

Billboard

The International Music-Record Newsweekly

Player Sales Brighten A Stalled Auto Market

By HANK FOX

DETROIT—While luxury items are the first to go when automobile sales drop, stereo tape deck sales more than held its own during the 1967 model car year. Some 143,400 tape CARtridge players were factory installed this model year, together with 23,100 factory sold-dealer installed units, putting the total number above 165,500.

With optimistic field reports flowing in from all parts of the nation, manufacturers are viewing the 1968 model year as a banner one for the optional music unit. Chrysler, who along with Ford began offering a cartridge player in 1966, will make available a factory-installed player in addition to its dealer-installed Dart. General Motors is also expanding the unit's availability.

Automobile sales kicked off the 1967 model year on a low note
(Continued on page 69)

Latin Producers Cite Duty-Free Disk Peril

By ELEAZAR LOPEZ

CARACAS—Members of the Federation of Latin American Phonographic Producers (FLAPPH) met here last week (25-27) to discuss the dangers which the Latin American record industry faces if the countries' members of the Latin American Free Trade Association (LAFTA) agree to include phonograph records and other recorded-sound devices in the lists of items that will be imported free of duty in these countries.

All delegations present (13 countries) signed a document recommending their respective governments to take into consideration the industry's point of view before committing themselves in the negotiations that are now being carried on at official levels to establish LAFTA.

"The finished product should in no case be permitted to circulate freely from one country to another," said Dr. Henry Jessen, secretary-general of FLAPPH.

"Import barriers should be liberalized to permit masters to be imported duty-free; but each country should manufacture the finished product, that is,
(Continued on page 9)

BB's Forum Shaping as Intl. Event

NEW YORK — The Billboard - Merchandising Week Tape Cartridge Forum, Oct. 16-17, is rapidly shaping up as an international top executive educational gathering. As the cartridge industry continues to boom here, management of foreign electronics corporations, dealers and distributors are eyeing the market, seeking to learn pre-tested methods of
(Continued on page 72)

Congress' Hedging Leaves Decisions, Trade in Limbo

By MILDRED HALL

WASHINGTON—The Capitol is playing its usual game of "Yes, No, Maybe," with prospective new developments in the distribution of music, film, drama and the whole programming range of copyrighted works. Things are equally confusing for both copyright owners and the performing talent trying to gauge the effect of government on the entertainment future.

Copyright owners, programmers and talent wonder how things will work out for them in the new Public Broadcasting Act. What will come of the 15-year-old pay-TV issue, getting a double hearing in Washington this week? And is CATV going to be totally liable or not, for copyright, when the Supreme Court decides on the validity of lower court decisions? If CATV is declared liable under current law, will the Senate formally, or informally, press for a moratorium

on copyright suits versus CATV systems? Beyond that, what will the Copyright Revision bill have in the way of limits on CATV liability?

Technologically, vistas for new copyright and performance royalties seem to be opening up on all sides—via cables, satellites, expanded home reception of all kinds in audio and video. Government legislators and agency spokesmen give tantalizing glimpses of the electronic aurora borealis ahead — then

withhold final decision, or funds, or decide on more hearings, devise more rules, authorize "further study" ad infinitum.

In the entertainment world, the copyright owners and the talents are in a dilemma of their own. When hearings and rule-making come up on the glowing possibilities of new services, they can't appear to embrace the new, if it means arousing the wrath of the current distributors.
(Continued on page 10)

Album-Selling War Erupts - Stations as Battlefield

By CLAUDE HALL

NEW YORK—Rock 'n' roll radio stations around the country are getting deeper into the business of selling their own records. In many markets the stations are fighting not only a competitive radio station for audience, but the competition's albums for sales. A few of the most prominent battles—both on the air and in the stores—raging are between KRLA and KHJ in Los Angeles, WIBG and WFIL in Philadelphia, and

between WIXY and WKYC in Cleveland. Other album wars are expected to get under way as soon as some program director strikes the first blow.

CKLW's Paul Drew, program director of the Detroit powerhouse, was debating over two different album packages last week. Such radio stations as KGB in San Diego, Calif., WCFL in Chicago, and WDGY in Minneapolis have put out
(Continued on page 30)

VOGUE SPECIAL SECTION

See Pages 41-48



Erroll Garner, MGM's "Celebrity Scene" star for October, is again riding high on the Billboard jazz charts with his latest MGM album, "That's My Kick" (E/SE-4463). Selected tracks from the album, including his recent hit single, "More" (K-13677), are featured on a special set of 45's going to DJ's this month. (Advertisement)



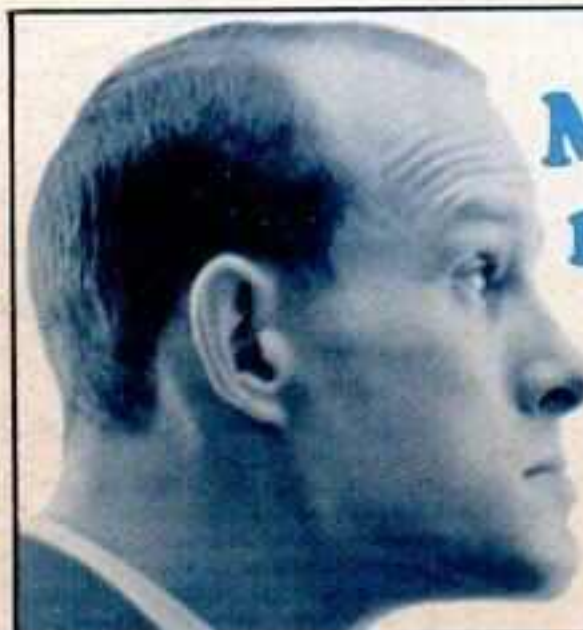
"I Heard It From the Grapevine," Soul 35039. That's the sensational new single by Gladys Knight and the Pips released today! Bound to be a top-of-the-charts record, it was taken from their current smash album, "Everybody Needs Love," Soul S706/SS706. (Advertisement)

CBS, Pickwick To Bow Label

LONDON — CBS Records and Pickwick International are teaming to launch Hallmark, which will feature mainly the catalog product of U. S. and British artists on CBS Records. Retail price will be 12s 6d (\$1.75). First release will feature 36 albums and is scheduled for the middle of the month.

The label is to be produced and pressed by CBS Records here and distributed through Pickwick and CBS Records' distribution in the U. K. direct to dealers. The label has expanded its factory at Aylesbury to accommodate the new label.

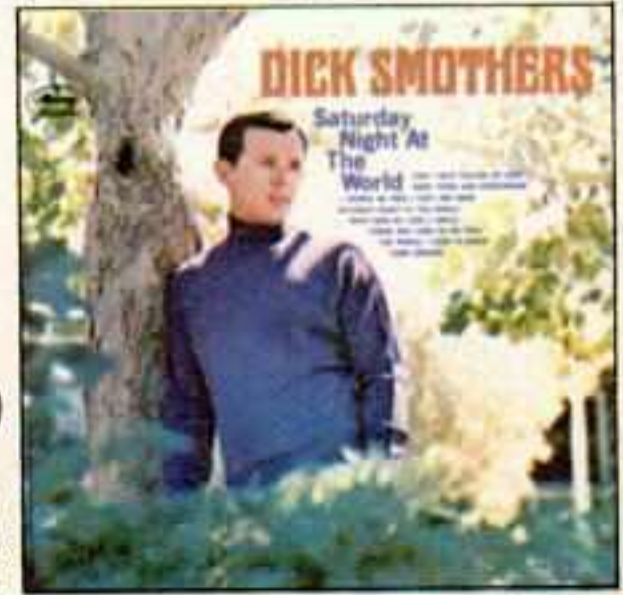
Sales in the first year are expected to be about 3 million, said Monty Lewis, managing di-
(Continued on page 9)



My brother Dick recorded a new hit album for Mercury without me. He's a rat!



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7 Distributors Take Control Of Fantasy; Zaentz at Helm

SAN FRANCISCO—Seven record distributors form the nucleus of a group which has purchased Fantasy Records from its founders, Max and Sol Weiss. Saul Zaentz, the label's sales chief, heads the new ownership group, which includes the following distributors: Al Melnick (Philadelphia); Jerry Cohen and Joe Martin (Newark); Ralph Kaffel (Los Angeles); Marv Jacobs (Detroit) and Seymour Greenspan and Jack White (Chicago).

Billinis Distrib Bought by ABC

NEW YORK — ABC Records has made its third major move in the merchandising area within a year with the purchase of the Billinis Distributing Co., Salt Lake City. The other acquisitions were New Deal in New York and Consolidated in Seattle.

The deal, negotiated between John Billinis and Larry Newton, ABC president, calls for Billinis staying as vice-president and general manager, and operating the distribution-rack jobbing-one-stop complex with existing personnel.

As a distributor, Billinis handles A&M, MGM, United Artists, Motown and Disneyland Records. The rack-jobbing operation services some 400 locations in Colorado, Idaho, Nevada, Wyoming, Montana and Utah.

Post Hike Bill To Full House

WASHINGTON — A bill for higher postal rates is nearing the House floor for a vote. The effective date of the increase would be the first Sunday following the 30th day after the enactment of the law. New rate will be 16 cents for the first two pounds, 6 cents each additional, up from present rates of 10 cents the first pound, 5 cents each additional.

Of interest to advertisers in business publications for the entertainment field, is the ending of any exceptions to the rule for second class papers requiring circulation figures, including number and method of distribution, and percentage of circulation paid. Existing law allowed trade papers in the performing arts to bypass this requirement. (Billboard, Sept. 23, 1967.)

The committee upheld its decision to permit a special airmail service for second class regular and trade papers to speed them to readers. However, the Postmaster General can set the charges, to cover any difference in cost between the new air mailing and ordinary surface transportation. The extra charge at 50 per cent of regular mailing costs. Also Postmaster can authorize the second-class service for newspapers on a space available basis only when it does not impede any other class of mail flow by air.

Also maintained in the committee report is the new rule that advertising supplements, bills or receipts inserted (loose or bound) in second class papers will pay the same rate as they would have if mailed separately.

Acquired in the transition are Fantasy and Galaxy, the r&b label, plus two publishing firms, Gireco (BMI) and Delta (ASCAP). Ray Shanklin is the a&r director.

Fantasy has gained recognition through releases by Dave Brubeck, Cal Tjader, Bola Sete, Monco Santamaria and Vince Guaraldi. Label plans an eight-title release for October-November. The Weiss brothers will not be associated with the label but will continue operating their studio in the basement of the company's Treat Avenue building. They will move into independent production, with Fantasy a potential buyer of their product.

Named national promotion director by the new owners is Dubois Stephens.

MCA in R&B With Revue

LOS ANGELES — MCA has entered the rhythm and blues market with Revue Records, an adjunct to UNI, which continues as a pop line. The same management team operating UNI will run Revue. First product out is Chicago master purchased by Russ Reagajn, "Girl I Love You," by Garland Green. The disk was originally released on the Gama label.

Now that MCA has two new labels, in addition to Decca, of course, all r&b masters and artists will go exclusively to Revue. All the acts on UNI remain with that logo.

Goodway Sets Record Firm

PHILADELPHIA — Goodway Records has been formed as a division of Goodway, Inc., a communications company. The music division will include management, production, promotion and publishing arms.

Ed Cotlar has been named director of the new label. A veteran of seven years in the record business, he had been talent co-ordinator for WKBS-TV, promotion manager for Chips Distributing and Cameo/Parkway Records, and a freelance promotion and public relations man.

Scepter to Handle Capacity Distribution

WASHINGTON — Scepter Records has contracted to handle distribution of Capacity Records, local r&b label. The latest Capacity disk is "Wish You Were Here With Me" by the Fawns. The agreement was reached by Florence Greenberg, Scepter president, and Foster Johnson, president of Capacity. Pete Garris will take over national promotion for Capacity.

Hazlewood Forms ASCAP Pub. Firm

NEW YORK—Lee Hazlewood has formed an ASCAP publishing firm here. The firm will publish all compositions by Hazlewood and will also sign new writers.

Martin J. Machet, Hazlewood's attorney, will handle the firm's administration and foreign licensing. First overseas deal has been for France, with Jack Robinson licensee.

ABC Scratches Mono Output as Other Labels Stick to Timetable

NEW YORK—The monaural record isn't being completely abandoned. Despite ABC Records decision last week to discontinue monaural production on all but budget lines beginning Jan. 1, the other top labels are sticking with mono-stereo production schedules.

Larry Newton, president of ABC, said that the company will sell off its mono inventory, which includes affiliated labels, as fast as it can. In explaining the move, Newton pointed out that in the first 350,000 orders for "Doctor Dolittle" only 10,000 were for mono. Newton said these orders will be filled, but from now on only stereo will be available.

In a response to queries on Columbia's policy on mono records, Bill Farr, vice-president of marketing at CBS Records, sent a letter to all Columbia Record accounts, which read: "Our policy and goals stated in May of this year remain firmly in force. It is our belief that an orderly and gradual evolution to an all-stereo inventory system will be accomplished to the maximum benefit of all concerned by continuing to serve the mono market as long as it remains economically feasible to do so. In a continuous study of the market, it is clear that best-selling mono records will sell at the same price as stereo when offered and merchandised to the consumer. Therefore, Co-

lumbia mono records will continue to be sold to our accounts at the same price as stereo records in the same category."

A spokesman for RCA Victor said, "There are no present plans to change our release policy." Victor manufactures both mono and stereo records.

Capitol to Continue

Alan W. Livingston, president of Capitol Records, said, "After the initial panic following the mono-stereo price equalization move, we have found that mono sales have picked up. We'll continue to manufacture mono records as long as there is a market for them."

London, too, is sticking to its mono-stereo schedule. D. H. Toller-Bond, London president, reiterated his earlier stand that there is no reason why the consumer should not be given the opportunity to buy monaural records. Herb Goldfarb, London's national sales and distribution manager said that as long as a record is listed in the Schwann catalog, the record company owes it to its customers and the consumer to continue pressing mono.

Atlantic, also, is pressing mono and stereo. An Atlantic spokesman said that 20 to 25 per cent of its LP sales are monaural.

No More by Chess

"As long as the demand for mono is even as low as 15 per cent we will have product avail-

able," said Chess Records' director of advertising and album production, Dick La Palm. The suggested list price on product is \$4.79 for Chess, Checker and Cadet, La Palm said. The Chess 10,000 series and Chess sermon series are pegged for \$3.79 retail, however.

"Actually, our prices on mono and stereo on Chess and Checker have been the same over two years," La Palm said. He also noted that the label is currently rechanneling "most" of its existing mono catalog for stereo use.

A Mercury Records spokesman said that the company is continuing its stated policy of price-equalization on both mono and stereo product and is going ahead with production as scheduled. "We are studying the situation but as of now we are not contemplating any changes."

ABC Records' first all-stereo release program will be disclosed at the distributor convention to be held in Las Vegas, Jan. 3-7. Some 50 albums are in the program.

Subsidiary labels involved include Impulse, BluesWay, Dunhill, Command, Westminster, Whitehall and Music Guild.

Distributed labels are Tangerine, 20th Century-Fox, Senate and Equinox.

Grand Award will maintain mono release as will 20th's budget Movietone label and the full-price Riverside line.

