F. M. S. Sullivan and John Q. Cowan at the long agency, who, in their own words, took the artists. They Sovine decided to record and do the show free. More than $1,400 tickets subsequently were sold, and the orphanage made about $1,200.

The artists were all made honorary citizens of Laurel.

YesterYear's Country Hits

December 16, 1965, BILLBOARD

COUNTRY SINGLES—5 Years Ago December 15, 1960
1. I'll Go There—Tex Ritter (RCA Victor)
2. Mama Sang a Song—Bill Anderson (United Artists)
3. A Girl I Used to Know—Gene Jones & the Jones Boys (United Artists)
4. Six-Pack of Good News—Carl Butler (Columbia)
5. Sing a Little Song and a Waltz—Rene Medellin (Capitol)
6. Hold Me to Wait—Bob Gallion (Savoir)
7. I'm Going to Change Everything—Jim Denny (Hill and Range)
8. Cow Town—Wade Pierce (Dot)
9. Help Trouble—Olive Cook (RCA)
10. If I Mean That Much to You—Eddy Arnold (RCA Victor)

COUNTRY SINGLES—10 Years Ago December 16, 1957
1. My Special Angel—Bobby Helms (Mercury)
2. Jailhouse Rock/Tutti Frutti—Elvis Presley (Sun)
3. Wake Up Little Suzy—Evie Brothers (Cadence)
4. The Battle of New Orleans—Marty Robbins (Columbia)
5. Wall of Fire—Jerry Lee Lewis (Sun)
6. Gotta Be Elvis—Pete Drake (Capitol)
7. Frankie—Bobby Helms (RCA)
8. I'll Hold You In My Heart—Maxine Brown (RCA)
9. My She's Ram Walking Back to You—Roy Price (Columbia)
10. Back Where the Bluegrass Grows—Jimmie Rodgers (RCA)
Nashville Scene

By BILL WILLIAMS

A country package including Warren Mack, Marty Robbins, Don Gibson, Red Sovine, Wilma Burgess, the Wills Brothers and Claude King drew 10,000 at Evansville. The show was promoted by radio station WROZ.

THREE BIG ONES FROM WAYSIDE

BOBBY BUTTRUM

"Fools Come in Three Different Sizes"

CATHY CASS

"So I Won't Cry"

BILL FLOYD

"It's Over, Finished and Done"

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Evansville, which has been on the air only since Sept. 15, Program director Doug Dillon handled the promotion. . . . Dave's Jimmie Davis has been elected to the Louisiana State University Board of Supervisors. . . . Atlanta's David Rogers, Columbia recording artist, may have set some kind of a record. He has appeared every week at the Egyptian Ballroom in that city for four years with his own band. He also is doing a weekly taped show, "The J. R. Jamboree" on Channel 17 in Atlanta, and has signed as a member of the "WWYA Jamboree" in Wheeling for a once-a-month appearance. He still finds time for bookings. . . . Don Bowman and Mel Tillis appeared on consecutive days on the "Bobby Lord Show" and did commercials. The search is on for new sponsors. . . . Victor has come up with another unusual coupling — Lonnie Mann and Archie Campbell. They do the Chip Morgan tune, "The Dark End of the Street." It comes off well.

Carson Dalhart, one-time WSIX DJ and lately of the West Coast, has returned here to form Dave's Dal Records and Lodge Music. With Cecil Null he has written his own material, and has his first release out. . . . Jerry Wallace, Liberty artist in Los Angeles, passed on his way through Nashville to make several TV appearances.

Bobby Darin and Brenda, the Lister Sisters, are daughters of Moses Lister, but don't perform gospel music. Country and pop is their forte, and they did well.

The Anderson Family will perform together on the Lawrence Welk Christmas show. This is Casey Anderson, Lynn Anderson and Larry Anderson. The trio is getting considerable air play in Canada from the Christmas song "The Spirit of Christmas" in their otherwise non-holiday album "Cookin' Up Hills."

Ernie Ashworth, whose H Hickory recording of "Tender and True" is strong, will be a guest on the Carl Smith Canadian TV show, filmed in Montreal this month.

Roy Drift says anyone wanting a copy of "Your Little White Hands" on MGM can get same by writing to Billy Echo Music, Inc., in Nashville. . . . Bobbi Staff is back from Canada looking for recording material for her next RCA sessions.

Ethel Delaney sends swizzle sticks with her Christmas greetings. . . Jack Greene has become a regular member of the "Grand Ole Opry," raising the roster back to 50. He called it the "realization of a lifetime ambition, like old-timers playing at the Palace." . . . Lurry Lappas, West Wind Records, has been sending out "Meaner Than You" dolls, with six-inch sticks, to disk jockeys. . . . The U.S. Marine Corps Reserve is presenting the Buck Owens show with Tommy Collins, Freddie Hart and Rose Maddox for the "Toy for Tots" Christmas campaign at Arizona State University this month.

Kenny Roberts is a recent guest star on the "Grand Ole Opry."

Deco's Marion Worth enjoying a reunion with her brother, recently discharged from the service. . . . Carl Smith follows "Deep Water" with "Foggy River," a logical afterpiece . . . KGOL, Palm Desert, Calif., is in need of country records. It went modern country last year, this year Frank Gibson is program director. Front man for David Holland's group, the Persuaders, is Ernie Crawford, who has his own release out on MTA Records, "Blues Over Ice." Houston has a busy December schedule which will take him to New Year's Eve in Shreveport. . . Jimmy Dean will open a six-day stand at the Hemi-Fire, 1968, in San Antonio, July 29. . . Joe Billingsley, an employee of Fort Sam Houston (Continued on page 44)
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
a landmark ballad
that is a prayer
for some,
a philosophy
for others,
an unforgettable
song for all

FRANKIE VALLI

TO GIVE
(The Reason I Live)

produced & directed by
Bob Crewe
written by
Bob Gaudio & Bob Crewe
NEW YORK — Columbia Records is planning major promotions on Pablo Casals and Leonard Bernstein's recordings, including the TV exposure of the two artists. This promotion will include the release of two albums, which will be featured in Columbia's single record section for the next two weeks.

Composer-conductor Pierre Boulez will be featured in a promotion next week in Boston. A CBS artist, he has recorded music of French and Italian composers. He is also the conductor of the Chicago Symphony Orchestra, and a leading figure in contemporary music. His repertoire includes works by Stravinsky, Webern, Berlioz and Bartok, as well as his own work, for which he has received the Grand Prix de l'Académie de musique de Sion. Boulez will conduct the Boston Symphony Orchestra in a concert to be held on Tuesday, December 15, at 8 p.m.

Leinsdorf Exits Director's Post With Boston

BOSTON — The third year of the symphony's top music director, Leinsdorf, has been a success. Leinsdorf, who served as the Boston Symphony Orchestra's conductor from 1962 to 1965, has received widespread praise for his work. His tenure has been marked by a number of significant achievements, including the premiere of a new work by the American composer, John Adams. Adams' work, titled "Shaker Loops," was commissioned by the symphony and premiered on November 21.

Classical Notes

NEW YORK — John Brown, who has been conducting the New York Philharmonic, will conduct the orchestra in a performance of Prokofiev's Piano Concerto No. 4, with Erich Leinsdorf and the Boston Symphony Orchestra, on Tuesday, December 15, at the Symphony Hall in Boston. Brown is known for his innovative programming and for his work with contemporary composers. He has conducted the orchestra in a number of performances, including a recent one where he conducted the orchestra in a performance of Mahler's Symphony No. 4.

Serenus' Mod Kick In Communication Groove

NEW YORK — Serenus Records has announced that they will be releasing a new album of classical music. The album, titled "Serenus' Mod Kick In Communication Groove," features works by a number of contemporary composers, including Steve Reich, Philip Glass and John Zorn. The album is available now at most record stores.

Casals & Bernstein Tapped for Major Promotion Tie-ins by Col.

NEW YORK — Columbia Records is planning major promotions on Pablo Casals and Leonard Bernstein's recordings, including the TV exposure of the two artists. This promotion will include the release of two albums, which will be featured in Columbia's single record section for the next two weeks. The albums include works by Bach, Mozart, Beethoven, Brahms, Schumann, Chopin, Schubert, Brahms, and Tchaikovsky. The promotion will also include the release of a new album by the Boston Symphony Orchestra, conducted by Leinsdorf, which will be available in November.

Lawrence Named Mgr. of London Symphony

LONDON — Harold Lawrence has been appointed general manager of the London Symphony Orchestra, and will assume his new position on January 1, 1963. Lawrence, who was previously the orchestra's managing director, has been with the LSO for 11 years. He is expected to bring a fresh perspective to the organization.

CONCERT REVIEW

Browning Plays a Stirring Prokofiev Piano Concerto

NEW YORK — John Brown, displayed his brilliant virtuosity as soloist in Prokofiev's Piano Concerto No. 4 with Erich Leinsdorf and the Boston Symphony Orchestra at Symphony Hall on Dec. 1. The power and security of the pianist's attack, the breadth of the orchestra's sonorities, and the last three all contributed to an exciting and entertaining evening.

Browning finished recording the work, along with the Piano Concerto No. 4 and the Fourth Symphony of Beethoven, and the RCA Victor early in the week at a studio session. They were recorded at a high level, and the recording was subsequently released for the Prokofiev piano concerto. These recordings are a long-range project for Leinsdorf, and the Boston to record the complete orchestral music of Prokofiev. Browning previously recorded the Fourth Symphony of Beethoven with Leinsdorf and the Philharmonia Orchestra. This album also contains the symphony's third lake work as Leinsdorf led his orchestra, one of the world's best-directed ensembles, in a sensitive and meaningful performance of Dvorak's Symphony No. 9. Browning's playing is simply brilliant, and his interpretation is masterful. The recording is a major achievement and a fitting tribute to the late conductor.

The appreciative audience in the audience was spellbound, and Browning played a spirited reading of Mozart's Piano Concerto No. 36, which he first performed two months ago.

FRED KIRBY

The second volume, also featuring Flagello with members of the Berlin Philharmonic, showcases Liszt's symphonies and chamber orchestra, including the "Aida" overture. The album also includes the "Symphony in C Minor," "L' Encore," "La Fille du Régiment," "La Princesse de Navarre," "La damnation de Faust," "Les pêcheurs de perles," and "Carmen." The recording is part of the Berlin Philharmonic's "Sinfonie," a series of albums that feature the orchestra's most successful concertos.

A previous Rieti release, the first in a projected series of ten, was released in "Six Short Pieces" and "Medieval Variations," the Chamber Players of Hebron in "Concertino for Strings," and "Mozart's Divertimento No. 1," with the Berlin Philharmonic and the Orchestra of the Sinfonica di Roma in "Concerto for Cello." The album also includes works by Bruckner, Mahler, and the Washington National Symphony Orchestra. It is a welcome addition to the Berlin Philharmonic's discography.

In addition, there is also a new album with the "Philharmonia of London," the "Sinfonie," and the "Symphony," featuring the London Symphony Orchestra and the Orchestra of the Sinfonica di Roma in "Concerto for Cello." The album also includes works by Bruckner, Mahler, and the Washington National Symphony Orchestra. It is a welcome addition to the Berlin Philharmonic's discography.

(Continued on page 47)

(Continued on page 47)
A Billboard Spotlight

MEXICO
PLAYGROUND FOR MODS AND MARIACHIS
a sure bet!

in mexico, the prize numbers are all on

the biggest names on CBS

JAVIER SOLIS
Carabela

SONIA LOPEZ
Musita

JOHNNY JETS
Mary Mary

LOS PANCHOS
Celoso

IGNACIO LOPEZ TARSO
Corridos Revolucionarios

CUCO SANCHEZ
Contigo aprendí

CORAL MEXICANO DEL INBA L.P.

SERGIO PEREZ
Esta tarde ví llorar

LOS PICCOLINOS
Yo, tú y las rosas

IRMA SERRANO
Quiero que sepas

HERMANAS HUERTA
No sigas llorando

IRMA SERRANO
Quiero que sepas

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By Elliot Tiegel

Mexico's entertainment industry, capable enough in satisfying local tastes and faves, faces its major challenge next year when the Olympics turn Mexico City into an international center of interest and offers the country's artisans their greatest opportunity for a strategic position in the "cultural common market."

When the sporting spectacle becomes the most important event in Mexican life next October, the professional delegation of communication specialists in the press, radio and television, plus the multitudinous tourist fraternity, will provide Mexico's performers with a most captive audience; an audience with an international flavor which could easily gain favor with the music and entertainment of centuries old Mexico and become cultural ambassador in their own nations for Mexican repertoire.

The Olympics will prove a boom for Mexico's entertainers who paradoxically have remained within the shadow and borders of their own nation, despite, for example, fantastic success one American group—Herb Alpert and the Tijuana Brass—have achieved internationally with an instrumental style patterned somewhat after the evergreen mariachi bands.

The Olympics will arrive in Mexico at a time in the nation's history when it is prospering at its highest level. Its 45 million people are earning their highest per capita income (estimates ranging from $150-$500), which has given the recording and equipment companies (phonographs, radios, TV's) a solid base upon which to construct their future. Yet despite a growing middle class, which along with the nation's wealthy industrial class has the cash flow to attend nightclubs, purchase recordings, TV's, stereo phonographs and cartridge players, the majority of Mexicans are still struggling for economic security. Hence, the potential for a hit recording ranges from 10,000 to 30,000 for an EP—the most popular form of disc—to 5,000 to 15,000 copies for an LP. An EP sells for 16 pesos ($1.50); a standard LP's for 50 pesos, discounted monaural for 44 pesos; stereo LP's run from a discounted 48-50 to a high of 60 pesos ($5).

Several record companies have begun planning for the Olympic tourists with special packages exploring native music. A visitor to Mexico in 1967 discovers a revolution of sorts occurring in Mexican music which promises to be stronger and more potent by the time the athletes parade around the massive new Olympic stadium outside Mexico City next year. The revolution is born on the amplified beat of a screaming guitar, the imported sounds and styles of England and America which are being filtered through the Mexican performers, whom the record companies describe as go-go groups.

Unfortunately, the majority of Mexican go-go groups offer local listeners poor copies of the originals. And one wonders whether tourists seeking something authentic, albeit showing the contemporary side of Mexico, will choose to purchase a mediocre sounding Spanish version of an English language hit which they were probably exposed to before traveling to Mexico in the first place.

The frenetic, eclectic, electric sounds of the '60's are indeed being fed into the mainstream of Mexican music, but there is a dominance of artists dipping back into the nation's past to develop repertoire for today which is being purchased by adults primarily.

As one of the most financially solvent nations in Latin America, Mexico's culture is able to flourish, which has resulted in a harmonious marriage—economic security for Mexico's own endemic musical forms and the music of other Latin nations.

There are record companies in Mexico City which specialize in importing the music of Spain, Brazil and other Latin nations. However, the majority of the Latin music is locally originated, its roots trace back through Mexico's often fiery but always colorful past.

Today, when speaking of the music of Mexico, one thinks in terms of a multiplicity of expressional styles. One hundred and fifty-seven years after the liberation from Spain, Mexican music has developed along the following lines:

- Bolero—romantic in nature, slow tempos, with a rubato beat, sung by men and women;
- Tropical—derived from the Caribbean, built on bongos and conga drums, fast tempos, violins and trumpets sounding like old Xavier Cugat film arrangements;
- Northern—derived from the State of Monterrey and from along the Mexican border, with flowing
conga drums and accordions and a countryish flavor.

- Mariachi—the universal style of Mexican music combining guitars with trumpets, a constant percussive sound in which a number of voices sing one melody and then branch into harmonies; lead vocalists often shout high pitched “ai-ai-ai.”