WB Sales at Peak; 'Camelot' Push Set

LOS ANGELES — Warner Bros./Reprise rounds the third quarter mark with 21 albums on the Billboard chart, a blockbuster promotion set for "Camelot" this fall plus a reported annual sales boost topping last year's record mark by 30 per cent.

The 21 albums on Billboard's chart survey was surpassed a few weeks earlier when the combine had 26 titles represented. WB has maintained its sales potency over the past two years, with comic Bill Cosby's six LP's leading the Burbank parade.

Advance orders for the "Camelot" package—which is the film company's major musical effort this fall — total 180,000 copies, according to

Massi Will Produce Victorians for Bang

NEW YORK—Jimmie Crane and Paul Leka of Circle Five Productions have signed a deal for Nick Massi to produce the Victorians for Bang Records. "Wasn't the Summer Short" is the first disk under the agreement, with "Merry-Go-Round," a Massi composition, the flip side.

Ruth Lyons, Cincinnati radio personality, wrote "Wasn't the Summer Short." Lewis Shapiro, promo man, and Massi are handling promotion for the disk.

ASCAP Distribution

NEW YORK—ASCAP's distribution of \$616,300 in awards for 1967-1968 went to 1,711 writer-members, not 11,171 as printed in last week's Billboard.

merchandising Vice - President Joel Friedman. WB plans spending a promotional sum on the LP comparable to that expended on such major promotions as Frank Sinatra and Bill Cosby.

Oct. 25 has been designated as a national "Camelot" radio day, similar in style to the airplay promotions run previously. The company estimates 2,000 AM-FM stations will participate by playing tracks from the LP.

Domestically and internationally, 154 theaters will show the film by the end of the year, with extensive overlapping promotions for the LP. Film trailers and studio ads will exploit the soundtrack, produced by Sonny Burke. The work on "Camelot" carried through 13 months. All the singing done by Richard Harris, Vanessa Redgrave, Franco Nero, David Hemmings, Lionel Jeffries and Laurence Naismith.

Alfred Newman led the studio orchestra, with assistance from Ken Darby. The score is by Frederick Loewe with lyrics by Alan Jay Lerner, both of whom are reported set to assist the label in promoting the LP.

To assist 16 major market dealers in utilizing a myriad of "Camelot" merchandisers, WB has retained the National Display Service Company to set up window displays. A major co-op ad budget has been developed for use by any retailer, regardless of his market.

Among the displays is the company's first rack merchandiser, a large "Camelot" sign supported between two castles. A self-contained display cartoon containing 25 LP's will be sent to dealers.

Popera Fuses Pop & Opera

NEW YORK — A new music form, Popera, has been introduced in England by writers Keith West and Mark Wirtz. Popera, a combination of contemporary song and opera, is represented in the single, "Excerpt From a Teenage Opera," which hit the British charts and has just been released in the U. S. on the New Voice label.

The disk, produced by Wirtz, features West in a vocal lead accompanied by a children's chorus from the Corona School, a theatrical training institute in London.

"Excerpt From a Teenage Opera," is part of a larger pop vehicle West and Wirtz are now writing. Popera was uncovered by Robbins Music Corp. Ltd. of London, one of the Big 3 (Robbins-Feist-Miller) worldwide affiliates.

London Dist. Deal With J-G

NEW YORK — London Records will handle distribution of the Jay-Gee Record Corp. catalog, in Austria, Germany, Japan, and Switzerland. Included are the Jubilee, Josie, Toot, Port and Rainy Day labels. The agreement was reached by Mimi Trepel, manager of foreign distribution for London Records; Marcel Stelman of British Decca; and Elliott Blaine, vice president of Jay-Gee.

London also is expanding its foreign distribution deal with Hickory Records, which formerly covered only the United Kingdom and Erie. London now will represent the Hickory lines, including the TRX label, in Austria, Germany and Switzerland as well.

Billboard

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MGM in R&B Venture on Coast: Venture Label With Stevenson

LOS ANGELES—MGM has entered into a joint operation with former Motown executive Mickey Stevenson in the formation of a new rhythm and blues line, Venture Records. The new company will initially be serviced by MGM but will establish its own sales, merchandising and marketing staffs. The new firm will be financed in part by MGM.

Stevenson's offices will be in Beverly Hills. And according to MGM President Mort Nasatir, studio facilities are being planned at the location. "We have a background in the r&b-pop field and we have had a taste of what this market means," Nasatir said here last week.

"We have long wanted to build a company which would give us a significant share of the market," Nasatir added.

2nd Promotion Tie

This is the second time MGM has associated with an outside source in a production



MICKEY STEVENSON AND MORT NASATIR.

tie-in. Kama Sutra was the first company MGM tied with on a production basis. The Stevenson deal is more exclusively binding, since all Stevenson's product will be released on the new label. As the producer for Kim Weston, (Stevenson's wife), the

young executive will be tapped to produce a limited number of MGM and Verve artists as a side assignment.

Nasatir said he had been conducting negotiations with Stevenson for the past nine months. "This is our first venture with a West Coast-based company after buying Verve and moving it to New York," Nasatir said.

On Roster

First artists announced for Venture include Calvin Arnold, the South Wind and Dugg Brown. Stevenson's executive staff will be announced shortly. A publishing wing for Venture is also planned.

Venture will be distributed in England by MGM Records Ltd., the new London-based wing of the label, under the direction of Rex Oldfield. Other international deals are now being negotiated. Also, in the nearly completed stage are tape cartridge deals for various configurations with Ampex, ITCC and PlayTape.

Music Figures on Opposite Sides In Suit on Williams Copyright

By WAYNE GREENSHAW

MONTGOMERY, Ala. — Some of the top names in country music testified in Circuit Court here this week in the contract fight over the renewal rights of songs by the late Hank Williams. Those testifying included Audrey Williams, the divorced wife of the singer-songwriter; Hank Williams Jr., son of the two; Pee Wee King, composer; Leon Kellman, general counsel for the American Guild of the Country Music Association; Sam Phillips, Memphis publisher and recording company head, and Paul Ackerman, music editor of Billboard.

The contract made between Acuff-Rose Music Co. and Mrs. Irene Williams Smith, sister of Hank Williams and court-appointed guardian of Hank Jr., renewing the copyrights is the subject of the suit.

Hank Jr. and his mother claim fraud in that the rights were sold for a bonus of \$25,000 in 1963 when the catalog of songs was worth about \$1 million. Mrs. Williams testified that the New York publishers, Hill & Range, offered her \$500,000 for the renewals. Acuff-Rose attorney Maury Smith told Mrs. Williams that she had said under oath earlier that she had had no offers for the renewals. The lawyer also said she stated in written testimony that she had had no offers. "I hesitated to bring other people into this," Mrs. Williams said.

She stated she believed in Acuff-Rose as a publisher and thought they treated her fairly until 1963 (when the contingent renewal rights to the catalog were purchased by the Nashville publishing house.)

Leon Kellman, testifying in behalf of Mrs. Williams said a "fair and reasonable" bonus for the Williams catalog would have been "not less than \$300,000." Kellman said he based his figures on multiplying money received from performing rights and mechanicals (fees from radio, TV and movie use of songs) by 10. He said he cut the

sum in half because of "Contingencies" and to be conservative.

Sam Phillips, also testifying for the Williamses, said he would pay "a half-million bucks for the songs in a minute." In his opinion, Phillips said, the \$25,000 for the renewal rights was not in the best interest of Hank Jr. He admitted, however, that Acuff-Rose has done a good job exploiting the catalog.

Pee Wee King, appearing on behalf of Acuff-Rose, said that if the publishing business is doing a good job "why change horses in the middle of the stream?"

Fred Rose played a "very important part" in the development of Williams, King testified. He said he remembered full-page ads in the trade press, placed there by Acuff-Rose. He told of Acuff-Rose paying performance money when other publishers were not, of giving advances without a contractual arrangement, and of the company's promotion of songs at its own expense.

Tex Ritter, appeared for Acuff-Rose, and he said he thought the disputed contract was in Hank Jr.'s best interest. "Never in the history of music in this nation has a career been as expertly managed as that of Hank Williams—before and after his death," Ritter said.

Hank Jr. was called by his attorneys as the last witness in their efforts to overturn the renewal contract. He is 18 but was legally emancipated this year. He said he and Wesley Rose were "good friends" possibly because both were sons of famous fathers, and that he probably would have left the contract with Acuff-Rose when he came of legal age had it not been for the renewal deal which he considered premature. "Why was it done?" was his response to the question of whether he thought the contract had been made in his best interests. He added that

(Continued on page 6)

Atl.'s Weeks That Were: \$6-Mil. Sales

NEW YORK—The Atlantic Records combine racked up \$6 million in album sales during the 10-week period following its mid-July sales convention. The company's LP sales are now running more than 100 per cent ahead of last year's take.

Atlantic introduced 32 new LP's at its July conclave, and more than 1/3 have hit the best-seller charts. In addition, the company subsequently released new LP's by Aretha Franklin, the Young Rascals and the Vanilla Fudge, and those, too, have been picking up strong sales action.

The albums released under

the Atlantic, Atco and Stax/Volt banners have picked up 11 positions in the top 100 slot on Billboard's Best Selling LP chart, and of those 11 LP's, seven were in the top 25. On the Rhythm & Blues chart, the Atlantic combine has five of the top 10, and a total of 8 out of the 30 positions on the chart. The company also has two LP's represented in the Best Selling Jazz LP's chart which has 20 positions.

Setting the sales pace for Atlantic, Atco and Stax/Volt are the Young Rascals, Aretha Franklin, the Bee Gees, Vanilla Fudge, Sonny and Cher, the Cream, Wilson Pickett, Booker T. and the MG's, Otis Redding,

the Mar-Keys, Charles Lloyd, Herbie Mann and Flip Wilson.

Also selling strong for the labels are the compilation packages: "Super Hits" on Atlantic; "Smash Sounds" on Atco and "The Stax/Volt Revue," volumes one and two, on Stax/Volt. Also, Miss Franklin's first LP "I Never Loved a Man the Way I Love You," which has been credited by the RIAA for \$1 million in sales, is now nearing the \$2 million mark.

The company's album division is headed by Atlantic Vice-President Nesuhi Ertegun, and Len Sachs is merchandising director and sales manager of the album division.

Burton Andrews Goulet

RICHARD
BURTON

JULIE
ANDREWS

ROBERT
GOULET

ORIGINAL
BROADWAY
CAST★★★★

Camelot



CO-STARRING
RODDY McDOWALL

BOOK AND LYRICS BY
ALAN JAY LERNER

MUSIC BY
FREDERICK LOEWE

PRODUCTION STAGED BY
MOSS HART

PRODUCED FOR RECORDS BY GODDARD LIEBERSON

OL 5620/OS 2031†

The most exciting "Camelot"!
The most exciting stars!
In the brilliant
Original Cast Album on
COLUMBIA RECORDS

This One



FRLH-41K-A02Z

†Also available in 8-track stereo tape cartridge

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King's NARAS Program in Gear

NEW YORK — Pete King, newly elected national president of the National Academy of Recording Arts & Sciences (NARAS), has already set the wheels in motion to streamline the Academy's operation. In New York last week, King said that there will be an internal reshuffling to increase its efficiency and to get maximum effort from the people working for the organization.

King's prime aims are to make the Academy more important and to build a closer liaison between the chapters in New York, Los Angeles, Chicago and Nashville. He said that he's making a definite commitment to visit each chapter and to make the whole operation a more tightly knit entity.

At a meeting in Los Angeles recently, the 17-man Board of Trustees voted for greater recognition to the contemporary field by authorizing the awarding of more Grammys to both its producers and performers. King said, "The Academy has always encouraged creativity in the field of recording and certainly much of what is heard on records these days comes from a new breed that obviously has something to say. We want to do all we can to recognize the best that these new artists have to offer."



PETE KING, left, newly elected national president of NARAS, receives congratulations from outgoing president George Avakian.

In addition to further emphasis on the contemporary field, the Academy Trustees voted to return the "Best New Artist" category to the ballot; to include two, instead of one, jazz performance categories; to recognize both male and female

rhythm and blues performances; to award a Grammy for the best country and western group performance, and to divide the sacred music category into gospel and sacred.

In the Academy's continuing campaign to assure better-informed and more discerning voting, the trustees transferred three more categories into the Specialized division of the ballot, while decreeing that members be permitted to nominate and vote in only seven of 13 such divisions. Failure to comply with this restriction would call for automatic disqualification of the member's ballot.

The self-contained public relations program, which would utilize the service of top public relations people in the field, plus a stepping-up in the Academy's publication program, may also possible include the distribution of stickers to be affixed to Grammy Award winning albums.

In addition to King as NARAS president, Steve Sholes is first vice-president; Owen Bradley is second vice-president; John Pate is secretary, and Lou Busch is treasurer.

Project 3 Steps Up Release Schedule

NEW YORK — Project 3 is stepping up its release schedule with 15 albums set for the rest of the year and four singles released this week.

The albums include pop standard, rock, instrumentals and flower generation material. The singles are by Malcom Dodds, Stan Freeman, Tony Mottola and Arnie Lawrence.

Music Figures on Opposite Sides In Suit on Williams Copyright

• Continued from page 4

he would have been 25 years old when the first of his father's songs came up for renewal. The young singer said he first heard of the 1963 contract from his attorney late last year and that's when he decided to bring suit. He said if this suit is successful he may form the Hank Williams Publishing Co. or "shop around with different publishers," but he definitely would not leave the domination of his mother and said he made his own show business decisions. He begins a movie next month and is signed for two more.

Of the allegation that his mother was some \$400,000 short in her accounting to a Tennessee court of guardianship funds for him, he testified all the money was spent on things he wanted—a \$100,000 bus for his traveling show, Hank Williams Jr. and "Your Cheatin' Hearts," a home with gun room, museum, steam room and recording studio, and expenses of personal appearances.

Executive Turntable

Elliott Goldman joins CBS Records as director of business affairs. He will negotiate artist and production contracts and be involved in soundtrack, Broadway production and publishing transactions. Before joining CBS, Goldman had been assistant to the New York City Rent and Rehabilitation Commissioner. . . . Suzanne Campbell is the new professional manager of Wild Indigo Music. She had served as a director in the artist management firm of A. H. Gordon, Inc., and had been involved in independent production.



GOLDMAN

★ ★ ★

Tony Ponte, manager of international promotion for Decca Records, has resigned to become an independent producer and songwriter in the r&b field. He will form a partnership with a West Coast r&b producer and plans to start a record label. Before Ponte joined Decca 16 months ago, he was general manager of Obit Music in England. He has recorded the Kinks, Manfred Mann, the Easybeats and the Creation. . . . Doc Severinsen, Command recording artist, has been named musical director and conductor of Johnny Carson's "Tonight" show.

★ ★ ★

Bill Jamison, Mercury's Baltimore-Washington promotion manager, has been named Eastern r&b promotion director for all the Mercury labels. Jamison broke into the business in 1948 in his father's retail record shop. Danny Davis, formerly with RCA Victor Records, takes Jamison's job in the Baltimore-Washington area.

★ ★ ★

Russ Bach has been appointed regional sales manager, Midwest territory, for Liberty Records, Inc. He will headquarter at Liberty Records Distributing Co. of Illinois. . . . Raymond L. Cook has been promoted to Capitol distribution center manager in Dallas, replacing Roger Moore, who has been transferred to the Niles Distribution Center to assume responsibility for the warehouse operation. In another Capitol organizational change, Roger Lunz will move to Bethlehem, Pa., as warehouse supervisor.

★ ★ ★

John Pete Vescovo joins Columbia Records as Texas-Oklahoma sales manager, headquartering in Dallas. He had been with Dot Records seven years. . . . Jay Cunniff has been named Pittsburgh promotion manager for Main Line Records. . . . Paul Cooper joins the press information department of A&M Records. He had been with the public relations firm of McFadden, Strauss, Eddy & Irwin. . . . Oliver Tyler has been named national service manager for Mercury's Home Entertainment Division in Long Island City, N. Y. He is a veteran of 12 years in the electronics repair field.

★ ★ ★

Peter Grey Terhune has joined the college concert department of Gerard W. Purcell Associates. Previously, he was associated with Peter Lind Hayes, and Gordon and Sheila MacRae. Terhune reports to Martin Klein, director of concerts. . . . King Musical Instruments has named W. Lee Lewis regional manager for North Carolina, South Carolina, Maryland, Virginia, Kentucky and West Virginia. He has been with Schmitt Music Co., Minneapolis, eight years.

★ ★ ★

Lex de Azevedo will resign from Capitol's a&r staff. He has been with the label two years. His plans are to concentrate on writing, including assignments for the King Family and Mexican disk-TV star Cesar Costa. . . . Robert E. Salrin has been named manufacturing vice-president at Universal Tapedex, Van Nuys, Calif., cartridge player manufacturer. He was formerly with Nortronics Division of Northrop as director of materials.

Holiday Inn Sets Table for 1st Cut

NASHVILLE — The new Holiday Inn label will do its first session next week at the Columbia studios in Nashville, with Bill Brock handling the production.

"We want to have as much going for us as possible," said Hugh Jones, vice-president of Holiday Inns, Inc., "and recording in Nashville gives us an edge."

The first artist on the newly formed label will be Dolly Holiday, who in reality is Dotty Abbott, the voice of the firm's "Nighttime" show. She will be backed up on the session by the Four Guys, a Sincere recording group managed by Brock.

According to Jones, there will be many means of distribution. "We'll sell the records in the Holiday Inns (there are more than 800 of them now, with a

new one being built every 55 hours), by mail through the radio show (now on 53 stations in 48 markets, including seven clear - channels), and through regular distributors."

Holiday Inn will be strictly a pop label. "We plan to expand into all facets of the music industry," Jones noted, "and we'll create different labels for r&b, for country, and for whatever else we decide to go with."

Although Sam Phillips, veteran Memphis record man, is a stockholder in Holiday Inns, Inc., he will not be involved in the record end of the firm's operation "at this time." Phillips, however, is directly involved in Holiday Inn's talent agency.

Seeks New Talent

"We are seeking new talent for our labels," Jones said. "We (Continued on page 10)

SSS Int'l 'Bamalama' Breaks Air Barriers

NEW YORK—After several weeks of trying, Shelby Singleton Productions last week cracked the Mason-Dixon Line—what he called a radio programming barrier to new r&b records—and the weapon was "Shout Bamalama," by Mitch Murray on SSS International Records. A week ago the record leaped onto Billboard's Top Selling R&B Singles chart at No. 38 with a star, signifying heavy sales. This week it's on the Hot chart at No. 81 with a star. The record is just now making playlists of stations like WDAS in Philadelphia. It has been No. 1 on many Southeast stations in the past two months.

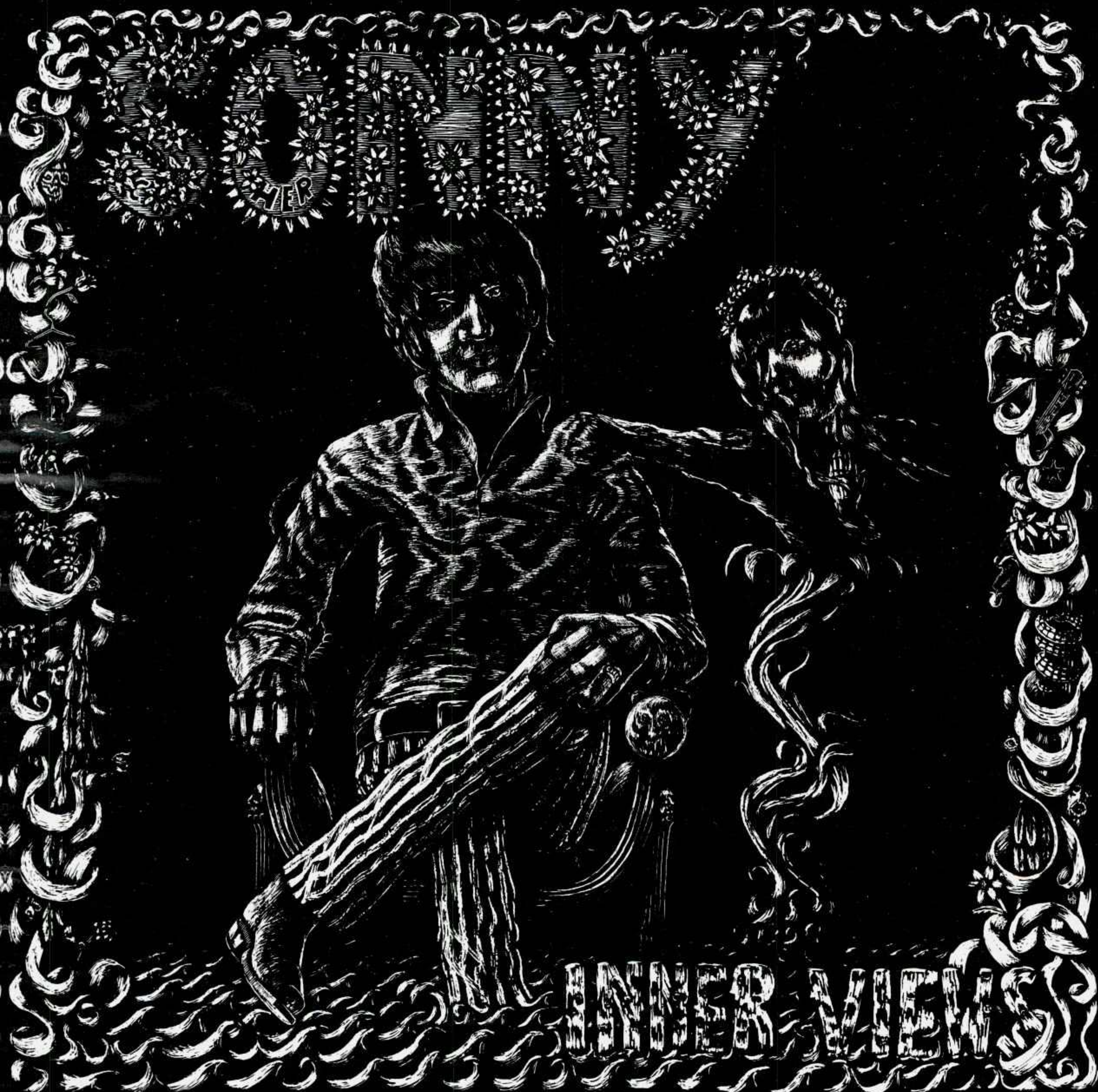
Last week, Singleton and his sales manager, Don Sanders, graphed out the sales action of the record, showing strong sales in the Southeastern States.

"We've sold more than 100,000 records already," Singleton said, and "most of these were in the Southeast. Strong sales have come from Atlanta, Charleston and Miami.

The truth is, Singleton said, that Southern radio stations are more likely to pick up on a good r&b record faster than stations in the North or the East and West Coasts. Other action records that the firm has included are a Huey Meaux-produced "Let It All Out," by the Hombres on Verve/Forecast, No. 40 with a star on the Hot 100 chart; "I Have No One," by Big John Hamilton on Minaret Records; "Bricks, Bottles and Sticks," by Vinnie Zen and the Rogues on SSS International, and "You're the Girl," by the Bushman. The latter single was reserved to radio stations last week in a shorter version.

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LUIS AUBRY, presiding president of the Latin American Phonographic Producers, left, discusses the progress of the meetings with Henry Jesson, secretary general of the Federation. Both are on the board of the world organization, the International Federation of the Phonograph Industry.



ANDRES MIDANI, general manager of Capitol of Mexico, left, hears how good business is in Argentina from Robert Cook, president of RCA Victor Argentina, at industry leaders of Latin America meet.



A BUSINESS SESSION of the Federation of Latin American Phonographic Producers meeting in Caracas includes delegation leaders. Left to right are: Enrique Lazcano, Uruguay; Hector Urbina, Chile; Luis Pino, Ecuador; Robert Cook, Argentina; Miguel Pina, Venezuela; Luis Aubry, Peru; Henry Jesson, Brasil; Dr. Jose Bustillos, Mexico, and Dr. Huezio Hildalgo, Central America.



ENRIQUE LEBENDIGER, Brazilian music publisher, right, is congratulated by Stanley Steinhaus of Venezolana de Discos for providing the industry a copyright of "A Banda." The presentation took place at the recent Latin American conference in Caracas.

CBS' Rabinowitz on Latin America Study

NEW YORK — A study of the Latin American record and song market is being undertaken by Sol Rabinowitz, director of Records Acquisition and Publishing Operations for CBS International. Rabinowitz leaves Sunday (1) to visit Mexico City, San Jose, Costa Rica, Bogota, Caracas, Rio and Buenos Aires. The trip will take about a month.

Rabinowitz stated that Latin America is currently a very important market. "Its potential," he added, "is even greater with respect to both copyrights and recorded product."

Rabinowitz continued: "In the past several years, the influence of American recordings and song material has been increasingly felt south of the border. . . . It is also true that other international repertoire is finding a good market in the Latin American countries. . . . In fact, it is correct to state that the one world of music concept has

now been extended to the Latin American countries."

The record business in Latin America, according to Rabinowitz, embraces what is termed "tropical repertoire" and international repertoire. The "tropical repertoire" is made up of recordings by local artists. Heretofore, "tropical repertoire" was dominant, but the proportions are now changing, with international taking on added significance.

Rabinowitz stated that the young people of Latin America are very hip to the world of music and records, and they keep up with hits in the various music centers.

CBS International is the division of the CBS Columbia Group which handles distribution outside the United States for CBS recorded product from the U. S. CBS International has formed record companies in many countries, and in most countries where it has firms it also operates publishing companies. The various CBS labels have their own artists, but they also distribute product for all CBS subsidiaries. In addition, CBS International handles distribution for many record manufacturers, such as Tamla-Motown, Warner Brothers, Kapp, ABC, etc. Through the CBS publishing firms in foreign countries, CBS International acts as licensee for many American and foreign catalogs.

During his trip Rabinowitz will assay the entire Latin American market with a view towards improving CBS' operations. Policy decisions are likely to result from the trip.

Last January and February, Rabinowitz made a similar trek to England and the Continent.

STARS ON BB'S HOT 100 CHART

NEW YORK — Stars were inadvertently left off the following records on Billboard's Hot 100 Chart last week: "Get on Up," by the Esquires on Bunky Records, "Child of Clay," by Jimmie Rodgers on Dot Records, and "Love Is Strange," by Peaches & Herb on Date Records. In addition, the single "I Make a Fool of Myself," by Frankie Valli on Philips Records, mistakenly received a star.

Market Quotations

As of Noon Thursday, September 28, 1967

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	20 3/4	530	26 1/2	24 3/4	25 3/4	+ 1/4
American Broadcasting	102	72 3/4	318	80 3/4	77 1/8	79 5/8	+ 2 1/4
Ampex	40 3/4	22 3/4	801	37 3/4	35 1/8	35 3/8	- 1 5/8
Audio Devices	30 3/8	21 5/8	200	26 3/8	24 1/8	26 1/4	+ 1
Automatic Radio	8	3 1/4	362	8	6 3/4	7 7/8	+ 1 1/8
Automatic Retailer Assoc.	80	51 3/4	140	80	77 1/2	79 1/2	+ 1/4
Avnet	47 3/8	16 3/8	1313	47 3/8	44	46 1/2	+ 2 5/8
Cameo Parkway	55	2 1/2	1333	55	42 3/8	54 1/4	+ 8
Canteen Corp.	28 3/8	21 1/8	239	26 1/8	24	24 1/4	- 1 3/4
CBS	76 3/8	59 1/8	879	68	63 3/4	64 3/4	+ 1/4
Columbia Pic.	52 3/4	33 1/2	271	52 3/4	49 3/8	51 3/4	+ 1 7/8
Consolidated Elec.	57 3/4	36 3/8	492	45 3/8	43 3/8	44	+ 1/2
Disney, Walt	106	75	253	102 3/4	100	100 1/4	- 1/4
EMI	5 7/8	3 1/2	542	5 1/8	4 7/8	5	Unchg.
General Electric	115 1/2	82 1/2	676	114 1/8	109	111 7/8	- 3/4
Gulf & Western	64 3/8	30 3/8	4581	57	50	54 1/2	+ 4 1/2
Handleman	44	17 1/8	620	44	39 3/4	41 5/8	+ 3/8
MCA	59 1/2	34 3/4	274	59 1/2	57	58	- 1 1/2
Metromedia	63 1/4	40 3/8	322	60 3/4	57 3/8	60	+ 1/2
MGM	64 3/4	32 3/4	660	64 3/4	61 1/2	63 1/2	+ 1 3/4
3M	93 1/2	75	560	90 3/8	89 1/4	89 1/2	- 3/8
Motorola	134 1/2	90	265	127 1/2	121 1/8	125 1/4	+ 1 3/4
RCA	62 3/4	42 3/8	1504	60 3/8	57	60 1/8	+ 3 1/8
Seaburg	23 3/8	15	1042	23 3/8	20 1/2	23 3/8	+ 1/2
Trans Amer.	47 1/4	28 1/2	1194	47 1/4	45 3/8	46 3/4	+ 3/4
20th Century	59 1/2	32 3/8	826	54 1/2	51 7/8	52 1/2	- 1/2
WB	28 1/2	16 3/4	52	28	27 3/8	27 7/8	+ 3/8
Wurlitzer	36	18 1/8	59	25	23 3/8	24	- 1/4
Zenith	72 1/4	47 3/4	446	71	68	68 1/2	- 1 7/8

OVER THE COUNTER*

As of Noon Thursday, September 28, 1967

	Week's High	Week's Low	Week's Close
GAC	12	9 3/4	10
ITCC	14 1/2	13 1/4	14 1/2
Jubilee Ind.	8	7 1/2	7 5/8
Lear Jet	19 1/2	15 1/4	19 1/2
Merco Ent.	15	14 1/4	15
Mills Music	32	29	29 1/2
Orrtronics	7 1/4	7	7 1/4
Pickwick Int.	15 3/4	13 3/4	15 3/4
Telepro Ind.	3 3/8	3 1/8	3 1/4
Tenna Corp.	9 1/2	9 1/4	9 1/4
National Mercantile	11 3/4	10 3/4	10 3/4

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

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

Cordell Conceptions, Super K Merge and Form Big Kahoona

NEW YORK — Two production teams—Centry Cordell Conceptions and Super K Productions—have merged to form Big Kahoona Productions. Bo Gentry and Richie Cordell of the former firm have been responsible for all of the recent hits by Tommy James and the Shondells on Roulette Records, including the million-selling "I Think We're Alone Now." Jeffrey Katz and Jerry Kasenetz produced the million-selling "Little Bit O'Soul" by the Musi Explosion on Laurie Records.