The study of indigenous Mexican music reveals a number of prehistoric characteristics which have been adapted and refined and brought forth today. These musical traits include: rhythmic introductions and intros; the use of accents in the percussion which do not always coincide with the rhythmic accent of the melody; the use of combined rhythms without reaching the sexual excitement basic to Afro-Cuban music.

Carlos Chavez, the masterful classical composer, has been able to fuse a European writing style with the sounds of ancient Mexican instruments. His recent CBS LP, “The Six Symphonies,” with the Orquesta Sinfonica Nacional de Mexico, is a prime example of how this can be done.

The scope of Mexican material is clearly heard on the 32 radio stations in Mexico City, which reach for specialization in various efforts.

Indian music, which is generally not recorded, is the oldest, basic form of music. Spanish music has undergone great revolutions from a basic romantic outlook to a fusion with the native Indian songs to become the well-known corrido. Mexicans received their first exposure to European chamber music during the 17th and 18th centuries and this appreciation is still strong enough to warrant the importance of a number of recent introductions, one outstanding classical repertoire.

Mexico's record industry is headquartered in Mexico City and is a small industry, with less than 20 companies of significance. The major powers belong to their own trade association, AMPRODIS, Asociacion Mexicana de Productores de Discos Fonograficos. These labels include: RCA Victor Mexican, Disco Capital de Mexico, Discos Cine, Coro, Musart, Tino, Universales, Orfeon Video Vox and Cia. Importadora de Discos, Peerless is the country's oldest label, tracing back to 1936.

The current president of the AMPRODIS, Eduardo Baptista, Musart's president, who boasts that through the organization, a standard artist contract was developed plus a registry which lists the starting and terminating dates of each artist's contract with his company. Additionally, the manufacturers have developed a standard royalty rate for publishers which is 26 cents per side for an EP and a 78 single (there are still a few companies like Peerless and Musart making 78's) and 24 cents per side on a 38-epo album.

Recordings are sold through approximately 750 dealers in the entire country—from department stores through exclusive record shops. One estimate places the number of record outlets in Mexico City at 200. There are no independent distributors but the manufacturer sells directly to the dealer. Several of the companies employ, in addition to salesmen, "demonstration girls"—individuals who spend time in the stores offering tips to sales people on how to best sell its product.

Radio airplay influences the tastes with the nightclub and the listener techniques to further the market power. Television—or in actuality Televisita Mexicana—which has run three channels in Mexico City has been a proliferator of live programming using local artists in studio and on-location settings.

There are an estimated 800,000 TV sets in use in Mexico City, where over six and one-half million people reportedly reside. Of this figure, some 25,000 are American, presumably with the financing to afford many of the sets. A color set sells for about $500.

Televisita, which has controlled Mexico City's three channels for 12 years, faces its first competition next year when two new channels debut. One of the new licensees, Francisco Aguirre's Mexican Radio and Television Corp. (channel 13) has been a radio operator in Mexico City for five years, operating Radio Centro (five AM, three FM stations). The operation also owns several nightclubs and plans emphasizing pop music in its programming. Channel 13 plans its launching for mid-1968 with full color facilities, a policy of slick productions, the exporting of its programs to other Latin markets and two ears on the pop music scene as a centerpiece of contemporary taste. Kevin Corrigan, formerly with ABC Internacional, is the planning-operation chief.

What channel 13 does has great bearing for live talent and hence the record companies. "We plan a tremendous emphasis on live programs," Corrigan said recently while sipping coffee in a Danish restaurant in Mexico City. Televisita has placed great emphasis on a novelas (soap opera) format and we think we'll be able to swing people away from TV."

Unlike TV where the competitive battles are just now beginning, the record industry is well into established lines of departure and competition. The tape cartridge field, is still an untapped, with a small number of companies duplicating cartridges and assembling car players.

Record companies are located in the heart of slums, in apartment buildings, in rundown factories in spanking effective, modern plants. Diversity is the only way to describe the record manufacturers' physical properties.

Peerless Records and its pressing plant, Fabrica de Discos Peerless, is a prime example of how this system is adopted. The plant was built in 1946, though it was not put into operation until 1953. Since then it has had two expansions.

Records are repressed with go-go groups (who all imitate the styles of chartbound English speaking groups), and in one instance, one record company, Capitol, has built its operation on a young executive corps plus a recording philosophy that zeroes in on the rock sounds of today.

Veteran Peerless offers Los Babys, Los Golden Boys, Frankie y Los Matadores as youth offerings. Known for its ranchero catalog, Peerless has to make people accept its entry in the "new musical field" Klinckwort explains.

Using young people, but in a manner totally devoid from the rock idiom, Peerless, like several other labels, records student choral groups from all over the country in programs of folk music. These Estudiantinas represent a growing movement back to folkloric, typified by the glowing success of the national folkloric ballet.

The musicians union has not been particularly pleased by the move to record students, so the labels have worked out a deal whereby union musicians receive a "stand-by fee" when students are recorded. Discos CBS, which bowed in 1946, after starting out as a manufacturer in 1947 and a distributor in 1951, has a six-man adir staff to cover all repertoire bases. Armando De Llano is the general manager and is feeling the folkloric material is the most popular, CBS has some 50 acts on its roster. Product is pressed at the company's own factory and subsidiaries. CBS boasts 40,000 members. De Llano estimates that 40 percent of the music sold on CBS comes from outside the country. Peerless alone has 10 percent from Europe. De Llano predicts that Mexican music is now ready to be promoted internationally.

The record club reaches the white collar workers who don't top the music record shops, according to De Llano. The 20-year Columbia veteran feels that most important happening in Mexican music is the "new wave," his enthusiasm for rock music which is propagated by such acts as Los 4 Cricketas and Los 4 Brittianes.

This mini-skirted, high-booted young lady typifies the new Mexican emerging as a potent new audience.
Las Casas Editoriales Utilizan Material Nacional, Pero se Aprovechan las Canciones Extranjeras de Mucho Éxito

Publishers Seek Native Material, But Sure Appreciate Hot Foreign Chart Smash

By Kevin Kolkehan

Armando Manzanero—major new writing talent/performing artist. Luis Martinez Serrano of PHAM, leading publishing company.

Armando Manzanero:
...who, along with Songs by Carlos Lico, began recording in Mexico, was already a well-known composer in this country's thriving music industry. He quickly established himself as a major force in the Mexican music scene, and his compositions have become staples of the country's popular repertoire.

PHAM's catalog is a list of all-time Mexican best-sellers: Agustín Lara ("Granada," "Madrid," "Solamente una Ver"), Alberto Domínguez ("Perdido," "Frenesi"), Conchita Velazoque ("Lamento," "Estambul," "Verdades Populares," "Verdades""); Gonzalo Curti ("Verdades Tropical") and until recently—Manzanero—Luis Martinez Serrano, general manager of PHAM, says Mexican orchestras and soloists:

"Rock music broke up the market here," he says. "Local music was at a low point when rock appeared. The new sound filled a need, especially for salon-style dance music."

Foreign music dominates PHAM's catalog. American is first, followed by Italian, Spanish and French material. Principal publishers admit that over 60 percent of their repertoire are foreign songs.

So far this year, PHAM has published 500 songs, but all are sent exclusively to Peer for worldwide promotion.

Among the most successful are the hits of the U.S. group "The Searchers," including "Needles and Pins," "Dreamy Days," "So Long," etc.

Phil Spector produced the hit "When I'm Not around," and Spector is the producer of the hit "She's a Woman," which came out this year.

RCA Victor's "Hear My Song," which was produced by Bob Katter, has been a huge hit in Mexico.

The hit "Blue Suede Shoes," produced by Phil Spector, has also been a big success in Mexico.

"Rock music has completely changed the music market here," says Serrano. "Local music was at a low point when rock appeared. The new sound filled a need, especially for salon-style dance music."
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DECEMBER 16, 1967, BILLBOARD


Vigorous competition for the advertiser's dollar has made radio in Mexico City fast-paced, groovy and speckled with spitfire chatter, raffled off at machine gun pace between disks.

Mexican radio is also a record maker's dream come true.

Of the 32 Mexico City stations, 30 play records all day long. Interpreters are recorded commercial messages. Announcers do no more than bridge the break with intros and phone requests.

Radio is one of the cheapest advertising mediums in a city of close to 7 million, where the average laborer's income hovers around $2 a day and toothpaste sells at 46 cents a tube.

"We try to keep commercials down to 12 minutes an hour," one program director explains. "We aren't always successful. During Christmas it sometimes seems the reverse."

Sponsors jam the AM airways with short spots, repeated ad auditorium throughout the day, bought on special cost-cutting combination deals or through popular station programs.

Each station has a record's own recorded-music format. With a wealth of variables of Latin and foreign music to choose from, few stations sound identical.

Radio Capitol plays American rock as does Radio EXITOS, while Radio MIL plays a combination of pop in Spanish and English.

One station will play only tropical, another only bolero, a third ranchero. Then there's easy listening and the songs of the past. One station offers U. S.-type easy listening with occasional commentary by TV personalities. Another station programs four or five hours of Beatles daily.

Requests are the principal contact with the public. Promotions are simple. A station sends out a station wagon to answer the public's requests. If the housewife is listening to the station, the merchandise advertised on the station discovered in her pantry is matched.

A visiting foreign artist is rarely interviewed by local reporters. On rare occasions a national artist will be interviewed in the studio. In the majority of cases, record sales jump after TV programs. In some cases, such as with Tito Lopez and Raphael, television has brought so much disk sales into runaway best sellers on an evergreen basis.

Local program costs (time, talent, production and scenery) are inexpensive, affording sponsors opportunities to reach up to kookie visual ideas. Some programs send crews on location throughout the country, adding "you-are-there" travel atmosphere to videotaped song shows. The natural surroundings of the countryside, blending with native costumes, lend a glamorous look to what are essentially uncomplicated variety formats.

But formulas and over-exposure have knocked out some of the best loved names. Pedro Vargas' Friday night half hour was the top show for 12 years. It suddenly hit the ratings skids and was axed, Vargas later started up a new program but the magic had worn off.

Producers, therefore, carefully avoid presenting an artist too soon after an appearance on another show. It can be a problem, although Mexico has Latin America's largest talent pool, the maximum number of performers don't afford the variety of acts sufficient to keep each show different. And although new talent is afforded opportunities on Mexican TV, the recent "star-policy" of most programs has made variety programs and musical shows increasingly monotonous.

Chalet U. F. 8 films haven't helped local performers who face competition from these imported programs with their slick Hollywood look.

Mexican TV is an exploitation vehicle for local artists in Latin America, Mexico's network (Tele-sistema) exports a number of videotaped shows to other Latin nations, with the artists warmly received after this TV exposure.

In a major sense, Mexican TV is a launching pad into other Latin nations for an artist with style.
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LES EDITIONS MUSICALES
CHARLES AZNAVOUR
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DECEMBER 16, 1967, BILLBOARD
There is an international flavor to Mexico's night life that is both fascinating and irresistible. Music of many nations, Latin and otherwise, the big beat of America and Liverpool, the native mariachi strains of Mexico's highendimento clubs, all keep the middle and upper classes swaying long into the early hours.

Nightclubs are not for the poor or peasant. Consequently, the people who attend these late evening fun palaces are the nation's affluent society. Mexico City's night life offers the best, to which local buyers can import at the prices they've been willing to expend. Acapulco, the "Riviera of the Americas," some 35 miles south of its own brand of night life, which differs from Mexico City in that tourists are a greater factor in comprising the audience.

Approximately 90 night spots service Mexico City (called the Federal District) in the form of restaurant-bars and first-class second-class clubs. Acapulco, the country's sin/sun/ton resort, which is booming with high-rise hotels and draws tourists from all over, with special emphasis on honeymooners, has less than one dozen key clubs.

In both cities, it's easy to find a big beat palladium as it is to hear mariachi music or the saxophone stylings of a romanticist wooing the wives of businessmen.

"Two years ago, the clubs were catering to rich people in Mexico City," explains Joaquin Arenas, 49-year-old talent broker for the Terraza Casino, once the home for major American draws, but of late, a club playing lesser known artists in two rooms instead of one high facility. "Now, the clubs are aiming at the executives, the middle class which has grown up." After 14 years of restrictive ordinances, Mexico City's night life fraternities has hopes that the future will brighten for live talent. Federal District rules had prohibited the playing of the popular stars and cover bands. The clubs, Mayor Alfonso Corona de Velasco reinstated covers. Today, liquor prices and tipping are severe.

The club booking is so intense that critics have said that it has been moved 14 years ago from 4 p.m. to 1 a.m., was left unaltered, which displeased a number of patrons. As one talent broker exclaimed: "The one thing the Mexican doesn't like to be told is that he has to leave. Most people like to go out and stay out many hours. They used to go to a first-class club and then go to a second-class club and stay out until 6 a.m."

Indeed, the Mexican night life fraternity, cognizant of these energy patterns, "ought to satisfy this insatiable appetite. La Bohé was a club which opened at 1 a.m. and operated until noon. El Colmenero opened at 2 p.m. and ran until 3 a.m. Its name has since been sullied to the more modernist Champagne a-Go-Go.

The Go-Go plus a second spot are clubs owned by artists and friends who came to fruition over the years. They also own two radio stations and sponsor two TV shows. In toto, these properties allow the label public launching pads.

Reflecting on the past 14 years, Rogelio Villarreal, general manager of La Senorial, a three-room music emporium for big beat, jazz and bossa nova groups, declared: "It has been very restrictive. His club may operate on a nonrestrictive 4 a.m. basis.

The covers which the clubs charge are very small, Arenas emphasizes. (The Senorial, for example, has a 25 pesos cover, or $2.) "You can't afford to pay an act with this kind of cover; it's not worth the money out of a club," Arenas says. "You have to almost force people to eat supper in order to get some money."
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December 16, 1967, Billboard
Folk Music Interest Sparks Historical Appreciation

Surge Nuevamente el Interés en la Musica Folklórica

Pride is a way of life in Mexico. It penetrates the most humble household, the wealthiest castle. Something Mexicans are most proud of is its heritage, which goes back on this hemisphere to predate the time of the Romans.

Aztecs, Mayans and a host of lesser-known Indian nations left a heritage of dance and music that has been treasured and preserved over the centuries. Though at times that heritage has been allowed to lie dormant, there is a reawakening today of interest in the past as the nation mobilizes for the 1968 Olympics.

Organizers feel one of the most unusual aspects of Mexico that can be presented before Olympic visitors is the wealth of original and highly creative dance and music that Indians used, principally, in religious ceremonies.

The Olympic Committee is arranging a series of concerts for presentation in plazas throughout the city during the Olympics. All participating nations will be asked to supply groups which will be offered together with Mexican shows.

The city-wide presentation of the world's folklore is typical of Mexico's approach to music. Officials insist the Mexican musical heritage should be offered to the public as frequently and as cheaply as possible, to keep alive tradition and maintain nationalistic pride.

City hall spends folklore and native music throughout the city every Sunday morning with mobs packing the numerous parks. An extremely varied format is offered, from poetry readings to classical music to mariachi, bolero, tropical and even rock groups both local and foreign.

Mexico's Indian traditional and its amazingly rich variety of regional folklore have been molded into one of the most successful and highly unusual ballets ever created. The Ballet Folklórico de Mexico, with a traveling troupe and permanent local repertory, has appeared on nearly every continent to consistently rave reviews.

Amalia Hernandez, the driving creative spirit behind the Ballet, had early difficulty convincing the government's fine arts department of the ballet's commercial possibilities in presenting native dance and music. But today there are hosts of imitation and several groups have been recorded including, of course, the original Folklórico.

Concert tours in Mexico have no similarity to those offered on university campuses, stadiums and other one-night projects. Touring shows in Mexico seem a throwback to the first U.S. traveling roadshows. Impresarios band together shows composed of a number of acts, mostly top record-selling solicits, and travel on a national circuit, charging minimum prices and packing the house (or tent) for one-night and sometimes four-night stands in villages and counties.