Actually, the four producers first worked together about a year and a half ago, producing "S.O.S." by Christine Cooper for Cameo/Parkway Records. Kasenetz said they had to "scrape together" money for the record and they just "broke even" on it, so they had to

split up. "But we always knew we'd get back together someday."

All four will be principals in the new firm and will, on occasion, produce each other's artists. Artists under the Big Kahoona banner include the Music Explosion on Laurie; Tommy James, Roulette; Ohio Express, Cameo/Parkway; the Groove, Scepter/Wand; Jamie Lyons, Laurie; Super K Generation, Laurie; Question Mark and the Mysterians, Cameo/Parkway; Sam the Sham, MGM; Christine Cooper, Spice of Life, and the Fairchilds. A new publishing company will be formed to handle copyrights. Elliot Chiprut is a writer and producer for the new firm, and other writers and producers are yet unsigned.

"Beg, Borrow and Steal," by the Ohio Express just hit the Hot 100 chart at No. 96.

In addition to their writing and producing chores, Kasenetz and Katz will team up with Jackie Kasenetz and Chiprut to produce the Super K Generation. The group's new release "Heart Full O'Soul" was produced by Katz and Kasenetz. Gentry and Cordell will produce themselves as a duo for Bob Crewe Productions.

Dave Gotterer is attorney for the new firm.

Krofft & Cap. on Production Deal

LOS ANGELES — Capitol Records and Sid and Marty Krofft Productions have signed a seven-year contract for the Krofft organization to produce records for Capitol.

First four sides to be turned out by Krofft will feature Michael Blodgett. Bob Edmonston will produce and Gene Page will arrange and conduct.

EMI Sales Up As Profits Dip

LONDON — In spite of increasing sales, profits of Electric & Musical Industries here, as well as Capitol Records in the U. S., dropped during fiscal 1967, which ended June 30. Sales were \$299,485,200; this compares with \$287,912,800, down from \$15,428,000, a year ago. An executive at EMI said that the profit of the British firms was "maintained" in spite of unfavorable British economic conditions. In the U. S., the Capitol Records Club showed an increase in membership and all promotion and advertising costs were written off. Profits from other overseas subsidiaries were generally above last fiscal year, although France had poor results.

London Yule Pkgs. Pitch

NEW YORK — Special promotional incentives are being offered by London Records on six top-selling Christmas packages. The albums are "Christmas Carols" and "Christmas Greetings" by Mantovani; Joan Sutherland in "The Joy of Christmas" with the Ambrosian Singers and the New Philharmonia Orchestra conducted by Richard Bonyngue; Leontyne Price in "A Christmas Offering" with the Vienna Philharmonic under Herbert von Karajan.

Also Handel's "Messiah" with Miss Sutherland, Grace Bumbry, Kenneth McKellar, and David Ward with Sir Adrian Boult conducting the London Symphony Orchestra and chorus and "Christmas with Ronnie Aldrich" on Phase 4. Along with other Christmas catalog items, the albums will be available in limited supplies only, beginning on Monday (2).



THE CHANGING record scene comes under survey by a panel of record company executives during the 1967 Component High Fidelity Music Show in New York last week. From left, Tom Dowd, vice-president of Atlantic Records; George Avakian, former president of NARAS; David Kapp, president of Kapp Records, and John Simon, a&r producer for Columbia Records. Seminar was one of several sponsored by NARAS under the direction of George Simon, executive director. More than 22,500 fans attended the four-day exhibition of component equipment and related products, including cassette and 8-track tape cartridge players.

EMI Is Switching to Peters as U. S. Distrib

LOS ANGELES — Electric and Musical Industries, Ltd. (EMI) has affiliated with Peters International, Inc., New York, to distribute records in the U. S. of 16 different EMI companies. Product formerly was distributed by Capitol Records International Corp.

The arrangement makes Peters sole U. S. distributor of EMI product from England, Argentina, Belgium, Denmark, Finland, France, Greece, Holland, India, Ireland, Italy, Norway, Spain, Sweden, Turkey and Germany.

Peters has purchased the import inventory of Capitol International and is transferring

it into its New York facility. Bob Reid, formerly Capitol's international's import a&r manager, and Herb Williams, Capitol's import operations manager, have both joined Peters.

Capitol Records Distributing Corp. will continue to solicit orders for EMI imports for the Peters organization through Dec. 31.

Peters International has been associated with both EMI and Capitol as U. S. and Canada distributor of the EMI Greek repertoire. Chris Peters, president of Peters International, announced a \$50,000 expansion of its Manhattan offices and warehouse to accommodate the import operation.

Newport Jazz for Europe

WASHINGTON—The Newport Jazz Festival will make the European scene this fall. Under sponsorship of Pan American World Airways, Inc., and the U. S. Travel Service, major American jazz artists will play Pied Piper to lure Europeans to these shores in a "Visit USA" promotion.

During October and November, concerts in 17 European cities will feature such jazz musicians as Miles Davis, Herbie Mann, Thelonious Monk, Gary Burton, Archie Shepp, Sarah Vaughan, the Workshop Guitars and the Newport All Stars. The Newport All Stars are led by George Wein, producer of the Newport Jazz Festival.

The government's travel serv-

ice and Pan Am will go all out in promoting the concert tour, with special posters and counter cards and a booklet called "Jazz, U.S.A." to guide Europeans to U. S. jazz centers. Kick-off will be a reception in the State Department here.

Press conferences to announce the concerts will be held in eight European cities, and a special recording of an original jazz composition, "Pan Am Blue," will be supplied to European radio and TV stations. Cities on the tour list for concerts are: Baden, Barcelona, Belfast, Berlin, Copenhagen, Dublin, Epernay, Helsinki, Karlsruhe, Lecco (Italy), London, Lugano, Lyons, Mainz, Paris, Rotterdam and Stockholm.

Segal S. Africa Pub. in States

NEW YORK—Charles Segal, South Africa music publisher, composer and recording artist, has arrived here to exploit his publications. He had just established an American office in Boston. Segal, who wrote "Kwella Kwella," "Africa" and "Kootanda," will also seek to secure American songs and original American recordings for South African exposure. He is negotiating for publishing rights to several catalogs. Segal, who will be in New York for four months, can be reached through his Boston office, 1957 Beacon Street.

RAMIN TUNE A COMMERCIAL

LOS ANGELES—Sid Ramin has joined the group of composers developing single recordings from TV commercial music. His newest Warner Bros. disk is "Brace Yourself." The music is heard on Mennen Co. advertising jingles. Warners and Mennen are conducting a national ad campaign promoting the single. A slug line for the disk will appear in a number of national magazines, with Look developing a promotional single using the tune.

Latin Producers Cite Perils in Making Disk Imports Duty-Free

• Continued from page 1

phonograph record, the tape cartridge, or whatever other device there is to capture recorded sound."

The 80 delegates attending the Congress agreed unanimously on this issue, especially, after hearing the Venezuelan Minister of Economic Development, Dr. Luis Hernandez Solis, who in his inauguration speech Monday 25, apart from praising the industry's contribution in the economic development of each country, raised all eyebrows by suggesting that it would be desirable to expand the interchange of musical material through complete economic integration, which is precisely what the disk men consider that would annihilate the industry in most Latin countries.

Another important issue discussed was how royalty payments would be made to songwriters for the sale of sound reproduced on media such as tape cartridges. The delegates agreed that payments of these royalties should not be based on the sales prices of these items. The high price of some of these reflects the high cost of the materials which are used to make them and not the cost of the actual reproducing media (such as the cost of the tape in the case of cartridges).

'ALONG' TAKES FLIGHT AGAIN

NEW YORK — "Take Me Along," which was introduced in 1959 by Bob Merrill in the Broadway show of the same name (based on Eugene O'Neill's "Ah, Wilderness"), is being revived as a pop song because of United Airlines.

The airline is basing a multi-million-dollar advertising campaign on the song, encouraging husbands to take their wives along on business trips.

As a result of the campaign, Command Records has released a "Take Me Along" single with the Ray Charles Singers.

Col. Build-Up On 'Camelot'

NEW YORK — Columbia Records has set a nationwide promotion campaign for its re-packaged and reduced price original cast album of Lerner and Loewe's "Camelot" starring Julie Andrews, Richard Burton and Robert Goulet. The new package will list for \$5.79, mono and stereo, \$1 less than the price of the original release. The promotion is spurred by the forthcoming Warner Bros. film version of the musical.

Also being promoted are instrumental versions of the score by Percy Faith on Columbia and Andre Previn on Harmony. The promotion will include extensive trade and consumer advertising, ad mats for local dealers use, and a full-page spread in the November and December issues of Playbill. In-store merchandising aids planned are a lighted motion display, posters with the new album cover, window streamers, and die-cut header cards with pop-up pictures of Miss Andrews, Burton and Goulet for use in browser bins.

Therefore, it was agreed that payment of songwriters' royalties should be a flat fee equivalent to exactly the same amount that is paid per number in a standard phonograph record.

In connection with royalties, an analysis was made of the present situation in each of the participating countries in regards to collection of performance fees. Brazil is the only country that has complete and up-to-date legislation in this matter. Other countries, such as Argentina, are on their way to achieving a modern system of collection backed up by proper legislation. But most of them lack any legislation at all that can serve as the legal framework to institutionalize a collecting system.

Therefore, it was agreed that countries with any experience in this field will help the others

Gallico Music Hired by ABC

NEW YORK—The Al Gallico Music Co. has been hired by ABC Records to handle all professional contracts and exploitation of musical scores published by ABC firms, Pamco Music (BMI) and Ampco Music (ASCAP). The deal includes musicals, TV production and film scores.

Under the new arrangement, Charlie Jarnoff, who had been running ABC's ASCAP firm, will report to Gallico.

Gallico's first major project will be the Bob Merrill score for "Henry, Sweet Henry" which opens on Broadway, Oct. 23. ABC has the original cast album.

Integra Formed; Krantz at Helm

ALLENTOWN, Pa. — Integra Productions, Inc., has been formed here, with Bob Krantz, program director of WSAZ, as president. Subsidiaries are Integra Records and Integra Music Publishers (BMI).

Vice - presidents are James Merrill, a magazine distributor; Joe McClaine, with WAEB, and Craig Kingcaid, formerly with WSBA, York, Pa. I. Robert Shapiro is secretary, and Gary Samson, treasurer and general manager.

Distributors include All State in Chicago, H. R. Basford in San Francisco, Trinity in New York and Connecticut, and Chips in Philadelphia.

First release, "Shame," with the King's Ransome. "Magic Girl," with the Peach Street Infantry, will be released in October.

Pickwick Gains Rerun Vs. Monte

NEW YORK—Justice Samuel Spiegel of the New York State Supreme Court reversed a \$540,000 judgment against Pickwick International and ordered a new trial for later this month. The judgment by a Supreme Court jury was on complaint of singer Lou Monte, who charged that a Pickwick/33 recording "Spotlight on Lou Monte" was issued without his permission from a 20-year-old demo. The suit also referred to Pickwick's use of Monte's picture on the jacket.

set up their own collecting agencies and draft their own laws by sending them appropriate information.

It was further agreed that performance rights should be paid to the interpreter, the musician and the manufacturer—the manufacturer getting the greater share.

Other points discussed included the achievements obtained in each participating country (these have been mostly legal) and different aspects of contracts and contract-breaking. The delegates discussed the possibility of establishing the use of a standard talent contract throughout the area to avoid the usual pitfalls presented by the lack of uniformity in the regional contracts now in use.

This year's congress (from now on will take place every two years) broke all previous attendance records. The importance of their decisions lie in the fact that together they produce well over 80 per cent of the Latin American record market, which makes their opinions worthy of hearing, particularly, in topics of such importance as the industry's opposition to its being included in any free trade agreement. The importance of the Congress' decision is given further weight by the fact that its president, Peru's Luis A. Aubry, is also vice-president of the International Federation of the Phonograph Industry, of which Dr. Henry Jessen, the secretary-general of FLAPPH, is a counsel member. (Pictures on story on page 8.)

CBS, Pickwick To Bow Label

• Continued from page 1

rector of Pickwick International. Product of labels other than CBS will also be pressed. Negotiations with one other major label has already been completed.

"Budget price records account for a significant portion of the long-playing record market in Britain," said Kenneth Glancy, manager director of CBS Records here, in explaining the firm's new budget line. "But it is a highly specialized business that has its own particular marketing and distributing requirements. The success of budget label operations in America and in this country, like Pickwick and Music For Pleasure, have proved the need for this kind of individual approach. Budget records serve to introduce the long-playing record habit to previously untapped sections of the buying public."

It is planned to release about six albums a month on Hallmark. The label is to be merchandised on a sale or exchange basis to the dealer and display racks, and window display material will be made available.

The first release will include a Frank Sinatra album, as well as product by Peggy Lee with Benny Goodman, Burl Ives, Doris Day, Stonewall Jackson, Frankie Laine, Bing Crosby, Harry James, Xavier Cugat and Mahalia Jackson, as well as classical albums by the London Symphony Orchestra and conductors Sir Malcolm Sargent, Josef Krips, Eugene Goossens, Walter Goehr and Hugo Rignold, among others.

Congress' Hedging Leaves Decisions, Trade in Limbo

• Continued from page 1

Pay-TV, for example, has been studied wistfully by many in music and show business as a source of new audiences, new program development, and a place to try out new talent on something beside the mass-audience of commercial TV. The copyright owners and licensors eye the possibility of millions of American TV homes becoming individual box offices, linked into theaters for movies and shows, perhaps—or fed direct from program source, via satellite, or cable, or both.

Licensing fees and performer royalties would naturally increase to match the new national (and international) audience sweep, and the revenues therefrom.

But the interest of show business — record talent, writers, film producers—are locked into broadcasting and the movie theater structure. Their spokesmen are not listed among the witnesses for the FCC's Oct. 2-3 oral hearings on its own Subscription TV Committee's recommendation that pay-TV be authorized nationwide, with certain limitations.

As of Billboard's deadline last week, no one from the entertainment world has asked to appear at the Oct. 4 pay-TV hearing being held by the House Commerce Subcommittee on Communications, which is headed by Rep. Torbert MacDonald (D., Mass.).

Pay TV Hearings

At both the FCC and the Congressional pay-TV hearings crammed into this week's hearing schedules in the Capitol, subscription TV entrepreneurs, Zenith, Teco, Teleglobe will be heard, and pay-TV's arch enemy, Rep. Emanuel Celler (D., N. Y.) will be at both hearings. At the FCC hearing, the 21 witnesses will have a heavy contingent of movie and thea-

Rock-in Concert In L. A. to Aid Youth Drive

LOS ANGELES — Mayor Sam Yorty and other city officials are aiding in the promotion of a "Rock-in" concert aimed at instilling a sense of civic responsibility in the city's youth. The concert, "Chuck Berry Live at Griffith Park," is to be a re-creation of Berry's live Filmore Auditorium album on Mercury. The youth drive is in conjunction with radio station KRLA and Mercury Records.

Attendance at the two-hour show Sunday (8) is expected to exceed 10,000, according to Mercury radio promotion manager Dick Moreland. Admission to the Rock-in is one rock.

As part of the concert's promotion, KRLA is airing one cut from Berry's Filmore album every two hours, 24 hours per day. Once every hour, the station had scheduled a one-minute promo and once each evening, the entire album is played. All this will be repeated until show time.

The show will feature the Miller Band, a group which recorded with Berry at the Filmore, will play from 2-3 p.m. and then will join Berry from 3-4 p.m. Yorty will be on hand for civic ceremonies involving youth awards.

ter spokesmen, who will join the broadcasters in the fight against pay-per-program service on American TV sets.

As always, the role of CATV service is left swinging loose. FCC's special pay-TV committee decided the subject of CATV and pay-TV will need further study, to decide if CATV can charge for individual programs; if it can pick up pay-TV stations, and whether it can import distant-city pay-TV programs beyond the originating station's service area. (Present FCC rules on CATV require a hearing any time a cable antenna system wants to import distant city programs from TV stations in any of the top 100 markets.)

In the Public Broadcasting developments, the world of writer, composer and performer had high hopes that special and different artistic performances could at last find a way past the barrier of commercial broadcasting. True, the actual funding for the \$200-\$400 million annual cost of projected

educational TV station network programming has been put off to another day—or year, but at least the idea has been given legislative life.

Then the House vote put a halt on the programming. The recently passed House version of the Public Broadcasting act said the programming provided by the new "insulated" corporate set-up must be educational and cultural — and "not primarily for amusement or entertainment purposes."

This rocked the entertainment world, and also rocked the Senate, which had placed no restrictions on the programming in its version. Members of a Senate conference committee now have the job of convincing House counterparts that there is no way of exactly separating "entertainment," since the best of each contains something of both.

Perhaps the creative and performing artists and writers could make themselves heard in this particular good cause.

Holiday Inn Sets Table for 1st Cut

• Continued from page 6

are not after the established acts. What we want is fresh, young talent."

At the present time there are 175 Holiday Inns which can handle full acts in their club-rooms, and another 350 which can handle a single with a small combo. These are mostly in the major metropolitan areas such as Chicago, Miami, Boston and Pittsburgh, and in overseas spots in the Bahamas and Puerto Rico. "We can give our artists a lot of work," Jones said.

Holiday Inn also plans to continue expanding the "Nighttime" show. Miss Holiday said the firm is right now negotiating with at least a dozen stations in large markets to carry the five-hour-long program with the short, almost subliminal, commercials.

Smooth Standards

Miss Holiday's first session, an album, will feature mostly smooth standards, but will also include some original tunes penned by herself and Jerry O'Roark, public relations director for Holiday Inns, Inc. "If one of these should click we can pull it out and release it as a single," she said.

Jones said some of the new label's first artists probably would come from the Bahamas and Mexico. Plans call for eventual recording in Memphis. Currently under construction is a recording studio specifically de-

NEW SHOWCASE IN 'VILLAGE'

NEW YORK—Latest showcase for new pop talent will be the Village Theater. Starting Oct. 11 and continuing each Wednesday evening, the theater will hold a "Weekly Freaky," featuring Lower East Side talent and some top recording acts. Admission charge will be \$1. The acts will not be announced in advance.

Invincible to Open Offices & Studios

NEW YORK — Invincible Records will open offices and recording studios at 345 Park Avenue early next year. The label will crown Miss Invincible at a fall Boogaloo Au Go-Go dance and fashion show. The winner of the beauty and talent contest will receive a recording contract and a chance to model. All applications must be post-marked by midnight, Nov. 23. They should be sent to the company, c/o Jeannie Wheaton, at the Morningside Hotel in New York.

Helen Keane Inked As Evans Producer

NEW YORK—Helen Keane, manager of jazz artist Bill Evans, has been signed to produce or co-produce his sessions for Verve Records. She produced his latest effort, soon to be released, and is now at work co-producing with Jack Maher, advertising director of MGM/Verve, a follow-up LP to NARAS-winning "Conversations With Myself" which will be titled "Further Conversations With Myself."



THE KIT KATS ON JAMIE RECORDS open at Philadelphia's new Classroom discotheque; a display gave heavy attention to their new "It's Just a Matter of Time" album. From left: Dean Tyler, music director of WIBG, who hosted the show; the group, and Larry Cohen, national sales and promotion director of Jamie/Guyden Records.

RECORD REVIEW

Jazz & Blues On Milestone

NEW YORK — Milestone's recent release is of primary interest to jazz and blues buffs on the traditional and modern levels.

In the former category are "The Immortal Jelly Roll Morton," "The Immortal Blind Lemon Jefferson" and "Ramblin on My Mind," a collection of train and travel blues by various artists. The Morton and Jefferson packages, despite the state of the recording art decades ago, contain sides of true value for collectors, and the packages should be carried by all dealers whose clientele includes jazz and blues buyers. The release also includes a fine jazz piano album by Martial Solal, an interesting album with jazz singer Helen Merrill and a smartly produced jazz package by the Wynton Kelly Trio.

Photo on Peer

NEW YORK—On page 22 of last week's Billboard, a picture of Peer-International's executives and overseas personnel was published with an incorrect caption. The photo was identified as Jack Jones and RCA Victor executives.

Carr WNEW's PD

NEW YORK — Dick Carr, program director at WIP, is being shifted to WNEW here, replacing Jerry Graham, who has resigned to form his own firm. Carr, program director of WIP since 1962, takes over the new job soon. Both stations feature Easy Listening formats.

ASCAP SHOW TO HONOR 'DIMES'

LOS ANGELES — ASCAP will produce a half-hour color TV special paying tribute to the March of Dimes on its 13th birthday. The film, which will be distributed to stations in January, will begin production at the Goldwyn Studios on Oct. 10. Jerry Fielding will be arranger and conductor. The production will be designed by Serge Krizman. Edward A. Franck will produce the show, with Bill Ficks serving as talent co-ordinator. The film will be used to spearhead the campaign against birth defects.

P, P & M ALBUM OVER 2 MILLION

LOS ANGELES — The first album Peter, Paul and Mary made for Warner Bros. Records, "Peter, Paul and Mary," has passed two million copies in domestic sales alone, reports Joe Smith, vice-president and general manager of Warner Bros.

Lib. to Issue 18 Cartridges

LOS ANGELES — Liberty Records will release 18 4- and 8-track cartridges this month. The release is comprised of 17 cartridges culled from Liberty LP's and one twin-pack featuring a variety of jazz artists.

Among the cartridges in this offering are "Rewind," by Johnny Rivers, "Portrait of Genius," by sitarist Ravi Shankar, the Ventures' "Golden Greats," "Now," by the Hollies, "New Directions," by Gary Lewis and the Playboys, and the Johnny Mann Singers' "We Can Fly."

Monte Wins Vs. Pickwick

NEW YORK — A New York State Supreme Court jury has awarded singer Lou Monte \$540,000 from Pickwick International in his suit charging Pickwick with selling more than one million copies of "Spotlight on Lou Monte" without his permission. Edward J. Kaufman, Monte's attorney, contended that the recording was made as a demo almost 20 years ago.

The company answered that it had purchased the recordings from another firm, which claimed it had originally been bought from Roy Gould, who claimed to have permission to sell the tapes. The suit also referred to Pickwick's use of Monte's picture on the jacket.

Barrington Expands

BARRINGTON, Ill. — Barrington Records has opened a West Coast office at 2340 S. Corning in Los Angeles. Mike Joseph, West Coast representative for Barrington, is scouting for new material and artists. The office's first product will be a disk by the Same, which Joseph produced.



BY POPULAR DEMAND...

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OUT FOR
A HIT***

BERT KAEMPFERT
and his orchestra

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**YOU ARE MY
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"THE WORLD WE KNEW"
DL 4925 (M) • DL 74925 (S)



DECCA  **RECORDS** **32204**

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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 132—Last Week, 145

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

POP SPOTLIGHTS

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

TEMPTATIONS — (Loneliness Made Me Realize) IT'S YOU THAT I NEED (Prod. N. Whitfield) (Writers: Whitfield-Holland) (Jobete, BMI)—Headed right for the top of the Hot 100 this groovy rocker is loaded with excitement and another top vocal workout. Flip: "Don't Send Me Away" (Jobete, BMI). **Gordy 7065**

***SCOTT MCKENZIE — LIKE AN OLD TIME MOVIE** (Prod. John Phillips & Lou Adler) (Writer: J. Phillips) (Wingate, ASCAP) — John Phillips gives McKenzie a change-of-pace material from the phenomenal "San Francisco" smash. This beautifully performed ballad has the potential of his initial hit. Striking string arrangement fits all programming. Flip: "What's the Difference-Chapter II" (Hollenbeck, BMI). **Ode 105**

NEIL DIAMOND—KENTUCKY WOMAN (Prod. Jeff Barry & Ellie Greenwich) (Writer: Diamond) (Tallyrand, BMI)—Folk rocker proves one of Dia-

mond's most potent entries that should fast top the sales of the successful "Thank the Lord for the Nighttime." Strong material. Flip: "The Time Is Now" (Tallyrand, BMI). **Bang 551**

BAR-KAYS—GIVE EVERYBODY SOME (Prod. David Porter & Isaac Hayes) (Writers: Porter-Bar-Kays) (East, BMI)—Hot on the heels of "Soul Finger" and "Knucklehead," the hot and wailing group have a sure-fire topper in this pulsating, blues dance item that moves and grooves throughout. Flip: "Don't Do That" (East, BMI). **Volt 154**

SUNSHINE COMPANY—BACK ON THE STREET AGAIN (Prod. Joe Saraceno) (Writer: Boettcher) (Fifth World, BMI)—The "Happy" group have a blockbuster in this compelling folk-oriented material that should rapidly establish them at the top of the Hot 100. Smooth performance. Flip: "I Just Wanted to Be Your Friend" (Fifth World, BMI). **Imperial 66260**

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

***HERBIE MANN—TO SIR, WITH LOVE** (Prod. Tom Dowd) (Writers: Black-London) (Screen Gems-Columbia, BMI)—The instrumental cover of Lulu's current smash should fast prove a discotheque sales winner and hit all types of programming. Arif Marden's clever arrangement and Mann's top performance spell hit. Flip: "Hold Back" (Herbie Mann, ASCAP). **Atlantic 2444**

SPANKY AND OUR GANG—LAZY DAY (Prod. Jerry Ross) (Writers: Fischhoff-Powers) (Screen Gems-Columbia, BMI)—More bright, happy material performed in their fresh, creative style should fast prove a topper for "Making Every Minute Count" and put them back in their hit "Sunday Will Never Be the Same" selling vein. Flip: "(It Ain't Necessarily) Byrd Avenue" (Spanky & Our Gang, BMI). **Mercury 72732**

SANDY POSEY—ARE YOU NEVER COMING HOME (Prod. Chips Moman) (Writers: Penn-Oldham) (Press, BMI)—Fast follow-up to "I Take It Back" is this powerful piece of ballad material that should keep the fine stylist riding high on the Hot 100. Beautiful, commercial sounds. Flip: "I Can Show You How to Live" (Sanblu, BMI). **MGM 13824**

GRASS ROOTS—WAKE UP, WAKE UP (Prod. Steve Barri & P. F. Sloan) (Writers: Barri-Sloan) (Trousdale, BMI)—Top easy-beat rocker penned by Barri and Sloan has all the commercial ingredients to top their recent "Things We Should Have Said." Flip: "No Exit" (Trousdale, BMI). **Dunhill 4105**

***DIONNE WARWICK—(Theme From) VALLEY OF THE DOLLS** (Prod. Bacharach-David) (Writers: A. Previn-D. Previn) (Feist, ASCAP)—**I SAY A LITTLE PRAYER** (Prod. Bacharach-David) (Writers: Bacharach-David) (Blue Seas / Jac, ASCAP)—As in the case of her last hit, "Alfie," and "Beginning of Loneliness," Miss Warwick offers two powerful sides with equal sales potential. First is the beautiful and sensitive Previn ballad from the film, while the other side is a smooth rocker loaded with programming and sales appeal. **Scepter 12203**

THIRD RAIL—BOPPA DO DOWN DOWN (Prod. Levine-Resnick-Cooper) (Writers: K. Resnick-A. Resnick-J. Levine) (T.M., BMI)—Raucous rocker with a pulsating driving beat has even more sales potential than their initial hit "Run, Run, Run." Group waits from start to finish. Flip: "Invisible Man" (T.M., BMI). **Epic 10240**

***ELVIS PRESLEY—BIG BOSS MAN** (Writer: Reed) (Conrad, BMI) — **YOU DON'T KNOW ME** (Writers: Walker-Arnold) (Hill & Range, BMI)—Again Presley scores with two equally strong sales items. First is a wild rocker right in the top Presley selling bag, while the flip is an exceptional revival of Ray Charles' ballad hit. Both will hit big. **RCA Victor 9341**

PARLIAMENTS — ALL YOUR GOODIES ARE GONE (Prod. Clinton and Taylor) (Writers: Clinton-Haskins-Nelson) (Groovesville, BMI)—Hot on the heels of "I Want to Testify," the swinging quintet from Newark can't miss with this infectious soulful blues entry. Another strong winner. Flip: "Don't Be Sore at Me" (Groovesville, BMI). **Revitol 211**

OSCAR TONEY JR.—YOU CAN LEAD YOUR WOMAN TO THE ALTAR (Prod. Papa Don) (Writer: Chalmers) (Il-Gatto, BMI)—Charlie Chalmers' clever blues material which Toney waits for all it's worth, should fast put him back in the "Four Your Precious Love" selling bag. Flip: "Unlucky" (Papa Don, BMI). **Bell 688**

***JACK JONES—OPEN FOR BUSINESS AS USUAL** (Writer: C. Carson Parks) (Greenwood, BMI)—The country hit of the past could easily prove another "Race Is On" for Jones. Catchy, clever Carson Parks rhythm number is well performed by Jones and arranged by Ralph Carmichael. Flip: "The Mood I'm In" (Cavalcade, ASCAP). **Kapp 860**

GLEN CAMPBELL—BY THE TIME I GET TO PHOENIX (Prod. Al DeLory) (Writer: Jim Webb) (Rivers, BMI)—"Gentle On My Mind" put Campbell right up the Hot 100 and this poignant ballad should push him higher. Exceptional vocal reading and compelling Al DeLory arrangement and production. Flip: "You've Still Got a Place in My Heart" (Acuff-Rose, BMI). **Capitol 2015**

***MEL CARTER—BE MY LOVE** (Prod. Tommy Oliver) (Writers: N. Brodsky-S. Cahn) (Miller, ASCAP)—Carter has hit it big with revivals and this exceptional updating of the Mario Lanza hit should be just the one to put him right back up there on the Hot 100. Disk should fast hit all types of programming. **Liberty 56000**

***SEEKERS—WHEN THE GOOD APPLES FALL** (Prod. Tom Springfield) (Writer: Kenny Young) (Unart, BMI)—Beautiful folk ballad material with compelling lyric content has all the earmarks of a powerful seller for the "Georgy Girl" group. Currently hitting in England. Flip: "Myra" (Woomera, BMI). **Capitol 2013**