Classical music is popular with the middle class. The government's fine arts department offers two opera seasons, one with a national troupe, the other presenting international stars.

The National Symphony Orchestra plays seasons under resident director Horrera de la Fuente (a composer himself) or visiting directors, offering Mexican symphonies and works of past masters, frequently with visiting internationally acclaimed soloists. The concerts are always soldout.

Visiting ballets and other entertainment from Russia, Europe and Latin America play the Bellas Artes Palace in downtown Mexico City which boasts a Tiffany glass roof and has its well-planned stage. All performances have a scaled house, with tickets and prices rigidly controlled by the government.

Some Mexican folkloric shows offer a city's arena where the highest-priced ticket can be 32 cents. The Mexican peasant, it seems, is offered more culture in Mexico City in a year, both native and foreign performances, than he can plan to see.

Tanto Artistas Nacionales como Extranjeros Gozan del Aplauso del Publico Native and Foreign Stars Score With Audiences

Not too long ago, recordings came second to personal appearances on the artist's list of preferences. Today, a record can make an artist. Generally, Mexican performers do not earn enough to live well. With few exceptions, a Mexican artist must do movies, television, records and personal appearances in combinations that present grueling workdays in order to make a comfortable living by show business standards.

Another serious problem, and an area where American know-how is badly needed, is in personal management. Mexicans would warmly receive an American who came down to work seriously at improving image, selecting offers and promoting them professionally. The American who opens the first managing office in Mexico will probably extract a great deal of gold which can be marketed throughout the world.

Mexican artists who've appeared in Europe return here extremely satisfied with reception on the continent. "They look at us as something exotic," one artist says. "They receive us warmly, give us a fair chance and generally like our music and shows."

But there is a problem in Europe. Due to the fact that few Mexicans make the European circuit, the majority of Europeans are unfamiliar with Mexican folklore, heritage and musical styles. Advance work (again, the personal manager) is needed to familiarize nations with Mexico and its music.

In this respect, the Ballet Folklórico has done an outstanding job in presenting Mexico's music and dance to audiences throughout the world.

Mexicans are favorites in Latin America. In most cases, a Mexican artist can demand more money than a local, because they're closer to home. Mexican movies have done the same work in the southern hemisphere, promoting Mexican artists and arousing interest in personal appearances.

Local performers such as Hermann Zavala (one of the world's largest singing families), Alejandro Alagna, Pedro Vargas, Trio Los Panchos, Miguel Aceves Mejia, Pedro Infante (deceased) and a few other names are known outside of Mexico. Vargas had a concert in Carnegie Hall. The majority of Mexican artists seem to fear audiences outside the sphere of Spanish language influence.

In the recording field, some of the more popular performers are: Marco Antonio Vazquez, Rafael, Amalia Mendoza, Jose Alfredo Jiminez, Rosa de Castilla, Lucha Villa, Antonio Aguilar, Flor Silvestre, Olga Guillot, Angelica Marca, Irma Serrano, Jorge Valente, Los Yakis and Carrion.

Only nightclubs and films in Mexico offer pay sufficient to make the effort worthwhile for a Mexican artist. Television, record royalties and vaudeville are by themselves not top paying fields. However, one theater in Mexico City, the Blanquita, combines appearances with a roadshow contract.

The manager of the Blanquita takes acts appearing in his theater on the road for three or four-month tours. Payment is attractive and the opportunity to build a public following, which eagerly responds with post-appearance record purchases, makes this aspect of the artistic life in Mexico the most sought after and most praised.
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Las Caras del Mexico Moderno
Faces of Modern Mexico

Styles, uptempo trends, modern technology—they are easily discerned. Civic pride is displayed on a youngster’s balloon (1); radio station XEW’s master control room is a beehive of activity (2); Yolanda Motes (3) is a nightclub siren; black tie is the uniform for a variety TV show (4); Alicia Solis models the mini style (5) while selling cartridges at Music de Mexico; computers prepare RCA’s sales reports (6); Sergio Guzman (7) handles the classics for Dusa; Irma Garcia (8) selects imported product for Musart, and Orfeon’s Manuel Souza, Dagoberto Silva and Noel Romero (9) check spinning cartridge tapes.

La Música de la Corrida de Toros es Excitante pero Como Estilo Musical Está Desapareciendo

Mexicans enjoy the excitement and ritual of the bullfight, but the sale of music from La Corrida has just about halted in favor of other forms. Photo sequence taken in Mexico City shows a matador struck by the bull (left); flipped into the air and gored in the right thigh (center) and protecting himself as two banderilleros distract el toro.
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DECEMBER 16, 1967, BILLBOARD
Record retailing is fiercely competitive in Mexico City. With no rack jobbers or one-stops, the manufacturer sells in most cases directly to the store.

Principal store promotions are for discounted, discontinued records and some special merchandise.

But the city's largest chain, Mercado de Discos, pours piles of pesos into weekly half-hour, in-store live performances in its main store, carried on radio after office hours. The store is packed for the show; afterwards, boxes of singles are given away.

Other attractions at the downtown location are a snack bar, 30 listening booths, baskets of economy or discontinued albums at the door, sidewalk speakers blaring hits selected at random, 11 sales girls and a daily special promotion by one of the record manufacturers.

In some stores, factories are given their own show area in which to push trademarks with lighted signs.

Mercado de Discos is a six-store chain owned by Salvador Suarez, which will do a reported $3 million in sales this year—its best ever in 14 years.

Best selling repertoire is the romantic bolero, followed by rock and roll. A strong third place favorite is evergreen folkloric material. Rock was on top until May, when romantic music, spearheaded by a cluster of songs from the pen of Mexico's hottest composer, Armando Manzanero, knocked the beat back to second, according to Suarez. Still, 60 per cent of record sales in Mexico are in non-native music, whether pressed in Mexico or imported.

E.P.'s are the best-selling form of recording. An E.P. has to sell only 25,000 copies to be considered a runaway.

Store owners calculate that one out of every three browsers purchase a disk.

The major store in the imported record business is Dalis, S. A. in the plush new luxury zone of the city. Partners Armando Collina (Mexican), Anita Boyer (Canadian) and Hans Beimler (German), estimate sales will reach $100,000 this year in imported disks, sliced 50-50 between classical and non-classical material.

Attracting the largest dent in sales at the store are the Doors, Beatles, Mama's and Papa's, Monkees, Jefferson Airplane and, surprisingly, 4 and 8-track imported tape cartridges which sell poorly elsewhere in town.

Dalis' clientele, mostly bi-lingual Mexicans, is veering away from rock, buying psychedelic music while shunning jazz. By category, Dalis receives orders for Broadway shows, movie soundtracks and Indian music.

Although the tax on imported tapes is lower than on disks, the store can pay as high as 40 per cent on an imported record as a benevolent government protects local industry with prohibitive import duties.

Record stores are feeling the competition from some discount houses, but feel they use disks only as traffic builders. Discounting was first introduced in Mexico in 1960. The major Mexico City discount chain is the 13-location Aurrera operation.

Department stores enjoy a substantial share of record sales in the Federal District. Such chains as Sears, Roebuck & Co. with its 31 stores (and more planned) sell at slightly higher prices.

The future for record retailing is as bright as the future of the $20 million Mexican record industry itself. Owners look to a minimum of 15 per cent increase in sales this year over last, and perhaps 20 per cent in 1968.

And that's without the Olympics/tourist invasion.

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CBS Record Club members select products at the Club's downtown Mexico City sales location.

En Los Estudios
The Studio Scene

Adrian Ruben Fuentes: sun glasses for daytime recording.

Vocalist Lucho Gatica, left, with producer Alfredo Gil.

Carmen Cirici, go-go producer.
DECLARATION!

HERB ALPERT AND THE TIJUANA BRASS are the best performing unit in the world.

DECLARATION!

THE BAJA MARIMBA BAND are the best performing outfit in the world.

CONFLICT!

You cannot have TWO bests!

Oh? Prove it!

In short, we have faith in ourselves and for you we have only gratitude, for we offered ourselves to you and you took us warmly.
Las Fábricas de Discos
Van a Paso Acelerado

At 3:30 p.m. Venus Rey, president of Sindicato Unico De Trabajadores de la Musica munched fried chicken in a small restaurant around the corner from musicians union headquarters. Venus Rey, leader of the 5,000 member union, is a broad faced, powerful labor leader in Mexico City, whose name frequently makes headlines.

Rey is currently trying to establish a legal foundation for the utilization of live music on radio, which today is majestically recorded. "The law today doesn't say you can or cannot use live music on radio," he says. Radio stations cease using local players when television bowed in Mexico in 1952.

Rey, currently in his second four-year term as union head, reports 330 of his people are employed in television. Totally, around 1,000 musicians earn their livelihood as full-time players, with the majority working in nightclub spots, either cabarets or bars-restaurants. But Rey has his eyes—and ears—tuned to radio as another employment factor. The 50-year-old trombonist estimates there are 90 night spots in Mexico City and they all hire union bands. Clubs are categorized into three groups: first, second and third class. A first-class musician earns 175-200 pesos a day; a second-classman earns 80-90 and a third-classman draws 40 pesos.

Recording sessions, Rey says between nibbles of chicken and emphatic sweeps in the air with his hands, pay 70-125 pesos per hour. Television programs—the prime medium of exposure for talent—pay 125 pesos for a sideman per half-hour program. If a show is video taped, and this medium is quite popular, the sideman draws 80 pesos per hour. Hopefully, with the opening next year of two additional channels in Mexico City, additional jobs will be created to produce substantial revenue for the union's coffers, which today are well stocked with over 2 million pesos in reserve, Rey boasts.

He has been in the union since its inception in 1938. Players between the ages of 14-45 are accepted for membership, provided they can pay the 271 peso initiation fee, plus 5 monthly peso bill. (Visiting musicians working in the city for six months pay 2,500 pesos; if only for two-four weeks, the tab is 500 pesos.)

Taking a page from American union practices, the Mexican local sends "stand-bys" to a club employing foreign musicians. Either the club or producer antics the salaries.

Dance bands preponderate around Mexico City. A former band trombonist who lived in the U.S. five years, Rey breaks down the local dance band fraternity thusly:

- Twenty dance orchestras.
- Fifteen brass bands.
- Twenty mariachi flavored groups.

Because of this band interest, there are more brass instruments being played than any other category. Guitars, mostly unplugged, are the runner-up favorite.

Last August, the union solidified a new two-year contract with the television operators which eliminated the use of canned music on live shows. The practice of "lip syncing" was eliminated.

The subject of foreign musicians apparently is of some rank and file members, who blasted the union in a local newspaper story which charged that foreign combos are "displacing the locals in cabarets and restaurants.

Last August the union concluded a month's negotiations with the Mexican Assn. of Record Producers for a two-year contract hiking pay scales 10 per cent. Three rates were agreed upon: $5.66 per hour for class A musicians (first violin, trumpet, etc.); $5.20 for class B (second chair players), and $4 for mariachi bands. The pact followed a six-week work stoppage, but the labels had enough material on hand to continue normal flows of product.

Venus Rey at that time took a jab at the labels by charging that all of the entertainment industries the union has contracts with, record companies had the least understanding of union problems.

Shortly after the three rate pact had been concluded, trouble developed within the mariachi ranks. As one record executive said: "We are fighting with the union because the mariachi's don't want to record under these rates." (Mariachi band members earn $4 per man per tune.) Consequently, the recording of mariachi bands by a number of labels halted while a resolve was sought.

On another matter, record company executives guardedly talk about calling to request specific musicians, with the union sending out members it wants to work the dates. What do the labels do? "We complain," one executive says, adding that sometimes they choose other groups.

One item which Rey sought but which the companies would not agree to involved allowing a union representative to observe sessions any time of the day. For as long as he wished. The present contract allows an observer to enter a studio only two or three times a day for a maximum of 15 minutes. The long-term goal, the union leader emphasized, was for full-time vigilance of recording sessions.

El Sindicato Único de Trabajadores de la Música Opera Creativamente

Musicians' Union Operates Aggressively

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DECEMBER 16, 1957, BILLBOARD

"We have many dance bands in Mexico City!"
MOTION PICTURES: CASTING COORDINATION

PRODUCCIONES INTERNACIONALES, S. A.
San Juan de Letran 21-901, Mexico 1, D. F.

NIGHTCLUB BOOKINGS FOR INTERNATIONAL TALENT
INCLUDING MEXICO AND LATIN AMERICA

PRODUCCIONES INTERNACIONALES, S. A.
San Juan de Letran 21-901
Mexico 1, D. F.

PIXIE GUILDS:
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Management:
PRODUCCIONES INTERNACIONALES, S. A.
San Juan de Letran 21-901
Mexico 1, D. F.

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DECEMBER 16, 1967, BILLBOARD
Mexico es un Gran Lugar Para Entrenarse

"You can turn the radio on today in Mexico and hear American music played by Mexican boys and it's rock. Mexico," continues vocalist Andy Russell, "is changing. Before, everything was Mexican music. Now there are other influences being heard."

Russell, a major American star in the mid-1940's, the first vocalist to offer Spanish and English treatments to popular songs ("Amor," "Besame Mucho," "Magic Is The Moonlight"), lived in Latin America 13 years until 10 months ago when he returned to the U. S., resigned with Capitol and began playing nightclubs.

"Mexico was the greatest training ground for me," he said in Los Angeles, fire in his eyes, his fingers snapping briskly as he talks about American and Latin temps. Russell's career in Mexico City spanned recordings with RCA and Orfeon and television with Channel 2, where he hosted a weekly half-hour variety show.

Russell says he retained a jazz quality in his style "because it's been my whole life. We made some swinging albums for Orfeon. Charlie O'Farell was my conductor on recordings and television. He wrote some fantastic things. Now he's back in the States and doing very well. We knew there wasn't a big market for jazz things, but our ego said, 'Let's do some things for us.' We worked with 24-piece bands, including eight brass, five saxes plus strings."

Russell calls Mexico the kingpin recording center among Latin-American nations. "It's the mecca of the recording industry."

During his tenure in Mexico, Russell noticed a marked betterment in the level of musicianship. Apparently the influx of outside recordings allows local players to study the top stylists and copy their approaches. What the Mexican recording industry needs, Russell feels, is for charts to be written in the U. S. which would help strengthen Mexico's arranging fraternity.

"Years ago it was a crime for a performer to change the authentic musical forms. A bolero was a bolero. I drew a lot of criticism for jazzing up 'Perfidia.' Today, the young musicians are making rock versions of standards."

Russell found that when performing before an audience he couldn't use special material. "If you try to get cute, they say: 'He's getting fancy.' In Mexico you've got to be direct!"

MEXICO IS A GREAT TRAINING GROUND

Mariachi bands "swing" the classics.

Sunday free concerts draw thousands to Mexico City's parks.

DECEMBER 16, 1967, BILLBOARD
PRODUCCIONES INTERNACIONALES, S. A.
San Juan de Letran 21-901, Mexico 1, D. F.

GENERAL MOTORS
FOI D
COLGATE PALMOLIVE
AVON
CATALINA

RALEIGH CIGARETTES
CAMAY
CHRYSLER
REMINGTON RAND

NIGHTCLUB BOOKINGS FOR INTERNATIONAL TALENT
INCLUDING MEXICO AND LATIN AMERICA

MOTION PICTURES: CASTING COORDINATION

DECEMBER 16, 1967, BILLBOARD
still far from being answered is: "Will the cartridge truly become a popular entertainment medium?" Or merely a novelty only the wealthy can afford.

Mexico's cartridge industry includes the following interests: Gramm—4-track custom duplicator (2 masters/16 slaves) for Peerless, Musart, Gamma and Cigar. Firm is also a Muritz importer.