INNOCENCE—THE DAY TURNS ME ON (Prod. Anders-Poncia) (Writers: Bruno-Earle) (Kama Sutra, BMI)—The Bufferin commercial material should prove a giant for the Innocence. Infectious number, well performed. Flip: "It's Not Gonna Take Too Long" (Kama Sutra, BMI). **Kama Sutra 237**

ERMA FRANKLIN—PIECE OF MY HEART (Prod. Bert Berns) (Writers: Berns-Ragavoy) (Web IV/Ragmar, BMI)—Aretha's sister comes on strong with a powerful blues wailer that should spiral her right up the Hot 100. Electrifying emotional performance and pulsating dance beat spell smash. **Shout 221**

CHART Spotlights—Predicted to reach the HOT 100 Chart

DEREK AND RAY—To Sir, With Love (Screen Gems-Columbia, BMI). **MERCURY 72744**
SOPWITH "CAMEL"—Saga of the Low Down Let Down (Great Honesty, BMI). **KAMA SUTRA 236**
TRAFFIC—Hole in My Shoe (Essex, ASCAP). **UNITED ARTISTS 50218**
NEW COLONY SIX—Treat Her Groovy (New Colony, BMI). **MERCURY 72737**
NEIGHBORHOOD—Maintain (Equinox, BMI). **ACTA 813**
BONGI AND JUDY—Running Out (Earth, BMI). **BUDDAH 16**
ROOFTOP SINGERS—Kites (Leo Feist, ASCAP). **ATCO 6526**
TONY MOTTOLA—Call Me (Duchess, BMI). **PROJECT 3 1318**
HENRY MANCINI & HIS ORCHESTRA—Wait Until Dark (Witmark & Sons/Northridge, ASCAP). **RCA VICTOR 9340**
PERCY WIGGINS—They Don't Know (Champion, BMI). **ATCO 6520**
THE WRECK-A-MENDEO—Love Is in the Air (Double Diamond, BMI). **UNITED ARTISTS 50212**
NIGHT SHIFT—After the Lights Go Out (Prancer, BMI). **BELL 686**
JOHNNY TILLOTSON—You're the Reason (Vogue, BMI). **MGM 13829**
LOU DONALDSON—Alligator Bogaloo (Blue Horizon, BMI). **BLUE NOTE 1934**

DUKE'S NEW BAND SOUND—Don't Call Me Honey When Your Mother's Around (Gypsy Boy & TM, BMI). **COLUMBIA 44313**
BHAGAVAD-GITA—Long Hair Soulful (Jaldi Karo/MRC, BMI). **PHILIPS 40485**
PETE FOUNTAIN—My Blue Heaven (Feist, ASCAP). **CORAL 65612**
THE FUN & GAMES COMMISSION—Today—Tomorrow (Brent, BMI). **MAINSTREAM 671**
TERRI BRYANT—(You'd Better) Straighten Up and Fly Right (Zira/Flotoca, BMI). **VERVE 10553**
MICKIE FINN—Bonnie & Clyde (Witmark, ASCAP). **DUNHILL 4104**
T.J.M. LOVE—I Can't Turn Back Time (Unart, BMI). **ASCOT 2234**
THE WALL OF SOUND—Hang On (Jay-Doll Music, BMI). **TOWER 363**
THE DEFINITIVE ROCK CHORALE—Get On With It (Fred Parker, BMI) —In the Mirrors of Your Mind (Razze Dazze, BMI). **PHILIPS 40486**
BOB BRAUN—It's Only Make Believe (Marielle, ASCAP). **UNITED ARTISTS 50213**
MICHEL LEGRAND—Tara's Theme (Remick, ASCAP). **MGM 13816**
CLASSICS IV—Spooky (Lowery, BMI). **IMPERIAL 66259**
MARGIE DAY—Walk Away (Carwin, ASCAP). **RCA VICTOR 9339**

COUNTRY SPOTLIGHTS

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

CONNIE SMITH—BURING A HOLE IN MY MIND (Prod. Bob Ferguson) (Writer: Coben) (Delmore, ASCAP)—Fast follow-up to her successful "Cincinnati, Ohio," is this beautiful Cy Coben ballad headed right for the top of the chart. Flip: "Only for Me" (Greenback, BMI). **RCA Victor 9335**

BILL ANDERSON AND JAN HOWARD — FOR LOVING YOU (Writer: Karlinski) (Painted Desert, BMI)—What a winning duet this is! With all the ingredients for a No. 1 chart item, the combination of the two top sellers can't miss. Powerful Steve Karlinski ballad material. Flip: "The Untouchables" (Stallion, BMI). **Decca 32197**

STU PHILLIPS—JUANITA JONES (Prod. Chet Atkins) (Writers: Evans-Parnes) (Natson/Port, ASCAP)—More exceptional Tex-Mex flavored ballad material which spells more top-of-the-chart honors for the fine style of Phillips. Hot follow-up to his recent "Vin Rose" Flip: "A Castle, a Cabin" (Tree, BMI). **RCA Victor 9333**

JIMMY NEWMAN — BLUE LONELY WINTER (Writers: Newman-Baham) (Newkeys, BMI)—This one could prove the top ballad of the upcoming winter season. Lyric, beautifully performed, has pop market potential as well. Should prove one of Newman's all-time big hits. Flip: "Devil Was Laughing at Me" (Newkeys, BMI). **Decca 32202**

CHARLIE LOUVIN—THE ONLY WAY OUT (Prod. Kelso Herston) (Writer: Merritt) (Central Songs, BMI)—Neal Merritt's poignant ballad fits the warm, emotional style of Louvin like hand in glove. Louvin is at his best in this powerfully commercial entry. Flip: "Too Little Too Late" (Five L's, BMI). **Capitol 2007**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

JERRY REED—Tupelo Mississippi Flash (Vector, BMI). **RCA VICTOR 9334**
BILLY LARGE—Gypsy Rose and I (Don't Give a Curse) (Buckhorn, BMI). **COLUMBIA 44315**
OTT STEPHENS—Fly Not Tonight (Yonah, BMI). **CHART 1005**
CHERYL POOL—There's Got to Be a Woman Too (Soma, BMI). **PAULA 277**
DALE TURNER—False Eyelashes (Vintage, BMI). **COLUMBIA 44300**
BAMBI LYNN—Whirlpool (Jasper/Banff/Sporn, BMI). **RCA VICTOR 9336**
JIM MORGAN—Warm to Cool (Lyn-Lou/Raleigh, BMI). **CHART 1006**
BILLY PARKER—She's Just Getting Back At Me (Pamper, BMI). **DECCA 32203**
DEBBIE LORI KAYE—Break My Mind (Windward Side, BMI). **COLUMBIA 44311**
BENNY BARNES—Headed for Heartbreak (Big Bopper, BMI). **KAPP 859**

R&B SPOTLIGHTS

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

JIVE FIVE FEATURING RICHARD FISHER—NO MORE TEARS (Prod. Otis Pollard) (Writer: Fisher) (Little Rick, BMI)—A wailing blues blockbuster that should prove the biggest winner the group has ever had. It's their soulful sound at its best and sales should come aboard fast. Flip: "You'll Fall in Love" (Little Rick, BMI). **Muscor 1270**

TONY MASON—GROOVE CITY (Prod. George Kerr & Paul Robinson) (Writers: Harper-Poindexter) (Zira/Flotoca, BMI)—Mason has had some initial success, but this pulsating rocker should put the exceptional blues shouter right up the r&b chart and then spill over into the pop market. Exciting, commercial entry. Flip: "The Power of a Woman" (Zira/Flotoca, BMI). **RCA Victor 9338**

JOHN ROBERTS—SOCKIN' 1-2-3-4 (Prod. Bob Garner) (Writers: Roberts-Garner) (Don, BMI)—A wild dance item that should rapidly climb the r&b chart and also hit the pop market with impact. Groovy mover never quits and features a top vocal workout. Flip: "Sophisticated Funk" (Don, BMI). **Duke 425**

YAPHET KOTTO—HAVE YOU EVER SEEN THE BLUES (Prod. Levine & Masekela) (Writer: Kotto) (Chisa, BMI)—Here's a powerful left-fielder that could easily prove a giant. The dramatic film and TV actor impresses with his reading of strong blues material which he composed. Infectious dance beat backs his fine reading. **Chisa 006**

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

THE CRUISERS—I Need You So (Flat Towne, BMI). **GAMBLE 207**
SLIM HARPO—I'm Gonna Keep What I've Got (Excellore, BMI). **EXCELLO 2289**
THE TRENSATIONS—Soulin' and Rollin' (Pan-World, BMI). **MINIT 32027**
RONNIE WHITE—Begging You (Brent/Renda, BMI). **BRENT 7075**
SAM & BILL—Tryin' to Get Back to My Baby (Wabs/Champion, BMI). **DECCA 32200**
JIMMY NORMAN—I'm Leaving (This Old Town) (Bozard/MRC, BMI). **MERCURY 72727**
GLADYS KING—I Can't Get Over You (Lawton, BMI). **ABC 10988**
THE TRIPPS—Give It Back (Savoy, BMI). **VICTORIA 1003**
BILL BRANDON—Self Preservation (Quincy-Pronto, BMI). **SOUTH CAMP 7006**
KRIS PETERSON—Mama's Little Baby (Is a Big Girl Now) (Arite Field, BMI). **CAPITOL 2014**

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Jerryo

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HE AIN'T GIVE YOU NONE

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Musical Instruments

Acts in Buying Splurge to Re-Crete Record Sounds

Promoters Report Dip In Concert Attendance

By EARL PAIGE

CHICAGO — Recording act managers are attempting to boost sagging concert attendance by beefing up combos with new instruments, more amplification and additional sidemen in live appearances.

Most managers say that disappointing concert crowds stem from the inability of acts to re-create the recording studio sound during stage appearances. Other managers are worried about the

actual physical appearance of some groups.

John May, manager of Chicago's Exceptions, has added three brassmen to his group, is decking the boys out in formal brocade tuxedos and is using a "big band" format. "I think kids are tired of seeing these dirty, hippie-type groups," said May, "and they expect a fuller sound than they're getting at concerts. "Kids come to concerts ex-

pecting the group to sound like they do on records. But where you use a whole house orchestra or a lot of sidemen on recording sessions you can't duplicate this on stage and this is hurting the concert business."

Grand Rapids, Mich., promoter Phil Simon said the declining attendance at live concerts would be a main topic of discussion when promoters meet here Oct. 16 and decide on forming an independent promoters association.

"Concerts right now are a hit-and-miss proposition," Simon said. "We might book a group in Michigan and hit three nights out of six. Then in Indiana we may have only two good crowds in six nights. The next week we may not draw a corporal's guard."

More Amplifiers

Musical instrument firms are also feeling the impact of groups wanting a bigger sound, according to Henry Milana, sales manager, Estey Musical Instruments, makers of the Magnatone amplifiers.

"We're getting a lot of calls from groups who want equipment that will give them a big sound in auditoriums. Our 120-watt unit is being used along with our slaves, which give you another 120 watts of output."

M. Hohner is now advertising its Echolette with copy that says: "... let your group achieve recording studio sound outside the recording studio. At ballparks, dance halls, auditoriums, gymnasiums—you name it. . . ."

Overexposure

Other promoters commenting on the inconsistency between how groups sound on records as against live stage performances included Kenny Lark, Kenny Lark Productions, Cleveland. "I think some of the trouble is the overexposure of certain groups but there's no doubt that kids are disappointed when a group doesn't sound like its records. Once kids see this they won't come and see the group again."

Donald White, Don-El Productions, Philadelphia, said, "You have to have a product in the first place. Unless you have a product, you can draw just as big a crowd with a bunch of cats fighting in an alley."

"I'm expanding more and more into country and western because this type of act does sound the same in person as in their records."

Versatile Musicians

A number of groups are expanding their sound by developing more versatility within existing formats. Dan Morrison, manager of the Prediktors, a Chicago group, explained this approach.

"Originally we had Dave Miller on organ, Sam Benning on bass, Bud Van Horn on drums and Dave Padwin on lead guitar. Miller plays trumpet and trombone, and Bennie also plays trumpet."

Morrison said the group was using six or seven men in back of the group during recordings sessions. "We definitely want to be able to create this bigger sound in person," he said.

May, in speaking of the need to create a bigger sound, also thinks groups should consider their over-all image. "Some of these rock groups are so dirty," he said. "After all, how much dirtier can you get?"

"We're using full-dress white tie and tails, or what you might call a kind of mod fashion full-



VOX DEALERS from throughout the U. S. grouped for a photographer at John F. Kennedy International Airport, New York City, prior to departure for Europe in a manufacturer-sponsored tour (see story).

dress tails designed by Gingiss."

To the original group, which consisted of Billy Herman, drums; Jim Edwards, piano and organ; Pete Catera, bass guitar, and Jim Vincent, lead guitar, May has added Mark Brand, Rick Reed and John Stetaneck.

"With these three men we can now use alto, tenor and baritone sax, trumpet, trombone, flugel horn, French horn and even a melophone."

"We're using charts and music stands," said May. "When the group comes on stage and

looks as if it's playing from music just like the big bands used to, the kids really flip."

The changed image reflected in the Exceptions' use of formal attire may hint at other alterations, according to Walt Heeny, manager of Saturday Review, another Chicago group.

"I think a lot of groups will be wearing shorter hair, especially when they get more college jobs. The long hair has many problems and when the kids start sweating on stage their whole appearance is hurt."

Dealers Tour on Vox

LOS ANGELES—More than 70 music dealers who have met sales quotas completed a European grand tour sponsored by the Vox Guitar and Amplifier division of the Thomas Organ Co.

In addition to touring the British Music Trade Fair in London, the dealers visited Germany and France. Traveling with the dealers was Marvin J. Kaiser, national sales manager for Vox.

Retailers who participated in the European tour were Edgar R. Lyons, Porter Electronics, Buffalo, N. Y.; Carl M. O. Pezzenti, Pezzenti Music Mart, Youngstown, Ohio; Eugene W. Ehrlich, La Salle Music, West Hartford, Conn.; Joe N. Tillman, Tillman Music, Charlotte, N. C.; Emmett H. McNease, Witmer-McNease Music, Mishawaka, Ind.; Lorne Cartwright and Fred Kent, Mid-West Musical Ltd.; Larry J. Mechem, Anderson Music Center, Anderson, Ind.; and Henry J. Goldrich, Manny's Musical Instrument Co., New York.

Other dealers included Wesley H. Evans, Evans Music City, Houston, Tex.; Donald Ray Miller, Frank's Jewelry, Graham, N. C.; Ted Dworshak, Ted's Music Center, Bismarck, N. D.; Charles and Peter Wagener, Wagener's Music, Waconia, Minn.; Terry S. Evans, Clark Evans Music, Spokane, Wash.; Jerry O. Lee, Jerry Lee Piano & Organs, Stockton, Calif.; Joseph A. Rossi, Academy Piano & Organs, Sacramento, Calif.; Carl R. Massey, Massey Music House, Kalamazoo, Mich.; Jack L. Wells and Edmund M. Jenkins, Jenkins Music Co.,

Kansas City, Mo.; Michael H. Yeager, Yeager's Music Shop, Baltimore, Md.; Keith E. Jorgensen, Organ Center, Logan, Utah, and John J. Swoboda, J. Swoboda's Music, Omaha, Neb.

Also Pamela and Susan Gentleman, Tiller Piano & Organ, Louisville, Ky.; Reuben L. Linder, Moses Melody Shop, Little Rock, Ark.; Tyra E. Bowling, Dixieland Music Co., Greenville, S. C.; Frank Johnson, Johnson Piano & Organ, Kinston, N. C.; I. J. Olsher, Apex Music, San Diego, Calif.; James C. Caldwell, Vox Centers; Richard J. Codlewski, Argee Music Ltd., Tuscola, Ill.; Ken Melling, Warwick Electronics, Sepulveda, Calif.; Joyce B. Jorgensen, Organ Center, Logan, Utah; Danny L. Wilson, Vox Hall, Oxnard, Calif.; Carl W. Kalie, Kay Kalie Music; Buena Park, Calif.; Madeline M. Stewart, Carlestone-Stewart Music, and Inez and Paul Scheen, Music Arts Co., Salt Lake City, Utah.

New Plan for Instrument Insurance

NEW YORK—Package insurance policies of comprehensive types at discounts are available for the first time to musical instrument manufacturing firms.

Under a new program for industrial firms, musical instrument manufacturers may purchase an insurance package at a 15 per cent discount. The basic program is sold with an 80 per cent coinsurance clause for property coverage and is subject to specific minimum premiums depending on the type of coverage and the nature of the account.

The program is part of the latest expansion of the Multi-Line Insurance Rating Bureau's special multi-peril policy program series. The program has been approved by 34 State insurance departments.

Drum Record

CHICAGO—David Wexler & Co., in order to help boost drum set sales, has produced a record by Bobby Gregg called "Drums the Easy Way."

Why the Boom?

CHICAGO — A number of factors are contributing to the current boom in music, reports major distributor Targ & Dinner, Inc. here. Among the reasons:

- Increased leisure time and a desire to turn boredom into creative activity.
- The rock 'n' roll era and revival of folk music.
- Development of play-along instruments and instruction methods.
- Determination of young people to express themselves musically.
- An interest in musical expression that extends to all age groups, from small fry in kindergarten to senior citizens' groups.

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Little Hoopla in Peak Sales Period

By RAY BRACK

First in a series of four articles.

CHICAGO — If the musical instrument industry does half of its \$900 million business for 1967 in this last quarter—and some of the best heads in the trade say that's about what we may expect—then it will do so with a minimum of supplier-initiated promotional support.

A Billboard survey of key manufacturers, importers and distributors reveal that hoopla-oriented musical instrument firms are exceptional. You get past Vox, Baldwin, Hohner, CMI, Fender, Decca, Merson and a handful of other companies and you run into this type of self reproach: "We know we should promote harder, and we plan to, but . . ."

And there are other firms that may have solid promotional plans, but nobody

around the store seems to know what they are. Fred Gretsch is an example. A reporter was told by sales manager Phil Grant that an agency, Mitchell-Morrison, handled "all those things." But agency man Barry Morrison was apparently too busy to talk and calls were shunted to secretary.

Very Little

"Yes, the musical instrument industry does about 35 to 40 per cent of its annual business in the fourth quarter," said Josef Friedman, president of Josef Friedman Musical Sales, New York. "And from Labor Day through January, 60 to 65 per cent of all the musical merchandise is sold. But at the same time few of the musical instrument manufacturers do very little in the vein of promotion, even at Christmas. They leave it up to the indi-

vidual dealer, and many of the smaller dealers are not educated for this. It's hard to convince them that this type of promotion is important. The record industry is far ahead of us in this respect."

Valco public relations director Robert E. Lynch said, "When you really get down to it, there isn't a heck of a lot of promotion in this business. For one thing you have to work through distributors, and many of them balk at this. Some even want you to pay them for co-operating in a promotional program."

Said Friedman, "I've talked to distributors about making promotional materials available to dealers, but they are reluctant to do so. If they co-operate, they want the promotion to be entirely self-liquidating."

Cut and Dried

"It's been the nature of the animal," offered John Martin, Goya vice-president. "There's so much more that could be done. But it's an industry that's cut and dried with its manufacturer - distributor - retailer merchandising chain. Most of the promotion is at the retail level, and much of this manifests itself through rentals, school and studio programs."

"I don't know why this industry doesn't go in for more Christmas promotion. I feel we need more hoopla," said Buegeleisen & Jacobson, Inc., sales manager Austin Lempit.

Lempit's firm is among the promotional leaders. It recently featured its Espana guitar line in a Central Park "teach in." It will show the line at the country music convention in Nashville. And the firm advertises regularly in the consumer and trade media.

Some of the other promotion-minded firms, and what they're doing:

Sound Tracks

Staid old Baldwin is a consistent advertiser at the consumer level and works tirelessly to get its instruments into the hands of recording artists. Musical instrument division advertising manager James Lohr reports that its new combo harpsichord, for example, is being used for commercials, film soundtracks and rock groups. Groups using the instrument in recording sessions are Chad and Jeremy, the Monkees, Beach Bys, Spanky and Our Gang, Left Banke, Young Rascals and the Sandpipers. The harpsichord has also been used frequently on the Lawrence Welk show and jazz pianist Hank Jones has recorded an album of jazz on the combo harpsichord for release on Impulse. The instrument has also been used by the Cincinnati, Dallas, Fort Lauderdale and New Orleans symphonies to simulate the Cimbalon required in the "Harry Janos Suite."

• Vox is backing its dealers with a promotional avalanche. The firm has signed scores of major artists, including the Beatles, to exclusive endorsement contracts. Other groups signed are Herman's Hermits, Rolling Stones and Paul Revere and the Raiders. The firm's amphiphonic sound was demonstrated on the Dean Martin summer show. Vox was named the official guitar at Expo 67. The firm has been sponsoring national band contests.

• Hohner has been consistent

in fourth-quarter promotion for several years. They regularly issue special Christmas music books, supply in-store and window displays and back their products with advertising in regional Life magazine and on regional radio. Newly appointed advertising director Ed Lovern said the same campaign will prevail again this year.

• Herco accessories has shown a progressive spirit in this area, pioneering with new packaging for straps, strings, etc., and constantly innovating with new displays.

• C. Bruno is making new guitar floor displays available for the season, as are Sorkin, CMI and several other large distributors.

• Alfred Music, as in years past, will provide a generous array of holiday season promotional aids to its dealers.

Zappa

• Merson-Unicord has Frank Zappa of the Mothers of Invention cooking up Christmas promotion ideas. Need we say more.

• Valco plans to introduce a nationwide promotion tied in with a clothing manufacturer right after the holidays.

• Danelectro will be boosting its electric sitar during the holidays in connection with a new Decca album called "Pop Goes the Sitar." The firm also plans full page ads in Life and International Musician for its Coral and Danelectro lines.

• Decca has wrapped up a power-packed promotion for the big-sales season, grouping an electric guitar, amplifier, guitar bag, instruction book, set of strings, picks and guitar strap into one handsome, self-selling carton and pricing it all at \$69.35. The items separately would total \$94.35.

• Targ & Dinner - Maxwell Meyers has released a colorful Christmas catalog, planned for use by any dealer without conflicting with franchised brands, and is being offered complete with dealer's imprint. It's a 16-page catalog, all in full color, and from here looks like an excellent promotion item.

• Fender, which used radio and TV media for the first time in 1966, will continue to do so. Their commercials feature such artists as Buck Owens, the Beach Boys and the Tijuana Brass. Radio commercials produced in Nashville feature stars of the "Grand Ole Opry."

Next week: New Merchandise for the Peak Season.

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The action groups are creating exciting harpsichord music...from cool Bach to Go-Go-Rock. They're doing it with RMI ROCK-SI-CHORD...the new instrument with authentic harpsichord sound - PLUS*. Take a live group like "THE LOVIN' SPOONFUL", they're turned-on with ROCK-SI-CHORD and have become a living legend. Only ROCK-SI-CHORD is a 100% solid state electronic harpsichord, including tone generator, and has no strings to get out of tune. Model 100 has an 8' tone generator, four octave keyboard, string and lute stops. ROCK-SI-CHORD 200 has separate 8' and 4' tone generators, individual string, cembalo, and lute stops for mixing string-to-mellow tones. Movin' groups will like the fold-out legs for fast set-ups, and will agree it's the best rock harpsichord in town - any town. More and more popular groups, like "The Lovin' Spoonful", and nationally acclaimed soloists are performing on RMI instruments. Local combos will be following their lead - they'll be shopping for RMI instruments in progressive music stores all over the country.

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AGGRESSIVE VOX is constantly putting its products before the public. Helping to kick off the big fourth quarter was this amplified instruments demonstration by Bill Page, right, at Expo 67. He's seen at the Air Canada pavilion with organist Maurice Boivin.

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**The Hung Jury
is out to get you...
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This is to inform all our licensees and representatives that RAPHAEL continues to be an EXCLUSIVE HISPAVOX ARTIST in all the world, as the long-term contract we have with him is still completely in effect.

Therefore, if any new recording by this artist, produced independently or by any other record company, were released, you should tell us about it immediately, so that we can take the suitable legal steps to defend our mutual, legitimate interests.

Sincerely yours,

HISPAVOX, S. A.

PROGRAM

THE 2ND NATIONAL TAPE CARTRIDGE FORUM

Sponsored by Billboard and Merchandising Week • New York Hilton Hotel, New York City, October 16-17, 1967

MONDAY, OCTOBER 16

9:30 A.M. - 12:15 P.M.

SESSION 1 THE SHAPE OF THE TAPE CARTRIDGE FIELD—TODAY AND TOMORROW

- Talk A What Has Happened in the Tape Cartridge Field and Where is it Heading?
(Speaker to be Announced)
- Talk B The Experience to Date and Future Plans of the Automobile Manufacturer
Oscar T. Kusisto, Vice-President and General Manager
Motorola, Inc.
Franklin Park, Illinois
- Talk C The Development of Product and Promotional Programs for the Home Market
Jack Wayman, Staff Vice-President
Electronic Industries Association
Washington, D.C.

1:30 P.M. - 5:30 P.M.

CONCURRENT SESSIONS

The following sessions will be held at the same time. Each registrant will select two of the five following subjects. The discussion of the five subjects will be repeated twice so that the registrant will attend the discussion in successive hours.

SESSION 2 MARKET FACTS ON THE CUSTOMER AND HIS PURCHASE OF CARTRIDGES AND EQUIPMENT

- Talk A Who is Buying and Why?
Lee Zhito, Editor-in-Chief
Billboard Magazine
New York, New York
- Talk B Analyzing the Type and Amount of Equipment Sold and Their Outlets
Martin Miller, Editor
Merchandising Week
New York, New York
- Talk C The Potential in the European Market and Progress to Date
Graeme Andrews, Editor
Record Retailer
London, W.I., England

SESSION 3 HOW CAN A RETAILER PROFITABLY GET INTO THE TAPE CARTRIDGE BUSINESS?

- Talk A The Experience of a Record Retailer
Russ Solomon, President
Tower Records
Sacramento, California
- Talk B The Experience of an Appliance Retailer
Harold Wittler, President
H & H Service & Sales
New Castle, Indiana
- Talk C The Experience of an Auto Accessory Retailer
Murray Klein, Executive Administrator
AID Inc.
Woodside, L.I., New York

SESSION 4 SOME DISTRIBUTOR APPROACHES TO INCREASE SALES

- Talk A How the Distributor Can Diversify His Retail Outlets to Increase Sales
James Shipley, President
Main Line
Cleveland, Ohio
- Talk B Developing an Organized Stocking Plan for Retailers to Maximize Product Turnover
(Speaker to be Announced)
- Talk C Pinpointing Your Sales Effort Through Creating a Customized Catalogue vs. a Standard One
Irwin Jennis, President
J & J Corporation
Newark, New Jersey

SESSION 5 SALES OPPORTUNITIES IN THE BROADENING APPLICATIONS OF TAPE CARTRIDGES AND EQUIPMENT

- Talk A Its Use in Company Training Programs
Thomas F. Hatcher, Director of Experimentation and Innovation
The Equitable Life Assurance Society of the U.S.
New York, New York
- Talk B Its Use in Adult Language Instruction
Robert E. Livesey, President
Cortina-Institute for Language Study
New York, New York
- Talk C Its Use in Keeping Doctors Informed of Medical Advances
Claron L. Oakley, Vice-President and Editor
Audio Digest Foundation
Los Angeles, California

SESSION 6 CHARACTERISTICS AND DIFFERENCES AMONG MAJOR TAPE CARTRIDGE SYSTEMS—AN ENGINEERING EVALUATION FOR THE LAYMAN

- Talk A The Four Track System
Ralph E. Cousino, Director of Engineering
Ortronics, Inc.
Toledo, Ohio

Talk B The Eight Track System
Martin Ehrlich, Manager of Engineering
Lear Jet Industries, Inc.
Detroit, Michigan

Talk C The Playtape System
Frank Stanton, President
Playtape, Incorporated
New York, New York

Talk D The Cassette System
Edward R. Hanson, Technical Commercial Manager
North American Philips Company
New York, New York

TUESDAY, OCTOBER 17

8:30 A.M. - 12:30 P.M.

CONCURRENT SESSIONS

Each registrant will select three of the following five subjects. He will be assigned his three subjects so that he can attend each in successive hours.

SESSION 7 REACHING SPECIAL MARKETS TO EXPAND CARTRIDGE AND EQUIPMENT SALES

- Talk A Selling to the Automobile After-Market
Earl Muntz, President
Muntz Stereo Pak
Van Nuys, California
- Talk B Selling to the Boat Market
Harold Friedman, President
Harold Friedman Wholesale Co.
Miami, Florida

SESSION 8 GETTING GREATER MILEAGE IN SELLING AND DISPLAYING PRODUCT

- Talk A Training Retail and Distributor Salesmen to Sell Cartridges and Equipment More Effectively
Richard D. Hershey, Sales Training Supervisor-Electronics
Philco-Ford Corporation
Philadelphia, Pennsylvania
- Talk B Controlling Pilferage in the Retail Store and Its Impact on Product Merchandising
J. A. Sasch Rubinstein, Sales Manager
Calectron Tape Division
Daly City, California

SESSION 9 MANAGERIAL CONSIDERATIONS IN LEGAL AND ENGINEERING ASPECTS OF TAPE CARTRIDGES

- Talk A The Critical Need to Know Music Copyright Dangers as Tape Use Expands
Albert Berman, Controller
Harry Fox, Agent and Trustee
New York, New York
- Talk B The Status in the Development of Standards and Compatibility for Equipment and Cartridges
(Speaker to be Announced)

SESSION 10 RUNNING AN INSTALLATION CENTER FOR AUTO EQUIPMENT WITH A RETAIL OPERATION

- Talk A Selecting a City Location and Key Factors in Minimizing Costs of Operation
Don Stromstad, President
Western Sound Corp.
Denver, Colorado
- Talk B Selecting a Suburban Location and Key Factors in Minimizing Costs of Operation
Marvin Talmatch, President
Stereomatic of Long Island
Floral Park, L.I., New York

SESSION 11 CREATING GREATER CONSUMER AWARENESS OF TAPE CARTRIDGE AND EQUIPMENT AT THE LOCAL LEVEL

- Talk A Promotional Approach at the Local Level to Arouse Consumer Interest
Larry Finley, President
International Tape Cartridge Corporation
New York, New York
- Talk B Developing Consumer Interest Through Door to Door Selling
Gerald C. Katcher, Secretary-Treasurer
Tape-Rac, Inc., and Universal Stereo Studios, Ltd.
Freeport, L.I., New York

1:30 P.M. - 4:00 P.M.