Sonora—8-track custom duplicator (1 master/4 slaves) for Musart, RCA, Hallmark Classtix; manufacturer of its own Sono II stereo car and home players. Company started out as the El Jefe Recording.

Stereo Jet—4 and 8-track custom duplicator (1 master/6 slaves) for the CBS and ABC families and Rodolfo Flores.

Peerless—4-track duplicator of its own product on 1 master/2 slaves, with additional slaves planned. Orfeon—duplicating its own product on 6 slaves/1 master in 4 and 8-track; manufacturers Motorela 8-track car units.

Duse—The Philips licensee which plans to import playback shortly. A mother of the industry, the company has--been brought into the country with blank tapes offered in small quantities.

Among the activities working for the development of the cartridge as Mexico's new entertainment medium are:

Rodolfo and Ruben Solis, Gramm; Casimiro Flores, Stereo Jet; John Finney and Pete Cokele, Sonomet; Carl (Spikes) O'Brien, Peerless; Eduardo Galaviz, Music de Mexico; Romulo Rodgel, Manuel Souza, Silva Dagoberto, Orfeon.

There are an estimated 200 cartridge retail outlets in Mexico, but Stereo Jet, for one, claims 50 achieve 90 percent of its sales. A major retail sales/installation operation in Mexico City is Music de Mexico, formerly an Asterodisco dealer, but now the purveyor of Classtix (Japanese) 4-track models ($140) and Lear Jet 8's. The store is owned by the people involved with Gramm, the duplicator's principal.

Sigs and Canpozo are two firms manufacturing plastic cartridge cases, but one sees Fideliplex and Lear cases available with local duplicators.

A Mexican law requiring that 70 percent of a piece of equipment must be locally produced has slowed the manufacture of more playback equipment. An additional statute requires that the Industry and Commerce Ministry, is that the final 30 percent must in time be also produced locally. Failure to do so can result in the loss of a posted bond for as much as $500,000 pesos, according to one duplicator. While the guns for players can be assembled locally, the record heads cannot be imported.

One cartridge principal reports that with the right "connections" competitors can be stopped at the border through high import duties.

Admitting that RCA did not "strike at the right moment," American born Louis Coutiulleon, the label's press representative, feels that his company has been "off target." "There is a transition in the market," he says. "People are over-saturated with go-go." Coutiulleon further feels the go-go market is "a passing fad." As long as "mous with electronic for unavailable, but four ago, companies have been left on the market," he says, "measured with music and music. Old music is infatuated to everything toward the impression that's industry will continue to work." He says, "We'll see the industry in the future."

Coutiulleon claims that's nothing unusual, "We've had the situation before," he says. The change is "just as healthy as anything." For many years he has been working in the industry, "We've made a lot of progress," he says. "We've had a lot of progress."

Two years ago when the company began, it started releasing ranchero music, Midani says. "We feel being so young and in touch with the new Mexico is that it is difficult to work with traditional music."

We are not traditional here, so we leave that to RCA Victor.

Eighteen-year-old Musart Records, which sits adjacent to RCA, has eyes for the new wave music, comments Eduardo Baptista, its president. Seminaternal ballads and mariachi music are mainstays of its catalog. "Mariachi has become modernized," Baptista says, pointing to the use of French horns in the arrangements.

Single sales have dropped, the executive notes, because of a royalty stipend placed on the manufacturers which forced a retail sales hike. A 65-cento royalty is now split between the composer who gets 55 cents and the artist who receives 10 cents. Baptista points out, Musart represents the Liberty family of labels and recently bowed its second company-owned label, Discos Rex. Plans are to construct a new high rise office building and construct a new recording studio.

At Orfeon, the new wave, go-go styles are called "bands with two ad men busy cutting this and other new forms. Once one gets past the policeman in blue with a gun at his hip and enters the company's new quarters, the Mexican magazine industry is evident. Sixteen presses spin out disks for Orfeon, Capitol and Dusa. Upstairs a new tape cartridge is being developed for 2-track press. Outside a 4-track plant, Orfeon's three recording studios are 16 kilometers from the factory, which also manufactures Motorela cartridge players and car radios.

Mariano H. Villabonos, 36, is the industrial giant's general manager.

The nationalization of the Mexican recording industry is pinpointed in Gamma Records, a nine-year-old firm which mostly sells imported product. It represents the Warner Bros./Reprise operation and is a sister company to Hispavox of Spain. Tomas Munoz, Gamma's president, feels Spanish films have enabled his company to sell Spanish music from other Latin nations. Gamma has its own 10 press factory three miles away. A sidelong operation is a classical record club ($3 membership) the only reported exclusive classical club in Latin America.

Tizoc Records, 12 years old, with Mario Friedberg as president, has been in the go-go field one year. It represents A&M and claims Herb Alpert is a good sell. "I simply cannot get my hands on the foreign field," Friedberg says, and we are thinking about starting a label in the United States next year." Talking about the Los Angeles Brass, Friedberg claims: "Quite a few Mexican groups have irritated them, but they don't sell as well." Which is kind of ironic.

Optimist is the key word for Dana Records, which releases disks by Philips/Mercury, and has the following marketing plans scheduled: three new LP series, including a classical line, in the low price field; a "kangaroo" series of pop LP's in which each album carries a separate EP of another artist; a "super stereo sound" series, featuring 15 LP's from as many nations. Additionally, director Hans Schrade reveals the creation of a new warehouse/recording studio to showcase the latest recording equipment from Philips for use by outside companies and the formation of a new publishing company, Polyphon S, A.

A bright future is also depicted for the small Coro label, seven years old and planning to build a new factory/studio complex. The label likes to use acts during their interim periods with acts who are booking contracts with other labels. "It is difficult to compete with the giants," shrugs 35-year-old Federico Riojas, Coro's president. "You have to try and fill holes they leave." Riojas plans bowing his own record club as a merchandising means of exposing his local and international products.

Tizoc Records/Closea Records leans toward imported product (75 percent) but is seeking a 50-50 split with locally recorded merchandise. Ask Jorge Yanez told the reporter at the label's fleeting residence.

Mexican business men do speak in trusted terms about "closing the border to competition, of paying off lower governmental officials to gain favors. If a product can be produced in Mexico, the government will slap a high tariff on imported goods. These are the conditions designed to maintain native supremacy. As one tradtionalist philosophizes: "The Mexicans are a very nationalistic people."
La Expansión de Canciones Mexicanas

The Expanding

Two pioneering American publishing firms which have been tremendously important in the field of Mexican music—as well as in the Latin field generally—are the Edward B. Marks Music Corp. and Peer-Southern International. Both firms have helped expand the scope and influence of Mexican music throughout the world.

Leading Marks Mexican copyrights include such great standards as "Alla En El Rancho Grande" ("My Ranch"), "Las Atteciñas" ("A Gay Ranchera"), "Marimba," "Mi Rival," "Cuando Vuelva a Tu Lado" ("What a Difference a Day Made"), "La Mentira" ("Yellow Days"), "Triunfamos," ("Consuelo"), "Renojique Los Labios" ("Where Is Your Laughter"), "No te Vayas Sin Mi" ("Too Near"), "Inquietud" ("Wind My Salt"), "Las Curvas Las" ("Ceremonia"), "Pies En Mi" ("Time Has Wings"), "Hablame de tu Amor" and "Viva Mexico." Among the firm's newer songs are "El Despertar" and "Pulpa de Tamarindo."

Marks entered the Mexican field in 1930, shortly after becoming active in the Cuban market. His son Herbert, who currently heads the company, feels the Latin music market ranks up tremendous performances and new recordings—in all fields from pop to jazz—owing to the "adaptability of the material and its appeal to all types of artists." For instance, "What a Difference a Day Made" has been a No. 1 hit four times. Marks also notes the longevity of the material—one instance among many illustrates this point: Dave Brubeck recorded an album last May in Mexico City during his quartet's concert appearance at the second annual Festival de Poesia. Local guitarist Benjamin Correa and bongo man Salvador Aguirre helped the Brubeck group interpret such native material as "Rancho Grande," a smash as far back as the 1930's when it was a Bing Crosby record on Decca.

"Mexican melodies, with their graceful, flowing lines, are effective in all categories: especially, in the ballad and bolero form," Marks states in his Manhattan office, thousands of miles away from the Mexican border.

Francis Luban, head of Marks' Latin division, says there is a marked Mexican phase in the over-all music business today, adding that a strong English lyric is important to the success of a tune transmitted into English-speaking countries.

Marks observes that whereas some Mexican compositions retain their characteristic native flavor over the years, others become quite international. "What a Difference a Day Made," by María Grever, known as the "First Lady of Mexican Song," and Stanley Adams, ASCAP's president, is one example.

The Peer-Southern International's internationally accepted copyrights include: "Amor," "Besame Mucho," "Frenesi," "Perfidia," "Granada," "Guadalajara," "Maria Elena," "Sway," "The Three Caballeros," "Coco Coco Rico Coco Rico Pata." The company was founded by the late Ralph Peer and is now headed by Mrs. Monique Peer-Morris. Following Peer's 1920's entry into the American blues and country music fields, he turned his sights to the Latin market. In a recent Broadcast Music, Inc. (BMI) announcement of the first 25 songs qualifying for double feature payments, a number were titles from the aforementioned Mexican list.

The BMI statement notes that these songs have logged more than one million feature broadcast performances—solid testimony to the solid usage of this south of the border material.

—Paul Ackerman

Mexican Copyrights

The Largest Distributors of Budget Latin Music in the U.S.A.

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Modern rhythms propel bistroutes.

TV brings Mexico's top stars into the home.

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MEXICO DANCES AND SINGS TO THE MUSIC HEARD ON THE MEMBER STATIONS OF NUCLEO RADIO MIL

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Radio Onda
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ESTEREO MIL—FM
100.9 megaherz.
BEST ARTISTS IN THE WORLD ARE RECORDED ON RCA VICTOR MEXICANA, S.A. DE C.V.

THE MAN WHO CHANGED THE RHYTHM IN MEXICO
NEW YORK—A superb collection of “Ari Colleto” with baritone Alexander Berkov and the Musica Antique Ensemble of Vienna is the cream of the Quantum Records release. The bel canto collection contains music of Carestia, Cappella, Calma, Donizetti, Gluck, Martini, Rossini, Giordano, Sarti, Passalacqua, Pergolesi, and other composers of the 18th and 19th centuries. The Pequeat “Suite No. 2” is the best of the three instrumental sets, but the main strength of this album is its vocal potential, programming is in the 12 vocal selections.

Another vocal disk does not fare as well as only soprano Margot Lawlor, and Musica Antique is outstanding in selections from “Rigoletto” and “Carmen” in Hungarian. Even the conducting of Leonidas Stavrou cannot make up for vocal deficiencies of Erzsebet Komlosy as Carmen and Laszlo Janbor as Escamillo. Tenor Ferenc Sozny is a competent Don Jose. An interesting novelty has a fine group of soloists in Hungarian—Mrun led by Elmar Seckar. The quality of the singing is highly commendable but the material lacks the composer’s accustomed flair. Rounding out the program is a set of Liszt’s Hungarian Dances under Miklos Forrai’s expert direction.


Reviewed by William Zidek.

BILLBOARD December 16, 1967, p. 44

Serkin Tops in Beethoven

NEW YORK—Pinchas Zukerman and the Musica Antique Ensemble of Vienna is the cream of the Quantum Records release. The bel canto collection contains music of Carestia, Calma, Donizetti, Gluck, Martini, Rossini, Giordano, Sarti, Passalacqua, Pergolesi, and other composers of the 18th and 19th centuries. The Pequeat “Suite No. 2” is the best of the three instrumental sets, but the main strength of this album is its vocal potential, programming is in the 12 vocal selections.

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Reviewed by William Zidek.

BILLBOARD December 16, 1967, p. 44
Devaluation May Spur PPI, DGG Merger Plans

*Continued from page 1*

Finally, for a Britain-based company, EMS is getting off the mark fast for the European Common Market openings. The parent EMS organization is in the final process of setting up a joint venture in Holland with Philips which will be operating in the Western European. The Cologne company has just completed a new pressing plant for Common Market production.

The full effect of British devaluation on the global disk market is still hard to determine, but this year's efforts to come to an agreement between the two companies to form a joint venture for Western Europe have been stymied by political forces. Nevertheless, there is a strong belief that this year's agreement will be made, as the time for the two companies to merge will come to an end in the next year. The two companies have been discussing the possibility of forming a joint venture for Western Europe, but so far, the talks have been unsuccessful.

**Artists Promotion**

Philips and Deutsche Grammophon are drawing closer together, as the two companies have just signed an agreement with the Sti-Lo organization providing for joint artist promotion. The agreement is part of a larger plan to pool their resources in a growing sense to meet sharpening competition on the budget LP front. Grammophon's Heliodor label budget is offering a combination of Grammophon and Philips material in its current list, which is aimed at the mainstream market.

Aside from British devaluation, another transcendent development requiring PPI and DGG to reconstitute their partnership is that the coming into force of the European Consideration next year, particularly the added threat of the total uniformity of the six Common Market countries, beginning Jan. 1. The added value tax will increase the price of phonograph records and will introduce a new competitive dimension into the European market disk.

**Erato, French Decca Share Top Grand Prix Honors With 3 Each**

**Czechs Plan Major Role in MIDEM '68**

**Prizes:**

- **Erato:** Grand Prix (French text) "La Suite de Vingt XIV" by Daniel Beneke (Guida Internationale du Disque);
- **Prize Arthur Honiger (Spiritual music):** "Séva Morale" (Monzendorf), by the Soloists and Vocal Instrumental Ensemble of Lauzanne conducted by Mi- chele Corboz (Erato);
- **Prize Jacques Rouche:** "Les Frères" (Straus), by Reznik, Nilsson, Colliez, Stoix, Krause, and the Vienna Philharmonic Orchestra conducted by Georges Solti (Philharmonia

**Prix de la ville de Paris**: "L'Amour et la Vie d'une Femme" (Schuman), by Clara Wurz (Cynus);

**Prix Florent Schmitt** (Foreign recordings of French music) "Quatuor à Cordes" (Faure), by Emile Guitier, Leonid Kogan, Rudolf Barchal and Makedov Konzertspiel (Chaus d'Or-Samueli);

**Prix Colote (French text):** "La Suite de Vingt XIV" by Daniel Beneke (Guida Internationale du Disque);

**Prix du Conservatoire:** "Symphony for Strings No. 1" (Cameron), Concertino for Ondes Martenot, strings and percussion orchestra (Berlioz), Chœur Oratorio conducted by Albert Beaufacq (Philips), Concerto for Violin and Piano" (Franck Lefebre), by Christian Ferras and Pierre Barbey (Deutsche Grammophon); soloists: Com- mune piano wind Brahms, by Julius Katchen (Decca);

**Prix Francis Corea:** Jazz "Black Christ of the Andes" by Mary Lou Wil- liams (SABA-Ismic); "Serge Reggiani" (Cassetti-Polydor); Collette Renard (Decca).

**Scepter Distrib Changes**

**NEW YORK—Scepter Records** has lost its exclusive distribution from Holland to The Comb Co. Ltd. and has moved from Holland to the Netherlands Decca. Negotia- tions were handled by Joe Zega for Scepter, Lee Arm- strong for the Comb Co. Ltd., and Victor Trepel of London Records, Inc.

**POLYDOR DIRECTOR RICHARD BUSCH presents Gary Quinn with a gold disk—his 11th—for "Ju/'k! kopen baird," which has passed the 100,000 mark in sales.**

**Is the living giant?**

**BRUSSELS—Barclay has acquired the German jazz and classical label Saba for distribution in Belgium and has released a first batch of seven LPs.**

**SABA BELGIUM TIE**

**BRUSSELS—Barclay has acquired the German jazz and classical label Saba for distribution in Belgium and has released a first batch of seven LPs.**

**Philips Makes Staff Shifts Woyda Sales Mgr.; Boyle In**

**LONDON—Walter Woyda has been named general sales manager in a Philips Records staff reorganization announced by managing director Leslie Gould. Jack Boyle will join the company from Decca as manager of the classical division and a new educational division.**

**The Philips-Decca partnership is so con- structed that full amalgamation, from a technical standpoint, would be relatively simple to effect. The 1963 partnership was formed when the parent Philips or- ganization, the Philips Lamp Company, and Siemens, the West German electric goods giant, exchanged 50 percent of the capital in their respective Phonograph record companies—PPI and DGG.**

**2 COMPANIES**

The two record organizations function under a single three-executive supervisor board which alters meetings between PPI headquarters at Bari, Hollland, and DGG headquarters in Hamburg. But the agreement provided for the maintenance of "two operating companies. Each company has continued to operate under its own operating management.**

**PPI-DGG executives say that any future decision concerning amalgamation will be determined by market pressure. It is argued by some executives that the present dual operating companies give the partnership a more flexible and imaginative production and sales setup than would be gained by a single group organization, and that instead of outright amalgama-

**tion, the two companies will strive to increase co-

**operation in technical and administrative areas.**

**The potential of the "sleeping giant" is being dramatized at the moment by the personal success of the Philips cassettes. Philip developed the system, and Decca-**

**MIDEM '68**

**Czechs Plan Major Role in MIDEM '68**

**PRAAGUE—Present at the first MIDEM in the capacity of observers, leaders of the Czechoslovakian music-record industry are planning full and active participation for MIDEM '68.**

**Executives of the Arpa, Arta Fringe, Pragokoncert Agency and music journalists will be present at Cannes where they have reserved a common bureau.**

**Czechoslovakia has been invited to present a special gala featuring Karel Gott, Vlasta Neckar, Waldemar Matusek, Josef Lauter, Marta Kubisova, Helena Vondrackova, Helena Blahovec, Vojtech Jindrich, Januta Cerov and possibly Eva Plirova and Anna Hegrovova.**

**Jo Jovon, the second Czechoslovakian publishing house, which recently started an export division, will be represented at Cannes for the first time.**

**The first day of the fair will be Dr. Sivacek, director of the Bratislava International Pop Song Festival. He said that while the program for the 1968 Festival will be largely compiled by the time MIDEM begins, he is hoping to line up top international artists for the 1969 Festival.**

December 16, 1967, Billboard
PARIS ORCH. LP WINS PRIZE
LONDON — The newly formed French national orchestra, the London Philharmonic, has won for EMI the Grand Prix du Disque de l'Academie des Disques de France. Conductor Charles Munch, who recently conducted the orchestra's first recording and has won the Grand Prix de Maitres Conducteurs, has been called back to conduct the orchestra's next recording.

King Shifts U. K. Distrib
LONDON — British release rights to material from the U. S. King label have been sold to Polydor from Pye. The deal becomes effective Jan. 1. On top of that, EMI is going into King material in Europe on a selective basis.

Phonogram Gives 11 Gold Records
AMSTERDAM — The success of recordings by cabaret artist Annie Ross under the Phonogram label has prompted Phonogram to present 11 gold records to artists and songwriters.

Mfr.-to-Distrib Sales Up 65% in Canada
TORONTO — Record sales from manufacturer to distributor are up only 6 per cent over last year at the three-quarter point, according to the Dominion Bureau of Statistics. For the sales period ending June 30, sales were up 2.3 per cent, with stereo albums up 5.7 per cent, up 1.7 per cent. Ontario, the largest market area, shows only .9 per cent increase in sales, as compared to the national average.

Philips Shifts Shifts
Amsterdam...
Blom Scores Pitch Block

HELSEKIN - Record sales in Finland are being held back because of a trade restriction on record players, claims Antti Virtanen, general manager of the Finnish branch of Love Records.

Blom said, "Because record players are not being promoted, tape recorder sales are increasing their lead every week." Blom also pointed out that Norway, which has a smaller market, sells twice as many record players because of their consequent, many more records.

Love Records, the youngest Finnish music agency, which was founded in the autumn of 1966 by an American, Richard Blom, is at the moment one of the most popular with the local public.

Canadian Recording Artists Anita Orej and John Espallier appear on the Canadian government trade and commerce branch.

From The Music Capitals of the World

LONDON

The Beatles plan to visit their trans-Atlantic fan mail center, Maharajah Mahesh Yogi, in India this month for a two-week course at his Himalayan University Musicians Academy.

In the last few months, he has also conducted a two-week course at a recording studio in Belgium, Norway, Denmark, Holland, and Switzerland, and is currently conducting sessions in South Africa and Japan. This month, he has a one-week course at his Academy in California.

His new assistant, a special price of $2.50, and thus build a solid market for the record at the regular price ($4.50).

Hungary, Soviet in Copyright Accord

BUDAPEST - Russia and Hungary signed an agreement to guarantee the rights of authors under a new plan to protect publishing of scientific, literary, and musical works by authors of different countries. They also agreed to promote performances of their works in broadcasting by foreign and domestic artists. Each country will honor the agreements during the agreement, which will run for a three-year trial period.

AASCAP this year to protect its members in Hungary.

CCGC GALA’S MUSIC ON TV

AMSTERDAM - The Committee Committee of the Dutch Commercial Television (CB) has decided that the beat music section of the Dutch Galaxie, Populair, will be replaced by a special TV program on beat music. The Galaxie, Populair, scheduled for March 27, has been extended to May 27.

The Galaxie, Populair, will be held separately as a special TV program before the start of the live show at the Amsterdam Music Hall. The part in the Gala are Dusty Springfield, Wilson Pickett, Roy Orbison, Simeon, Lea, Inter- bar, David Bowie, and Nancy Sinatra, in addition to a top Dutch artist."

AF, Redtime In Agreement

NEW YORK—Radio Fidelity has reached an agreement with AF, the rank and file of the National Association of Broadcasters, to secure radio and TV stations worldwide for recorded library and market the suitable material in the United States.

Radiohead bears its catalog of popular and semi-classical discs on 45 countries to radio Fidelity’s first release under the agreement.

The market currently is: America, Canada, and Australia.

Astrud Gilberto and MGR Records British chief Rex Oldfield make friends with disco jockey Ed Stewart’s doo-dle under an MGM reception held in honor of the Brazilian vocalist Astrud Gilberto.

December 16, 1967, Billboard
LONDON—A young market research executive here with an interest in all aspects of the record business has begun to review record buyers in an effort to discover if it is possible to eliminate the hit-and-miss element in selecting tracks for release.

The executive, Charles Waldron, who manages the Tickler, invited 100 random record buyers to listen to six groups for the six consecutive evenings. "I then had to ask the questionnaires I had prepared. They were not the usual 'yes' and 'no' type but were designed to delve more into the unconscious than the question," said Waldron.

"The outcome of the whole operation proved that a record does go as it is released," he says, "and that the hit record level has not been examined sufficiently in the past."

EMI has now issued a single featuring these two tracks but as the track is not yet released in any other territories, it appears that the main track would appear that the industry's own evaluation techniques are just as effective.

From The Music Capitals of the World

under the direction of Richard Abbeinbrooke...

Tara featuring "Rose of the Niles," "Fanny Rummy," "La Raja de Coeur," and "Le Cheval de Bois.

Path-Marconis artists participating in a group at Grenoble during the run of the Olympic Games (Feb. 4-6) include Germaine Bibeau, Regine, Adams, the Duo Fieris, Patrice and Francois Baret, Richard Anthony, Georges Chlam, Annie and Renee, Caroline, Anne, Sarah and Sophie. In addition, Les Petit Chanteurs de la Croix de Bois will participate in the closing ceremony.

Antoine (Vogue) currently appearing at the Tete de Fidele, Paris, will star in the Age Tendre TV show. "C'est Comme Ca," he has written to the late Sidney Bechet.

In Berlin (CBS) has recorded M. M. Riva's French version of the Leon Fortun paper "Paper Heart" (C'est un Coeur de Pape). Song is sub-published in France jointly by Davidson and Baret. The Corresponda, starring Clara-Cedric, Bobby Solo and other Italian artists play two concerts at the Théâtre des Champs Elysees Monday and Tuesday (11 and 12) at the same time. A recording of "La Raja de Coeur" was released by Alphonse Daudet at a special price of 250 francs.

Accordionist Alain's latest album, recorded in New York, will be released on the following 13-month deal under the direction of Les Staff's West Indies Records and EMI's new Breed Productions. EMI has made its offer unconditional for the Blackpool Tower Co., London, to release her album as a companion to the leading U.K. seasides. EMI has made a record of the week's promotional activity for the Fabelli Mezzanine on Decca's London logo under a recording contract. The Fabelli Mezzanine has recorded "C'est Comme Ca," the first of its kind to be released on a Paris label under a licensing agreement. Robert Menard was the producer. The Fabelli Mezzanine has recorded "La Raja de Coeur" for the first time and the album was released in the United States under the name of the Fabelli Mezzanine, with a special price of 250 francs.

Devaluation Stock

100,000 Deleted Albums 250 Titles

 Jazz, Classics, Pop, Folk, Blues, Country

Limited Edition, F.O.B.

Price $5.00 per album

Maximum Quantity: 250

Quantity Discount:

5,000 albums $4.50 each

10,000 albums $4.00 each

20,000 albums $3.50 each

Retail price is $6.00. Retail price is $7.00. Retail price is $8.00.

5+1 "STOCK-UP" DEAL!

Doojo Hits Available on 4 & 6 Track Stereo Tape Cartidge

Doojo Records

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DEOLEVATION STOCK

100,000 Deleted Albums 250 Titles

Jazz, Classics, Pop, Folk, Blues, Country

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IKA Victor 47-4724 (USA)

and by SHIRLEY ANN

in Canada

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Publisher Belfield (Canada)

Publisher Beam (Canada)

Wholesale Appliances in Vancouver and Calgary for the West. "A Shellyly by 400," has been advertised in the West for delivery and EXTRA PROFITS!

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ORDER NOW FOR HOLIDAY SALES

$7+1 "STOCK-UP" DEAL!

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Doojo Records

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Copyrighted material
Polydor Pop Cassettes Out

HAMBURG — Polydor has just released the first titles in its series of top-pop cassette tapes priced at $2.25, the cassette version of the EP. Each $2.25 cassette has four top tunes.


There are 15 titles, including such artists as Connie Francis, Ella Fitzgerald, Herb Alpert and the Tijuana Brass, Bert Kaempfert, the Bee Gees, Roy Black, the James Last Band, Peter Alexander, and the original soundtrack of the "Dr. Zhivago" film.

The new Polydor series is the first effort by a German record company to bring the price of cassettes down to the popular level.

Until now, the market has been restricted to the LP version of the cassette priced at $6. Polydor's play is mainly at the youth market, for whom the portable Philips cassette player has special appeal.

LOS ANGELES — Although the stereo cartridge player market accounts for 10 per cent of stereo equipment parts, the company has developed a line of home components which will be distributed in this area of home entertainment equipment.

Launching the "drive" for a greater share of the home market is an AM-FM multiplex unit, manufactured by Foster Systems of Japan. The 50-watt amplifier sold in the United States is priced for $102, compared to $250 for a comparable unit in Japan.

The new unit, called the M1 and is activated by a switch put to the auxiliary switch position.

Munz has taken this HW-12 through home audio systems as a playback system. There is a compatible unit (as yet unnamed) with an FM tuner which he says is "second only to the Hi-Fi cassette dealers buy from the manufacturer, selling for $129.

Only Unit

The HW-12 is Munz' only unit in its line and offers the capability for playing 8-track tape. In addition, the company is also bowing three speakers from foster: the 4-inch line, the monaural line and the full-range line.

Munz says that the company has been asked by kids, who in their last years have left cassette players with the help of the "Dr. Zhivago" film.

As the winners of "Phase 1" in the giant ITCC promotion which will be announced in the record distributors and dealers during the first two weeks of January, the winners will be awarded prizes ranging from a $2,500 stereo system to a trip to Paris. This article will be published in a later issue.

The three regional winners, drawn by the ITCC, will be awarded a "Doctor Zhivago" in his offices at the 5th Floor, 21st Century Fox building in Los Angeles, who will attend the opening ceremonies of "Doctor Zhivago" in Los Angeles and Chicago.

Mr. Ed Stein, president of the National Distributors, Maryland, Connecticut.
Mr. R. N. Decker, president of the National Distributors, St. Louis, Missouri.
Mr. D. M. Kirk, president of the National Distributors, San Francisco, California.

All winners and their wives will enjoy all expenses paid trips, limousines and will attend all the festivities where they will be honored as the executives of Twenty Century-Fox Fox Film Corporation.

These prices are given by ITCC as the first step prior to the announcement of the winners in the promotion every other day in the history of the music industry.

For the past two years there has been much talk in the audio industry about a new Tape Cartridge Association. It is something which has been well received by the public because it was an idea that would help to make the industry more solid.

In fact, the first NAM will be held on Sunday, Oct. 26 at the Chicago Convention Center. The next is scheduled for one of the greatest steps forward in the cartridge industry and it is an acknowledgement that, for the first time, the record manufacturers are fully realizing the importance of the stereo cartridge industry.

Under the guidance of John Malmed, the exclusive controller, and the excellent committee headed by Jack Goldstone, the members: Jim Tiedge, Stan Jaffe, J. T. Carpenter, John & J. Leonard, Ed Mason, John Billings and Cecil Stanford, the record industry for the business will gain benefits that only an association of the importance of NAM can offer.

Most significant is Malmed's statement that the select group of wholesalers who are not members of NAM but are members of the National Association of Independent Dealers, will exhibit an NAM exhibit in Chicago.

Next week's column will be from London, the day following the Royal Command World Premiere Performance of "Doctor Zhivago."
December Releases Bring RCA's Stereo 8 Total to 625

NEW YORK — Elvis Presley, Jefferson Airplane, Peter Nero, Nina Simone, Artur Rubinstein, the Boston Symphony and the Turtles are some of the performers featured on RCA Victor's new Stereo 8 cartridge releases for December. The RCA catalog now exceeds 625 available selections. Among the cartridges being released this month are Elvis Presley's soundtrack from "Clambake"; "After Bathing at Baxter's" by the Jefferson Airplane; Peter Nero's "Nero sings in On the Hits"; Chet Atkins twin-pack "Classic Guitar" and "Down Home"; the original cast album of "Hair"; Nina Simone's "Silk and Soul" and a variety pack of country favorites, "Country Showtime, Volume 2." RCA Red Seal cartridges issued in December include: Heifetz/Munch/Boston Symphony performing Mendelssohn and Prokofieff; Artur Rubinstein performing Beethoven's "Concerto No. 3" with Erich Leinsdorf conducting the Boston Symphony; and a variety twin pack featuring "Great Moments From Grand Opera, Vol. 2."

Other selections feature the Lewis and Clark Expedition, Sally Field, the Kingsmen, Turtles and Jim Edward Brown.

In the next few days, this unique Dynapak cartridge kit will arrive at the desks of our industry leaders.


Before you open up your Dynapak kit, wait until your secretary brings your morning coffee. (We want your full attention.)

Now, in the kit you'll find two cartridges. Play the first one. You'll hear a detailed explanation of why Dynapak is called the world's first no-return cartridge.

You'll hear how Dynapak eliminates the industry's biggest problem: loss of profits due to 100% exchange of fouled-up cartridges. How it prevents jamming and spill-out. How it gives superior, distortion-free sound for up to 100 minutes of stereo enjoyment. Then play with the second cartridge. Take it apart. Fiddle with it. See how it works. Drop it on the floor. Stand on it.

Do anything to it that a consumer could. Satisfy yourself that Dynapak is as foolproof and tamper-proof as we say it is. (How else could we offer a one-year guarantee on our finished product?)

Over your second cup of coffee, read the brochure we've included in the kit. It tells you how Sterodyne can make your tape cartridge business more profitable (whether you're interested in Dynapak or our duplicating services or both). As the nation's largest independent tape duplicator, Sterodyne has invented and perfected many cost-saving techniques. (Dynapak alone can reduce your production costs by 25%.)

After all, it took the people who know duplicating best to invent the world's first no-return cartridge. We'd like to hear from you. Sterodyne Sales, 4050 W. Maple Rd. Birmingham, Mich. 48010. Phone 313-642-3076.
Spanish Toasted By RCA Mexico

LOS ANGELES—Eleven of RCA Victor Mexico's leading performers toured more than 1 million Spanish speaking Southern California residents at a three-day Festival Latino at the Great Western Exhibit Center over the weekend.

The musical spectacular was initiated by UHF-TV station KMEX, which specializes in Hispanic programming. Appearing from Mexico City were José Feliciano, Jose Alfredo Jiménez, Miguel Aceves Mejía, María Victoria, Pedro Vargas, Amalia Mendoza, Inmelda Miller, Armando Mantañero, Sonia La Unica, Alejandro Alagara and Marco Antonio Muniz. Coordinating the program from the label were Jack Burgess, commercial sales; Lee Schapiro, domestic records international sales, and Bertha Solorio, sales promotion department.

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Hollywood 38, Calif. 90028
24-HR. SERVICE

Tape CARtridge

General Mobile Breaks Through Ice on Selling New Car Dealer

* Continued from page 53

them on selling music for their customers not based on their own preferences. Record racks can’t sell these people, they sell them like they were selling a regular record store. The car dealer wants service, not 2 cents off. He wants to know a rack’s in there and being taken care of. Most people can’t deal with a car dealer unless they’re doing business in a volume way. We look at the quantity of dealers rather than at the quantity of the tapes per dealer. We don’t mind 1,000 dealers selecting five cartridges a week.”

According to Red Lord, manager of General Mobile’s tape department, automotive sales run about 5,000 tapes sold each month as against 750 at the retail location. The department does more business in cartridges at this juncture than in players. There are no 4-track players offered because, as Brosky notes: “The auto industry doesn’t know from it. They never heard of the cassette either.”

General Mobile is anog to the largest tape service-distributor to the automotive trade. In its installation facilities are available to any car dealer who chooses to send his customers there. The facility is also a major servicer of car radios for many of the Western States. Seven installers can each handle nine car stereos a day, each man working a complete installation through.

Having seen the number of car showrooms selling tapes increase each year, Brosky waxes enthusiastic about the future. “New car dealers will be forced to sell stereo,” he says “because of public demand.”

He reasons thusly: “When people get a new car and they think about entertainment equipment, they think of the car dealer. The car dealers will be forced to make money in spite of themselves.”

General Mobile’s “pitch” to the auto trade is already enticing. It offers:

A substantial markup per cartridge; in-depth inventory of tapes; 100 per cent return privileges on tapes; free display cabinet with sliding glass doors and lock for 75 cartridges; built by the company’s own cabinet makers; replacement of any defective tape at no charge for one year; fast service on special orders; free inventory control and stocking of the display.

With this program, the company services the tape segment of what it calls the “automotive electronic industry.” Under this umbrella, the firm is the coast outlet for QM-Delco radios, a radio exchange center for Chrysler, American Motors, Motorola, Bendix, and a warranty station for Ford and Philco radios in California.

At the retail location seven listening booths allow customers to audition tapes, the majority played by sales girls behind the counter. Such hardware lines as RCA, Telmar, Panasonic, Lear, Columbia Masterworks, Audio Stereo, Craig, Pana- الولاية, Org-Wanner and Motorola are offered Cartridges sell for $5.95-$6.95.

SPECIAL RELEASE #37 — AVAILABLE DECEMBER 11, 1967

CAPITOL

4CL-2835 MUGICAL MYSTERY TOUR—The Beatles
4CL-2851 BY THE TIME I GET TO PHOENIX—Glen Campbell
4CL-2859 WILD HONEY—The Beach Boys

ELEKTRA

EKT-A-74010 THE 5000 SPIRITS OR THE LAYERS OF THE ONION—The Incredible String Band
EKT-A-74013 FOREVER CHANGES—Love

VANGUARD

VAN-A-79266 I-FEEL-LIKE-I’M-FIXIN’-TO-DIE—Country Joe and the Fish

WARNER BROS.

4WA-1727 SONG CYCLE—Van Dyke Parks
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**TAPE PACKAGES AVAILABLE**

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**TAPE PACKAGES AVAILABLE**

[Continued on page 58]
PAT EXPLODES WITH HIS THIRD HIT ALBUM!

You don't have to be Italian to like Pat Cooper

HIGH FIDELITY

WATCH FOR PAT ON T.V.

DECEMBER 17th MERV GRIFFIN SHOW,
DECEMBER 21st, MIKE DOUGLAS SHOW
& DECEMBER 28th, DEAN MARTIN SHOW
CONTINUED FROM PAGE 58

JESSE JAMES

"THANK YOU DARLIN'"
#6700
NEW SINGLE BREAKING NATIONALLY

3 TIMES THE EXCITEMENT FROM 20TH-CENTURY-FOX RECORDS

THE WARREN DAVIS MONDAY BAND
"WITHOUT FEAR"
#6692
"PICK" REVIEWS BY ALL TRADES

THE SUNDAE TRAIN
"WAKE UP (SLEEPY GIRL)"
Produced by Dave Appell and Joe Tarsia
#6693
ON THE HOT TRACK TO BIG SALES

FROM PAGE 58

JESSE JAMES

"THANK YOU DARLIN'"
#6700
NEW SINGLE BREAKING NATIONALLY

3 TIMES THE EXCITEMENT FROM 20TH-CENTURY-FOX RECORDS

THE WARREN DAVIS MONDAY BAND
"WITHOUT FEAR"
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THE SUNDAE TRAIN
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#6693
ON THE HOT TRACK TO BIG SALES

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### HOLIDAY BINGO

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- **CHRISTMAS WITH THE BUCK COMOs**—RCA Victor LPM 2566 |  |
- **CHRISTMAS WITH THE LENNON SISTERS**—Dolton DL 3534 |  |
- **CHRISTMAS WITH THE LITTLE DEE**—Alan St. John, Capitol T 2586 |  |
- **THE GLOWING SOUNDS OF CHRISTMAS**—Philadelphia Orchestra (Dhandy) & the Temple University Choir, Columbia ML 5767 |  |
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- **CHRISTMAS WITH ELTON JOHN**—RCA Victor LPM 2543 |  |
- **MERRY CHRISTMAS**—Ramsay Lewis Trio, Cadet LP 743 |  |
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**www.americanradiohistory.com**
Credit Bills Disappoint Dealers, But Amendments Are Possible

By MILDRED HALL

WASHINGTON — Radio-TV and appliance dealers disappointed with the House Banking and Currency's consumer credit bill for failure to lump revolving credit into the annual interest rate requirements for installment sales, may get another chance.

Rep. Leonor Sullivan (D-Mo.), sponsor of the House truth-in-lending bill has promised a tough VETO if next month to get an amendment to every thing up between the independent installment sellers who must declare an annual interest rate and the department store and mail order revolving credit charges that can be stated on a chart of 15 cents per cent, rather than 16 to 18 per cent annual rate.

In their present form, both the Senate-passed truth-in-lending bill and the House committee's Consumer Credit Bill, exempt the open-end charge accounts. Both bills also exempt small loan purchases involving $1 or less on amounts up to around $11.

The House bill is tougher on credit advertising than the Senate-passed bill, and would make advertisers declare number and amounts of payments. It would end the "Color TV sets, only $1 a month" type of advertising.

Ads that mention credit for consumers would also have to show the cost of the item, the added costs of credit, and state the credit cost on an annual interest rate basis. This would hold true for revolving charge accounts, too. But it has been pointed out that the revolving open-end accounts would not be stated because it is not the usual thing for the bill retailers to advertise the terms of their various credit plans.

Unlike the Senate-passed bill, the House disclosure terms would apply to first mortgages. It would set up enforcement for New Rheem System

LOS ANGELES — Rheem-Rancho has announced its Elite-Fi Music Show here to debut a new three-piece stereo component system for $299.95. The system carries model number RH 2000. It includes a 20-watt, solid-state AM/FM stereo receiver, integrated precision 4-speed automatic record changer turntable and twin, two-way acoustic suspension speakers.

CHICAGO — The 1968 Sales Management Seminar Series, an annual event of the National Association of Music Merchants (NAMM), will involve retailers with the general question of how to keep the service department alive and healthy through the holiday selling season.

The first of five meetings in major cities will be held in Philadelphia, Feb. 18-19.

Highlighting each seminar will be visits to best retail operations, a talk by a senior sales specialist Max Sacks entitled "Placement: The Hidden Side of Selling." The clinic is designed to help salespeople interview to better understand their own selling process, with examples of demonstrative sales techniques. The seminar will be divided into four basic problems: (1) Why are people difficult to sell? (2) How do people create for themselves?

(3) The problem of coping with the customer's constant changing reactions. (4) What are the techniques for selling with conviction but without pressure.

Demos Demonstrations

These questions will be answered in specific and practical demonstrations. Sacks believes that most salespeople are product-centered and not customer-centered. The seminar will focus on the fact that they are unaware of this.

Seminar luncheon speakers will address themselves to a number of pertinent topics.

Other seminar dates are March 17-18 in Atlanta, April 7-8 in San Francisco and April 21-22 in Chicago. These dates will be announced soon.

60 Million Phonos by End of Year

CREDIT RETAILING — The end of 1967, 50 years after Edison produced the first crude model, there will be 60 million phonographs operating in the United S. S. which includes all years of the year.

So predicts the National Association of Music Merchants (NAMM) in a year-end business review. NAMM also states that the typical audio retailer will do per cent more sales in this year.

"The impact of a mammoth cultural boom, increasing amounts of disposable income, longer life span, growing emphasis on personal appearances, increased communications all add up to a music explosion throughout the United States," said NAMM president Jack J. Winger.

Noting "today's youth listens to music wherever they go," Winger observed, "radios are the prime listening device for all generations of America, whether in cars on the road (there are now 64,500,000 radios in cars) or at home, where 99.5 per cent of all homes wired for electricity have radios. Actually the number of radios in the U. S. exceeds the population of 200 million by 62,700,000."

New Ampex Centers

REDWOOD CITY, Calif. — Ampex Service Co. has opened a new service center at 2826 Empire Way South, Seattle, and another center at 3400 Forbes Avenue in Pittsburgh.

The Seattle center, managed by Martin O. Price, will service equipment users in Washington, Montana, Oregon, Idaho and Wyoming. Pennsylvania and eastern Ohio will be serviced from Pittsburgh, where James L. Ruby was named manager.

With the boom in phonograph listening, Winger said, America will buy $585 million worth of records this year. During the past 10 years, sales of music listening products have more than doubled to 40 million units annually, he said.

"Business was never better in the record business in the nation," said NAMM executive vice-president Bill Bard. "The average American has become accustomed to music wherever he goes. Music is the prominent form of radio programming, with teenagers being the most tuned-in segment of the population. A total of 85 per cent of teen-aged listeners listen to the radio every day compared with 70 per cent of the total population, and 55 per cent of the total round-the-clock radio time, music is 90 per cent of all programing, the percentage going up in the past decade since soap operas faded from the scene."

DECEMBER 16, 1967, BILLBOARD

www.americanradiohistory.com
Motorola Innovates Sales Seminar for the Retailer

CHICAGO—Some 100 automotive sound wholesalers were expected to attend a premier automotive sound products seminar here December 20 sponsored by Motorola Consumer Products, Inc.

"Major attention at this meeting will be focused on assisting the retailer in selling automotive sound equipment," a Motorola spokesman said before the meeting.

Jim Haley, president of Motorola Consumer Products, said the seminar will be held at the Pick-Congress Hotel. The program ran from 11 a.m. to 5:30 p.m.

FM Sales Will Equal AM

In 1968, Norelco Predicts

NEW YORK—FM equipment now accounts for about 43 percent of all radio sales, will equal sales of AM sets during 1968 and will account for 60 percent of total radio volume by 1970. This compares with some 35 percent in 1966 and only 10.4 percent in 1960.

These estimates were made last week by William B. Kepin, manager of the Norelco Radio Department of North American Phillips Co., Inc.

Kepin said that more than 16 million FM sets were sold in 1962. Mc. Chicago, Ill. 40,000, or 15 groups of commercial FM stations increased to more than 1,800 compared with 800 in 1960. FM and FM-stereo stations now total more than 25 percent of all radio broadcasters. Kepin said.

"Innovative designs, permitted by use of solid-state circuitry, as well as increasing demands for bigger and better sound by the more sophisticated listening public, are building interest in frequency modulation," Kepin said.

A CONTROLLABLE IMPEDANCE speaker line for 1968 has been introduced by N. H. Scott, Inc. They are designed for use with solid-state components. The line's models range in price from $19.95 through $274.95. Included in the five-model selection is an all-new bookshelf system, S-14, measuring 16 inches by 10 inches by 6-3/4 inches and offered at $49.95.

CLASSIFIED ADVERTISING RATES

REGULAR CLASSIFIED AD: $25 per word. Minimum $5. First line set at extra cost.

DISPLAY CLASSIFIED AD: $390 per line, $215 with additional inch in same ad, $15. Box rule around all ads.

FREQUENCY DISCOUNTS: 2 consecutive insertions, non-renewable, 15 percent; 3 consecutive insertions, 20 percent; 4 consecutive insertions, 25 percent.

CLASSIFIED AD: $3.50 per word. Tuesday, 11 days prior to date of issue.

BOX NUMBER: $5.00 service charge per insertion, payable in advance; also allow 10 additional words (at 25¢ per word) for box number and address.

INTERNATIONAL EXCHANGE ADVERTISING RATES

International Exchange is open to all advertisers of foreign countries or American advertisers whose services or goods are available to market international.

REGULAR CLASSIFIED AD: $1 per line. Minimum: 4 lines per insertion.

DISPLAY CLASSIFIED AD: $1 per inch. Minimum: 1 inch. Same frequency discounts as above apply.

PAYMENT MUST ACCOMPANY ALL ORDERS

SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 120 W. 48th St., New York 36, N.Y.

Please run the classified ad copy shown below (for enclosed separately). In issue(s):

ADDRESS

STATE

ZIP CODE

AUTHORIZED

AMOUNT ENCLOS

Type of classified ad desired—check one

[ ] REGULAR CLASSIFIED  [ ] DISPLAY CLASSIFIED

HEADING DESIRED:

Classified Advertising Department
BILLBOARD MAGAZINE
188 West Randolph Street
Chicago, Illinois 60601

Please run the classified ad copy shown below (for enclosed separately). In issue(s):

ADDRESS

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HEADING DESIRED:
WILDFLOWERS—Judy Collins. ELEKTRA 45012 (S)

Instead of rocking to meaningless lyrics, Judy Collins puts the message out clearly and beautifully, scoring well with material with such flair as "Pine Tree." If there had been a musical change of some kind, this LP would have been out of the most beautiful achievements.

CLASSICAL

BACH: CHRISTMAS ORATORIO Various Artists/Stuttgart Chamber Orchestra. London OM 14542 (M; S)

A top quartet of vocalists, the Leipziger Kantorium, the Stuttgart Chamber Orchestra, and a huge and talented orchestra in Berlin, all under the leadership of Dietrich Fischer-Dieskau, make this their performance in this fine LP set, which is available on tape. This is an early Christmas gift. An Angel's Angel's Arti's performance is particularly noteworthy.

BARITONE ARMS—Tom Kraus. London OM 14452 (M; S)

Not on the heels of his successful Mozart and Schumann, Kraus now goes back to his roots with a performance of "The Last Judgement." A real treat from Wagner's "The Flying Dutchman." And, "Cavalleria" from Giordano's "Andrea Chénier," where Kraus is the Judge. Kraus' "Faust" opera from Lohengrin is a very good performance. The Royal Opera Orchestra completely.

BARRETT, ROGER & JUICY: CD—London Symphony. London OM 14542 (M; S)

A selection to watch on this LP, despite the (M) rating on the front cover. The program of Chopin, Mozart, and Beethoven has a real feel to it, with much more variety than usual. The CD also has a vinyl edition. This is a great LP.

BEYOND THE BOURGEOIS CENTURY/LA DESIREE WINTER Album—Slovak Philharmonic Orchestra. London OM 14452 (M; S)

This experience offers a broad variety of music, from the early Baroque through the Romantic period. The Slovak Philharmonic Orchestra is led by Rastislav Vajda in a program that features music from the next two centuries. The program includes works by Mozart, Beethoven, and Schubert.

BERG, WIGBERT: NEW:"SCHUBERT: THE SPOONER OF SACRED SONGS (Vol. 2)—Frank Booth, Vienna Symphony Orchestra. London OM 14452 (M; S)

This LP offers a program of sacred music from the 19th century, including works by Schubert, Mendelssohn, and Brahms. The performance is directed by Frank Booth, with the Vienna Symphony Orchestra.

BUBEK, OTTOMAR: ALL THE BEST TANGOS/ALASKA GRAND Finale—Manchester Symphony Orchestra. London OM 14452 (M; S)

This LP offers a selection of tango music from the early 20th century, performed by the Manchester Symphony Orchestra.

CARRAVAGGIO: CHRONICLES OF THE BRITISH KINGDOMS—PETER BELL, JOSEPH KINGSBURY Album—Stuttgart Chamber Orchestra. London OM 14452 (M; S)

A selection to watch on this LP, despite the (M) rating on the front cover. The program of Mozart, Beethoven, and Schubert has a real feel to it, with much more variety than usual. The CD also has a vinyl edition. This is a great LP.

CHERRY, HENRY J.: AMERICAN JAZZ—Lester Young, Ben Webster. Chess. Chicago (S)

A selection to watch on this LP, despite the (M) rating on the front cover. The program of jazz music from the 1930s to the 1960s has a real feel to it, with much more variety than usual. The CD also has a vinyl edition. This is a great LP.
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<th>Hot 100 Chart for Week Ending December 16, 1967</th>
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<td><strong>Star Performer</strong></td>
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<td><strong>Top 10 Songs</strong></td>
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**Note:** The chart includes various songs from different genres, including rock, soul, country, and folk. The Hot 100 chart is a significant milestone in the history of music radio programming and charting.
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4. DAY OF THE PERFORMANCE
   - Box office
   - Last minute details

5. CHECKING THE BOX OFFICE
   - Using the manifest and statement

6. FOLLOW UP AND CONCLUSION

7. EXHIBITS
   - Check list of things to do
   - Major booking agencies
   - Sample concert tickets
   - Simple, well-designed concert program
   - Statement of receipts and disbursements
   - Schedule of advertising
   - Box office statement

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(Steve Hanger & Bob Parris) (Writers: Steve Hanger & Bob Parris) (BMI)—New group is currently big in Canada. By now, the momentum will build and establish the group in top record stores. 

BEACH BOYS—DARLING
(Perry, Brian) (Writers: Brian Wilson, Al Jardine) (BMI) (CA Verge) (BMI) (BMI)—Having made a mark with their hit song. The group's latest release is a follow-up in the same smooth rhythm with a good teen dance beat. The rhythm is smooth and strong. 

LAST WORDS—I WISH I HAD TIME
(Steve Hanger & Bob Parris) (Writers: Steve Hanger & Bob Parris) (BMI)—Can't say that with this hit. The group's latest release is a follow-up in the same smooth rhythm with a good teen dance beat. The rhythm is smooth and strong. 

SPOTLIGHTS Predicted to reach the top 60 of the HOT 100 Chart

DAVE DÉE, DOZY, BEAKY, MICK & TICH—ZABADBÁK
(Fred, Jack Barsonski) (Writers: Barsonski, Fred) (BMI) (CA Verge) (BMI) (BMI)—A very harmonious arrangement with a perfect backing for the group. The rhythm is smooth and strong. 

SOUL SURVIVORS—EXPLOSION IN MY SOUL
(Grammer-Hollod Fred) (Writers: Grammer-Hollod Fred, Producer) (BMI) (CA Verge) (BMI) (BMI)—A very harmonious arrangement with a perfect backing for the group. The rhythm is smooth and strong. 

JOHN SPRINGFIELD—BURNIN' DOWN THE MOUNTAIN
(Leading): A very harmonious arrangement with a perfect backing for the group. The rhythm is smooth and strong. 

DEE DEE MARVIN—WAYNE'S ROCK
(Steve Hanger & Bob Parris) (Writers: Steve Hanger & Bob Parris) (BMI)—Having made a mark with their hit song. The group's latest release is a follow-up in the same smooth rhythm with a good teen dance beat. The rhythm is smooth and strong. 

CHARLES DAVIS—THAT HAPPY FEELIN' OF SUMMER
(Steve Hanger & Bob Parris) (Writers: Steve Hanger & Bob Parris) (BMI) (CA Verge) (BMI) (BMI)—Having made a mark with their hit song. The group's latest release is a follow-up in the same smooth rhythm with a good teen dance beat. The rhythm is smooth and strong. 

CHRISTMAS SPOTLIGHTS

BECKY LAMB—LITTLE BECKY'S CHRISTMAS WISH
(Fred, Dick Cranston) (Writers: Benigni-Bass, Bass) (BMI) (CA Verge) (BMI) (BMI)—Having made a mark with their hit song. The group's latest release is a follow-up in the same smooth rhythm with a good teen dance beat. The rhythm is smooth and strong. 

CHRISTMAS IN COUNTRY

TAMMY WYNETTE—IN THE BEST OF THE WORLD
(Fred, Dick Cranston) (Writers: Benigni-Bass, Bass) (BMI) (CA Verge) (BMI) (BMI)—Having made a mark with their hit song. The group's latest release is a follow-up in the same smooth rhythm with a good teen dance beat. The rhythm is smooth and strong.
**Coin Machine News**

**Bill Cannon Raps Rubber-Stamp Record Programming**

MOV President Urges Operators to Revive Lost Art of Record-Picking

- Continued from page 1
- By BEVERLY BAUMER

**MOV Has Biggest Meeting**

**Sertation Buys Musi-Matic, Inc.**

**Wingrave Elected Kansas President**

EMPORIA, Kan. — The newly formed Kansas Amusement & Music Association named officers, adopted by-laws, and nominated seven men to its board of directors in a business meeting here Dec. 3 at Hospitality House Motel. It was the group's first full-scale business session.

Hal W. Wingrave, Emporia, was elected president; Gus Frel, Bremen, vice-president, and Ronnie Cargel, Wichita, secretary-treasurer.

The following were nominated to the board of directors, with six to be elected at the association's meeting next March:

Don Flesher, El Dorado; Ivan Martin, Winfield; John Emick, Lawrence; Vert Byerley, Liberal; Bob Allen, Hutchinson, and Eldon Burke, Hays.

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**Record Programming**

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AND ... TO SUBSTANTIALLY REDUCE COIN MACHINE ADVERTISING RATES
New Gulf States Trade Assn. Acts to Kill Food Tax Bill

By ROBERT BURNS

NEW ORLEANS — A proposed city food tax that would have been detrimental to local bulk vending vendors has been killed before coming to a vote, following testimony by members of the recently organized Gulf States Bulk Vending Association.

Testimony by Vincent Marinelia, New Orleans counsel for the newly formed Gulf States Bulk Vending Association, was regarded as instrumental in helping to head off city legislation that would have put an additional annual tax of $3 per unit on each ball gum and peanut machine in the city.

Like most other metropolitan areas, New Orleans has had its fiscal troubles of late and the city fathers have been ogling many new potential sources of revenue. Dr. C. Jung of the City Board of Health had proposed a permit fee, or health tax, to be levied on grocery stores and other food dispensers, including bulk vending machines.

Several members of Gulf States Bulk Vending Association expressed their interest by showing up at the city meeting on the proposed permit fee. Marinelia, complaining of “the heavy burden the fee would place on bulk vendors,” also said: “This is a cost that cannot be passed on to the consumer. Bulk vending operators simply can’t go out and arbitrarily raise prices.”

The permit fee, as a result of testimony by Marinelia and other interested parties, was quashed before being placed to a vote.

Louisiana Operators

Despite the name, the Gulf States Bulk Vending Association is presently restricting its membership to Louisiana operators. “We don’t want to lose strength by being too widely and sparsely scattered on our membership rolls,” said Nicholas Schiro, Schiro Vending Supply, Metairie, the association’s first president. His son, Vincent (Buddy) Schiro is secretary of the group which was formed last October. Paul De Leo, Metairie, is treasurer.

On a recent trip to New Orleans, when Schiro Vending Supply moved to its new Metairie headquarters, National Vending Association (NVA) counsel Don Manelli, counsel to the body of the new group, pointing out that it in a way clashes with the operation of NVA, “We need stronger voices on local levels,” Mitchell said.

NVA on How To Hold Spots

CHICAGO — The National Vendors Association (NVA) has prepared a copy of pamphlet entitled “The Dollars And Sense Of Bulk Vending” as a tool to prevent store owners from installing machines.

The following points were outlined:

1. Sell product representing full and approximately equal value for the coin inserted.
2. Keep the vending machines in repair and in good working condition at all times.
3. Be conscious of the fact that children and therefore sell through vending units only items in good taste that physically or morally harm the children who patronize the machines.
4. Be responsible to all taxes and insurance and be prepared to pay taxes associated with the vending units and to provide adequate public and product liability insurance.
5. Keep vending units sanitary and conform to all local, State and federal laws pertaining to health and welfare.
6. Present a clean and honest approach to the latter return on vending machines to avoid “blue sky” claims.
7. Keep machines stocked with goods that are timely and fresh, so that fades and items of current interest are inventoried, displayed and sold.
8. Stock a store only with enough inventory that can be sold in a reasonable amount of time.
9. Make a full refund either in a top or for the coin inserted or exchanged either one so as to completely satisfy the customer.
10. Service, maintain and refill vending units as to take the burden off the store personnel and to provide these functions by an expert on vending units.
11. Maintain adequate, honest and complete controls for the handling of money.

James Akers Dies

HARRISON, Ark.—Ark.-Arkansas Vending Operators Ass’n, Inc. has lost one of its members, James Akers, who will continue to operate the company.

Schiro Vending Supply, Metairie, the association’s first president. His son, Vincent (Buddy) Schiro is secretary of the group which was formed last October. Paul De Leo, Metairie, is treasurer.

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Coinsmen In The News

KaNSAS

Mark Blum, Sr., Wichita, is recovering at home from a disorder of the heart, main artery of the heart. Blum was seriously ill mid-November when he was placed in the intensive care unit of Wesley Hospital, Wichita. He was transferred to Houston for treatment. His blood pressure was reduced, which speeded up healing, and he was not home at Blum's partner, Melvin Hammer, underwent surgery for removal of a cyst. He was put on a diet, returned to the office the next day. But he's down to 190 now. Once weighed more than 500 pounds. Friends don't recognize him, and he says he looks 35...Mark Blum Jr., reports that Met Costume Distributor's Kansas City office is closing and that all sales will be out of Wichita. Melvin Hammer and Ralph Cranberg had a showing of Worlizer and Americana in Kansas City and had good attendance, with people from Kansas City and surrounding towns in hand. Blum said parts for Worlizer will be handled out of the Wichita office. Ronnie Caudle, Wichita, moved into a new home recently. It's a 1,500 square foot structure. Ronnie now has a son and heir—Ronnie Jr., born in St. Francis Hospital, Wichita. Ron Sr. is enjoying his new 1300 square foot addition to his shop, which includes new offices and show room. It's 1617 West Harry...The firm's bowling team (girl) won first place at the end of bowling season last year. Jim Winograd, son of Mr. and Mrs. Winograd, Tel Aviv, Israel, toured Europe this summer before going to Empire State. Young Winograd, 21, who attended Ricks and is grading papers for a trade school, told his boyhood friend, Jeff, that they couldn't afford train and rode the train all the way to Kansas City. Jim had a rare experience. His remembrances in the cabin included a dudist, a civil rights worker, a Communications manager, an LSD fan who confessed to having made 36 LSD trips. Jim's parents took a more conventional approach to the summer. They bought a cabin on a lake 20 miles from Denver.

BEVERLY BAUMER

PHILADELPHIA

William E. Fishman, president of Automatic Retailers of America (ARA), will be in charge of the standardized vending machine industry, conducted by the Philadelphia Food Industry in support of the Israel Emergency Fund and the 1968 Allied Jewish Appeal...Vending machine operator Herman Feldman was chairman of the Thanksgiving Eve dinner staged at Cherry Hill Inn for the Upton House for the Aged at which George Friedlander, co-owner president of the Food Fair chain, and builder Monte H. Tyson were honored...Jim Fishman, who has moved up as director of communications at Automatic Retailers of America...Elliot Rosen, secretary-treasurer, distributing firm, was named chairman of the Winter Catering Com-

RICHMOND, Va. — A new pool table feature that allows players to view their "scratch" balls caught the attention of operators here last week during the Music Operators of Virginia convention. The feature, called the "Play More Unit," has been developed by Art Daddis, United Billiards, Inc., Union City, N.J.

"This unit could increase the top money operators are now missing," said M. L. (Moe) Holland, Valley Music Co., Roanoke, newly elected president of the Virginia group. "If players will pay money to pay back scratch balls this revenue we're not even aware of." "I've got mixed feelings about it," said Claude Smith, State Amusement Co., Roanoke. "You might get some players from players complaining about having paid a dollar to finish in a game of rotation or straight pool.

"On the other hand, here is a table that could start a whole new trend in the coin-operated pool business. We're just going to have to try it out and see how the players like it." "I like the idea," said Hy Lesnek, manager of the Coinmen Sales Co., Richmond. "I would guess that 99% of all players would want to try the table in a place where there's half a dozen pool shooters. It's a completely new idea." Daddis, who unveiled the unit initially during the Music Operators of America show in Chicago, explained the reason for making two balls available in the vending section. "Your scratch shot might also knock in another ball that would enter the mechanism first. If the ball you want to buy back is fast enough you can still retrieve it and continue your game."

He said either or both of the last two balls in the return mechanism are vended back at 3 cents each.
MOA President Urges Operators to Revive Lost Art of Record-Picking

*Continued from page 70*

to meter readings, to promoting your own selections based on meter reading experience, to demanding what you want from your record supplier, to making yourself indispensable to your locations.

Because almost all the feedback on record popularity comes from radio, Cannon said, "the recording industry feels that we only buy what radio has promoted, that we have no influence on the market and will buy only what the public hears on the radio and demands of us. One-stop stock mainly this material because this is what we buy. Our passivity as record buyers and rubber-stamp programmers is cutting off the supply of music unpopular suitable for our jukeboxes.*

The great majority of pop released today are unsuitable for 8 cent of the nation's jukeboxes, Cannon said, despite the fact that the jukebox industry buys 40 cent of all singles sold. This disparity between buying power and influence on release policies exists, Cannon said, "because we are not programming and exerting the influence individual programming would reflect. All jukeboxes are being programmed exactly alike, with the very narrow mainstream of major hits.

It was "The problem is of major importance to the future of our industry. We are at the point today where we have two prime functions of a jukebox. One is to cut the record, the other is service. Locations need both functions. Machines are the most valuable to them. If programming can someday be done from some central point in the country and locations can find a mechanic, we are through.*

Cannon is owner of Cannon Coin Machine Co., Haddonfield, N. J.
MOV Has Biggest Meeting

**Continued from page 70**

"You've all done a wonderful job to change your image," he said.

**Licensing**
One of the major tasks facing the convention session will be working with the MOV to either clarify interpretation of existing statutes or work for passage of new legislation with respect to amusement machine. A loophole in the law now permits locations to place amusement machines without paying the $1,000 State operators license.

Since Williams began working with the MOV, the association has been able to obtain an exempt exemption on vending from the State sales tax, has won an interpretation that music is not taxable property, has won the right to transfer machine licenses in mid-year, and has gotten the nickel ride license reduced from $25 to $20.

The most emotional moment of the convention came when Gilbert Bailey moved that MOV accept Jack Bous' long-time industry contributions made by Bous and friends of hundreds of operators who have utilized his vision. The motion was seconded by John Choate, who was an honorary member of the association. Bous, executive director of the Coin Dealers of Wisconsin, Inc., is not involved directly in the business.

**Vigil**
"Jack Boss as much fire and vigor as any man I know," said Lumpkin. "We can do Jack Boss much more good by having him as a member, but he can do us a lot of good."

The music distributor support for the trade show was the result in the history of the MOV. On hand:
- State Sales & Service Corp. of Baltimore, represented by Sam Weinerman.
- Bob Bear was on hand as well from the Wisconsin headquarters to greet operators.

Wingrave Elected Kansas President

**Continued from page 70**

ident is to choose the time and means of selecting the designated cities are to serve as hosts.

The group went on record to designate anyone a charter member of any organization. A Kansas association will be formed within the year.

The president said that the association is being organized as an official corporation. Incorporation proceedings will be initiated as soon as possible.

The organization's next meeting will be scheduled for March 23-24 in El Dorado. Don Fooseier will act as host.

Ellis Among special guests at the Emporia meeting was Howard Ellis, who is a member of the operators' association. Ellis, who was named Kansas to form a strong organization, cited his Nebraska in which coin machine men eschewed excessive taxes because they were a firmly organized. In one case, occurring 12 years ago, legislators sought to tax coin machines to raise additional moneys for education.

Servomation Buys Musi-Matic

**Continued from page 70**

vending firms to be competitive in street operation means they offer a total location package.

Unlike certain large vendors, which have decided to concentrate on industrial and institutional operating rather than off-street operation, Musi-Matic is staying in both. "Our eyes are still on the big ball—that is, vending," said Gelland. "Our attitude toward music is that it is a profitable part of our over-all operation and it helps us. We know there's money in music, but we have had success with tremendous expansion into music. We don't want to be talking to a music operator and know it can never catch vending."

The autonomy with which branch operations of national vending companies function helps, figures importantly in expansion planning. Servomation, for example, has considerable interest in music expansion in the West. It is rumored that Servomation Music will now form a hub for further expansion in Orange County and suburban Los Angeles, which will include the acquisition of games routes, too.

NEW ADDRESS? MOA NEEDS IT

CHICAGO — Music Operators of America (MOA), executive vice-president Fred Granger said last week that the office here has received excellent cooperation from members in response to an urgent change of address instruction. The deadline for such data is Dec. 20.

Area Dist. Plan for Cinejukebox

PHILADELPHIA — Stuart Williams, executive vice-president of the American Cinejubex Co., has announced that he is planning to establish a new facility in the area. The association has been specializing in audio visual sales for Rosen, while Heiser has handled the physical testing of the Cinejubex machine at a variety of locations.

Both Winsboro and Heiser are well versed in film availability. And apart from being able to explain the full Cinejubex system, it will be in a position to study the facilities and potentialities of those interested in distributing them. They will also make marketing surveys in areas where it will set up a distribution center.

Once an area distributor is set up, Rosen will be in charge of the operation. This will be in conjunction with the distributor and his technicians. Amosporty played a prominent role in helping to develop the 2-1/2-inch concept that made it possible to put both a film and a machine in a single unit.

After setting up an area distributor network, Rosen said he is planning to handle all the distributors like a trip to Milan, Italy, to see the facilities at the American plant where the units are made.

Philips Aims at Jukebox Exposure

CHICAGO — Frankie Valli's new Philips Records' single, "Tell Me Why (The Reason I Live)," will be promoted at the one-stop and jukebox level as part of a total saturation promotion program. Although the single is now established as a solo artist, operators remember him additionally as lead singer of the 4 Seasons.

SHERMAN FITS EXPANDED MOA

CHICAGO — The Sherman House Hotel here has made vast improvements since 1964, the last time the Music Operators of America held its convention at the facility, according to MOA executive vice-president Fred Granger. "The Sherman now has a third more exhibit space and our entire show can be held on one floor," Granger said last week. MOA, expecting another large show, will hold its 1968 convention and trade exhibit at the hotel Oct. 11-13 next year.
Jukebox Prices

<table>
<thead>
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<tr>
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Coin Machine News

The Bluebook

Valuation of Used & Reconditioned Coin Machines

Dec. 16, 1967

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U.S., are published for the purpose of indicating general trends. The averages are unfit for application to any specific buyer-seller situation.

Jukeboxes

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Rowe-MFG.

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Seeburg

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Wurlitzer

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CAUTION: All prices are based on operative equipment, both "as is" and "reconditioned" equipment. --From market to market due to strict local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular type or type of equipment. Therefore local value may be subject to wide fluctuations from the nation; inaccuracies published here. Such deviation should be considered the rule rather than the exception.

NOTE: All quotes for national averages are based on operative equipment, both "as is" and "reconditioned" equipment.

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Jukebox Fan Wins Bet on $1.30 Call

CHICAGO—Jack Ubsamky, an alert jukebox fan here, picked the exact $1.30 on a bet when he and his friends got into an argument over the singer of "You're the Wine Drinkin' Man." Ubsamky phoned Monument Records in Los Angeles to the one-armed and international director, Bob Weiden. It was the actor, Robert Mitchum, performing on the record. The phone bill cost Ubsamky $1.30 (the post 6 p.m. station-to-station rate).
Oklahoma One-Stop Plays Records Over Special Telephone

By GRIER LOWRY

OKLAHOMA CITY — Jokebox operators throughout the Southwest are being serviced by a unique program worked out by Phil's One Stop here that includes a special communications hook-up allowing for records to be auditioned over the telephone.

Each of Phil's customers has a prearranged time to phone in, Wayne Dunbar, who functions as a "disk jockey," plays portions of new releases with the help of a device that improves reproduction quality sufficient so that operators can decide what records they want.

Dunbar works on side of a giant "Luzzy Susan," a revolving wheel, six feet in diameter. At a spin of the wheel, Dunbar can give operators information on 4,802 titles, alphabetically arranged by artist.

Business Machinery

Opposite Dunbar on the other side of the wheel is a young woman who actually processes the orders. Ordains are laid as they are taken by the telephone salesman and then transferred to the young lady for completion. She employs an electric bookkeeping machine into which she feeds account cards of customers to head up the invoice.

She also has 450 new titles arranged in alphabetical order on program punch cards. The punch cards of regular inventory stock ordered, plus cards for new titles on the order, are fed into a machine that makes up the invoice.

From his base on the main floor, owner Phil Burlingame monitors conversations between the customer and the phone salesman and aids in filling the order, keeping back orders to a minimum and watching inventory flow. Back orders run only about 2 per cent by volume, Burlingame said.

All new releases are kept in a series of 252 bins, which are mounted on rollers. The stock is rotated constantly and as bins empty they are filled with other newer releases. Back of the mobile bins is a stationery section of shelving which contains older, slower moving items. After three weeks, the remaining records in the new release bins are moved to the stationary shelves. Burlingame said 90 per cent of his new record inventory turns within the three-week period.

The firm prints its own labels on new releases as soon as they arrive and they receive a number and title strip. At any given period, the company will have 3,900 or so labels printed—practically everything on the market.

Detailed Reports

Sales records of everything in the inventory is kept and this information is used in determining future ordering.

"Past records show that we can depend on every Jim Reeves record for 5,000 sales," Burlingame said. "We know that we moved 9,000 of the last Buck Owens. We can see at a glance that Nancy Sinatra's first release, 'So Long, Babe,' sold only 1,200 records for us. Her 'These Boots Are Made for Walkin' sold 18,000. We note that the demand for Roger Miller and the Beatles is declining and that Boz Scaggs' 'Hatful of Rain' clicked for 18,000 sales."

The firm buys from 14 major suppliers. Burlingame orders almost hourly by picking up the phone.

A stickler for having the merchandise in the house before he offers it for sale, Phil Burlingame insists that suppliers have deliveries in his stockroom by 9:30 a.m., before Dunbar begins his phone sampling routine.

Russell Burlingame, Phil's brother, doubles as a telephone salesman and general manager. Wayne Dunbar also serves as a buyer in addition to taking a turn at the wheel.

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SKY LINE
6-PLAYER PUCK BOWLER

Get MORE with 4 from CHICAGO COIN!

FLEETWOOD
6-PLAYER AUTOMATIC BOWLING LANE

SKY LINE
6-PLAYER PUCK BOWLER

Get MORE with 4 from CHICAGO COIN!

FLEETWOOD
6-PLAYER AUTOMATIC BOWLING LANE

SKY LINE
6-PLAYER PUCK BOWLER

4-PLAYER
PLAYTIME
2 GAMES IN ONE—
- SKI-BALL
- CRIS CROSS

ACE Machine Gun
with
3 Mirrors
3-Dimensional Targets

NEW Equipment

PHIL BURLINGAME checks inventory sheet as his assistant processes orders on a business machine. The girl has 450 new titles at her finger tips. All titles, both new and from revolving wheel at right, are on program cards which she merely inserts on order invoice.

New Equipment

Seeberg—Spectra Phonograph

The Seeberg Corp. has introduced (see Billboard, Nov. 18) this new 160-selection phonograph in distributor showings throughout the U. S. during recent days. Called the Spectra, the unit represents a major innovation in shape that permits raising all speakers to an enclosure at the top of the machine. Other major design and style features: the entire mechanism has been reversed in the cabinet to permit the changing of records; a variety of optional coin, bill and pricing combinations; new positioning of selection buttons for pushing at an angle more natural to human arrangement of title strips in an easy-to-read manner. The Print-Out Income Totalizing System is again available, as are personalization strips, remote volume control, wall speakers and auxiliary speakers. Two new attention-getters that are standard on the new phonograph are a revolving LP cover display and a digital selection display which flashes lights as the mechanism scans.
Virginia, Kansas Operators Express Concern Over Direct Billiard Sales

CHICAGO — Direct-to-location sales of pool tables has become the subject of fruitful discussion at trade association meetings in scattered States during recent weeks.

The subject was boldly broached at meetings in Richmond, Va., and Emporia, Kan. this past weekend. Arizona operators denounced location-selling billiard tables at a recent meeting.

The games seminar at the recent Music Operators of America convention was devoted in part to the subject, and less-open discussions of the topic are taking place in many States. Most outspoken on the subject at the Virginia meeting was James C. Donnelly, president of Amusement, Inc., Norfolk. He reported finding 109 pieces of location-owned equipment—primarily pool tables—in one Virginia city of about 200,000 population. He reported that locations are being solicited by business opportunity advertisements in the classified section of a major newspaper.

"The worst part of it," Donnelly said, "that these location owners are getting by without a State operator's license. They're getting by because the State is interpreting the law as not applying to individual pieces in individual pool tables. So some of these owners have several spots and have emerged as operators of 25 to 30 pieces.

The typical operator in Virginia, in addition to the operator's license, pays a $25.75 State license for each amusement game on location and an average of $25 per game for city and county licenses.

Newly elected Music Operators of Virginia President Moe Holland told Billboard that the prime project of the association's legislative committee during 1968 will be to achieve reinterpretation or rewriting of the law to bring one-machine owners under the operator licensing provisions.

Three men attending the Kansas Amusement & Music Association's business meeting in Emporia, Kan., Dec. 3, were out of town for 10 days on their views on the subject.

Mark Blum Jr., Wichita: "It's bringing the pool tables up to a whole new category as a problem. In a State there can be only four or five distributors, as a rule. The manufacturers are selling coin-operated pool tables directly to operators even if they don't realize it. The manufacturers should sell only to coin machine distributors that are responsible coin machine distributors and not to just anyone who wants to become a distributor for their products. This can be done if the manufacturers police their own distributing organization. This problem isn't in music because the distributors are screened, I think they need more policing in the manufacturing end of pool tables.

Harlan Wiegman, Emporia: "This isn't giving me too many problems. I think this situation can be corrected through better public relations. If a man runs a piece of business he has a right to buy what he wants. We have to give him better service than he can give himself. I can't see how we can ever think we can control anyone from buying what he wants. It's all in the public relations and in the service we give. I'd hate to have some location tell me I couldn't buy something. We're still very, very lacking in this industry in good public relations.

Howard Ellis, Omaha, Neb.: "The only way to combat this is to give them better service, to keep equipment in top shape, and to maintain better relations between the operator and merchant. This problem is serious enough that it will ruin the coin pool table business if it continues. It's serious all over the country and we need better relations between the operator and customer."

What's behind the BIG DEMAND for FISCHER?
SOLID QUALITY!

More and more smart operators are installing Fischer tables in their choice locations. They find them to be the answer to more profitable operation. That's because Fischer tables are consistently solid quality throughout, embody all the fine features you expect from the ultimate in coin-op billiard equipment, and new advanced developments that make service problems practically a thing of the past. Got the message?

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4. New: Indestructible relays miniaturized, plug in relays, indestructible (100 million impulses).
STAR PERFORMER SPOTLIGHT—Cram of the week's new releases in their respective categories. Albums which are expected to reach the upper half of the Top 100 chart, and any issued on Billboard's special survey charts.

GRAND SPOTLIGHT—Albums which are expected to have sufficient sales to reach the Top LP's chart or long-term takes.

4-STAR—Moderate sales potential albums which may reach a high position on the LP charts, but are not expected to be blockbusters. Sales activity is subject to change, and success may be affected by special marketing efforts or other factors.

SPECIAL MENTION—New releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of market.


This group sets across age and music taste boundaries with exceptionally fine musicians, beautifully produced. The quartet not only sports in such seamless pieces as "The Fifth Hour" and "S'lllennic Piece," but adds a touch of soul to "The Carpet Man" and "Tender To Trace," their current hit, "Paper Cup" is included.


The Anita Kerr Singers maintain their smooth, easy listening swinging style that's been their trademark for years. On this LP, the title song, a breezy rocker, is typical of their groovy output. Arrangements are fresh and original.

ALIVE AND WELL AT THE MIAMI BEACH—Hugh Masekela, CBS/Sony (CBS 33443) (M) & (CBS 33444) (C).

Hugh Masekela's talents as a trumpet player and his clever regular with this one (instrumental) as "Son of the Sun" and "Up, Up and Away," which are caught on a single, the title tune, he does an rbs "Little Miss Sweetheart" and a new "Let's Be in Heaven" with new facility in both musical areas.

JOURNEY WITHIN THE CHARLES LLEWYN QUARTET—Atlantic 1492 (M) & (M) 10177 (C).

Here is another side of the multi-talented Piccione. Chord, World's best known saxophonist, Charles Llewun's new LP confirms his reputation as a solo artist with an LP containing music that is a bit experimental. His product is a holding interest where good singing and headlining with Fordy's revolution of music trends.

THE HERBIE MANN STRING ALBUM—Atlantic 1496 (M) & (M) 10163 (C).

Pearl Bailey has captured Broadway with her starring assignment in the all-time hit musical, Cabaret. Bailey is a master of the comedy timing, and with her reputation for perfection, she has been compared to a fine violinist in her own Cabaret and others in the cast complement her excellently.