SESSION 12 WHERE DO WE GO FROM HERE?

The final session will deal with some of the critical questions facing companies in the tape cartridge field in the months ahead. The registrants will be pre-assigned to round tables seating ten people per table. Everyone will be given an outline of questions. The men will select three of the questions. Under the guidance of a table leader, the men will exchange ideas, experiences, suggestions on ways to solve the questions. Here is a unique opportunity to learn from other executives the new practices that have been successful, to orient every person's thinking to the opportunities and pitfalls ahead, and to stimulate each registrant to seek ways to make his participation in the tape cartridge field a more profitable one.

REGISTRATION FEE: \$100 PER PERSON

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REGISTER NOW!!

Col.'s Man in Gray Agency Flannel Suit Treats Musical Ads as Pop Art

NEW YORK — Joe Harnell, pianist, composer, arranger, believes advertising music can become an art form. Harnell, whose multi-faceted talent has him on the Columbia label as a recording artist and at Gray Advertising as a music consultant, says there is a growing inter-action between advertising music and pop music, and that advertising music has benefited by it.

The music man at an ad agency, he said, has to be in constant tune with the shape and sounds of today's pop market. "With this knowledge," he said, "the ad agency's music man can create his music within the 10-second or 60-second limits of the commercial and still retain the mass appeal that's inherent in today's pop music."

Harnell says that he tries to stay on top of current pop music trends and still function as an artist. He admits that creating advertising music is a highly honed skill but that an awareness of pop music is important to developing expertise

in advertising music. He's written music for commercials pitching Rheingold, Ford and Hertz, among others.

As far as the recording side of his career is concerned, Harnell is now on the road promoting his new Columbia album, "Bossa Now." He's represented on the LP as pianist, arranger and conductor. Mike

Berniker produced the album.

The tour began last week in Cincinnati with Harnell making appearances on two local TV shows. He followed with TV and radio shows in Chicago, Los Angeles, San Francisco, Boston and New York.

Harnell has been associated with the Bossa Nova sound since his dance-orchestra arrangement and recording on the Kapp label of "Fly Me to the Moon," which won him a Grammy award.

On the arranging end of his career The Richmond Organization recently published a folio of the music of Antonio Carlos Jobim styled for piano by Harnell.

Lana Cantrell On Move Again

NEW YORK — Lana Cantrell, RCA Victor singer, returned to the U. S. Wednesday (27) from her native Australia, where she completed engagements at the Chequers in Sydney and the New 20s in Melbourne. On tap for her here is a heavy schedule of night club engagements and TV commitments during the next few months. First of these is an appearance on Ed Sullivan's CBS-TV show Sunday (8), with a second appearance scheduled for Nov. 12.

Upcoming night club engagements include the Cork Club, Houston, Oct. 14-27; the Coconut Grove, Los Angeles, Nov. 14-Dec. 2, and New York's Copacabana, Dec. 7-20. In addition, negotiations for Miss Cantrell to open at the Fairmont Hotel, San Francisco, May 9, 1968, have just been wrapped up.

Miss Cantrell's second Victor album, "Another Shade of Lana," is being released this month.



CAROL BURNETT listens to playback of one of the selections from her first RCA Victor album, "Carol Burnett Sings." The album, which is on Victor's October release schedule, ties in with Miss Burnett's CBS-TV series.

Managers Pick Ray Katz as Head; Linke Vice-President

NEW YORK — Ray Katz has been elected the first president of the Conference of Personal Managers, and Richard O. Linke the first national vice-president. The election follows the formal merger of the two previously independent East Coast and West Coast divisions.

The Conference also elected Ken Greengrass, president, and Jack Beekman, vice-president, of its East Coast chapter, and William Loeb, president, and

Red Doff, vice-president of its West Coast chapter.

The elections were held in conjunction with the balloting for merger, which was effected by the Conference's members to build personal management into a more vital force in the entertainment industry, and to bring new and young managers into its ranks.

The Conference's members, who represent the majority of the major talent in the U. S., intend to continue to strengthen their relations with talent agencies across the country, and to participate more fully in the industry's artistic and cultural events.

In addition, the Conference will continue its efforts to construct a code of ethics and by-laws by which its members and the talent they represent will be afforded professional responsibility and protection.

Mathis to Britain After Col. Album

NEW YORK—Johnny Mathis has wrapped up his first album for Columbia Records under his new deal with the company and has taken off for London to begin an engagement at the Talk of the Town Monday (2).

Mathis is then scheduled to headline a \$100-a-plate United Hostess affair at the Beverly Hilton, Los Angeles and follows that with a date on Ed Sullivan's CBS-TV show Nov. 12. He will then perform in concert in St. Louis, Chicago and Detroit. Mathis will return to Los Angeles Dec. 5 where he will appear on the following shows in connection with his engagement at the Los Angeles Music Center beginning Dec. 26: "Hollywood Squares," "PDQ," "Pat Boone Show," "Woody Woodbury Show," "Everybody's Talking," "You Don't Say," "The Dating Game" and "Dream Girl."



JACK JONES, second from left, is welcomed to RCA Victor by Joseph D'Imperio, division vice-president, product and talent development, and Ernie Altschuler, far right, division vice-president and executive producer, pop a&r. Standing at Jones' left is Walter Price, his business manager.

Cream: Group That's Cream of Rock Crop

NEW YORK — The Cream, a trio from England, proved themselves Tuesday (26) in their opening here at the Cafe Au Go Go, to be one of the best rock groups around. Also, they should certainly rank high among jazz groups and among blues groups.

Through a meshing of electric guitar (Eric Clapton), bass (Jack Bruce), and drums (Gingre Baker), the trio thunders toward musical destruction at high amplification, tearing down all preconceived musical ideas, ideals, and forms, but building, at the same time, a series of melodic structures, each self-contained but connected as a song. The feeling is that each one is doing a solo—at the same time. Yet, the total effect is one of togetherness. Their first number was "N.S.U." For the second number, the Cream shifted to the blues field for "Hey, Lordy, Mama." The beat was still pounding rock, but the guts of the song was authentic blues. Bruce laid in a great bass line; he demonstrated his

flexibility as a singer on the next number, "Tales of Brave Ulysses."

The best number of the night, both musically and commercially, was "We're Going Wrong" from their coming Atco album. The structure of the song hinges on several steps of music. Bruce, working the bass guitar almost as a lead instrument, was topped by Clapton, who used feedback to produce a continuous musical pattern for each step. Baker was the driver, setting the pace. After a takeoff, similar to almost every jazz work, the music came back down and Bruce wrapped up the lyric, then the music was brought up higher and higher until wipeout. A song called "Sweet Wine" finished the set.

Whether it is called rock or hip jazz or rocking blues, it is today's music. And the Cream is at the top.

The Paupers of Verve/Forecast Records turned in their usually brilliant, exciting show, and Richie Havens, of the same label, rounded out the bill.

CLAUDE HALL

Nemperor Inks Andersen

NEW YORK — Nemperor Artists Ltd., American talent management firm associated with Britain's NEMS Enterprises, has signed folk-pop singer Eric Andersen to a long-term personal management contract. Andersen's signing is the first in an anticipated series of acquisitions for the company, which is headed by New York attorney Nathan Weiss.

Andersen, who is also a composer-lyricist, has had several successful albums on the Vanguard label.

Nemperor is the exclusive North American management representative for all acts as-

sociated with its British counterpart, NEMS, including the Beatles, the Bee Gees, the Cream, Gerry Marsden, and Cilla Black, in addition to the American group, the Cyrkle.

Darin Is Signed By Frontier Hotel

LAS VEGAS — The new Frontier Hotel has snared Bobby Darin under a three-year pact, involving two appearances a year. Darin has been associated with the Flamingo. Vocalist is the first name performer signed for the new hotel which opened in July.

Darin's switch is the second within the month; Frank Sinatra having exited the Sands to tie up with Caesars Palace.

Kirk Sets 4 Seasons

DAYTON, Ohio—Steve Kirk, of Steve Kirk Productions, is bringing the 4 Seasons into Memorial Hall here Oct. 14, with ducats scaled from \$3 to \$5. Supporting the Seasons will be two local groups, Salvation and the Army and the Segue Singers.

Association for UT

ARLINGTON, Tex. — The Association, Warner Bros. group that has caught on with the college crowd, has scheduled a Nov. 29 appearance at the University of Texas at Arlington in Texas Hall, the campus auditorium.

UT Arlington's student activities board also has scheduled the tour road show of "The Roar of the Greasepaint, the Smell of the Crowd" March 15 in Texas Hall.



COLUMBIA RECORDS has redesigned its 70-foot billboard adjacent to the Palace Theater in New York's Times Square area. The sign advertises the four original cast albums of musicals currently on the boards.



Ernest Tubb and Loretta Lynn have teamed up and are "Singin' Again" in their newest album for Decca by the same name (DL 4872M; DL 74872S). Their happy sound rollicks through tunes like "Sweet Thing," "We'll Never Change." The bluer side of country music comes through in "Bartender," "Love Is No Excuse" and "Yearning." Both Tubb and Lynn show their stature as performers of country music in this album. Theirs is a talent that demands versatile instrumental backing. And they get it from Epiphone guitars.

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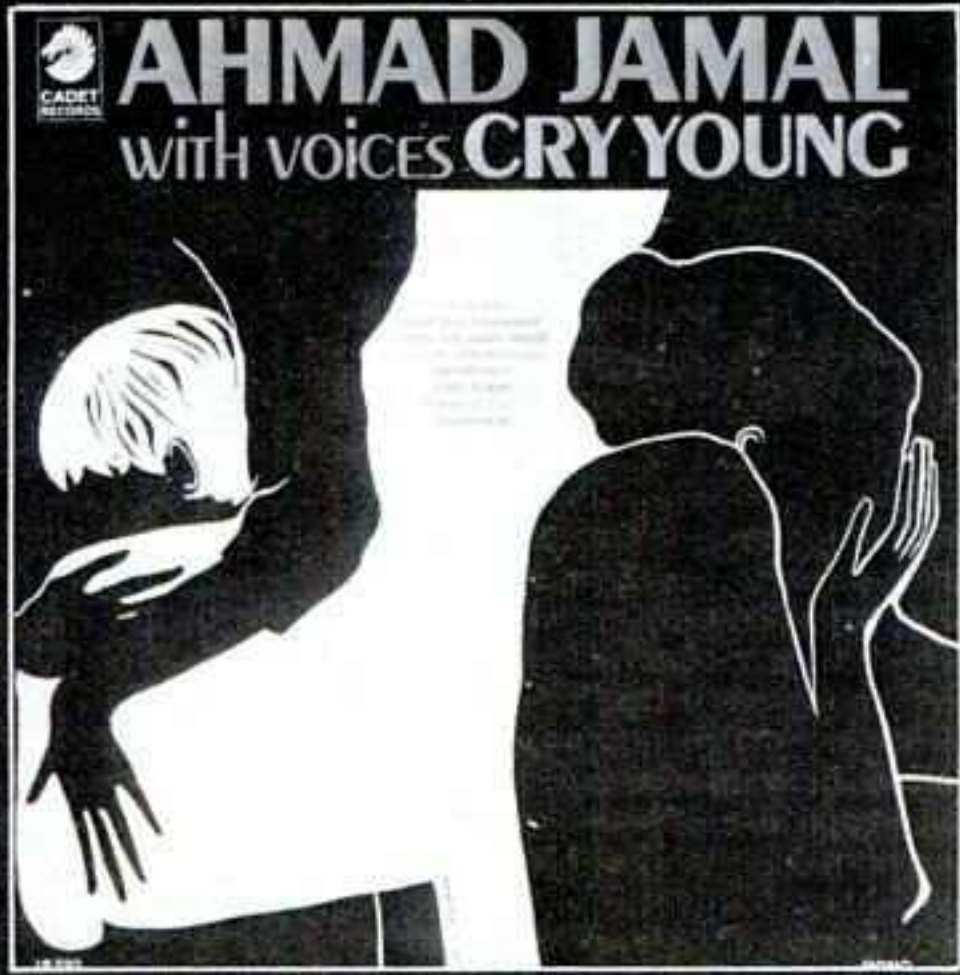
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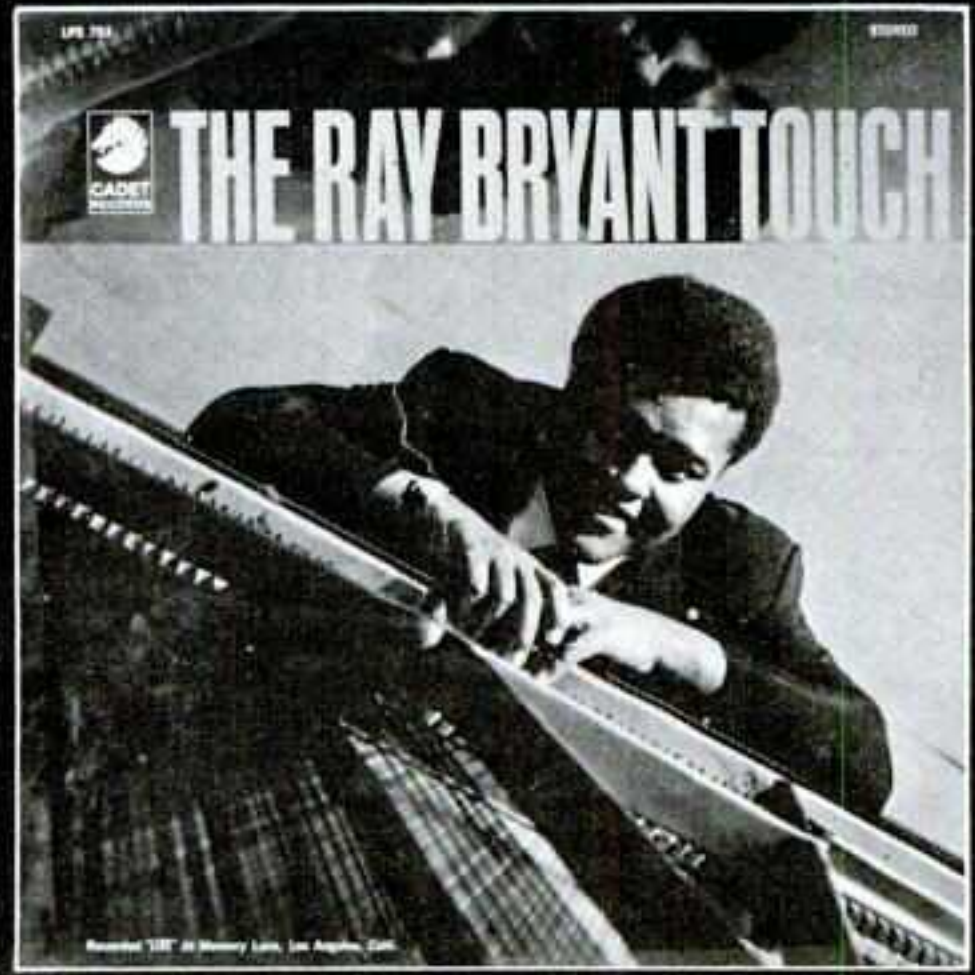
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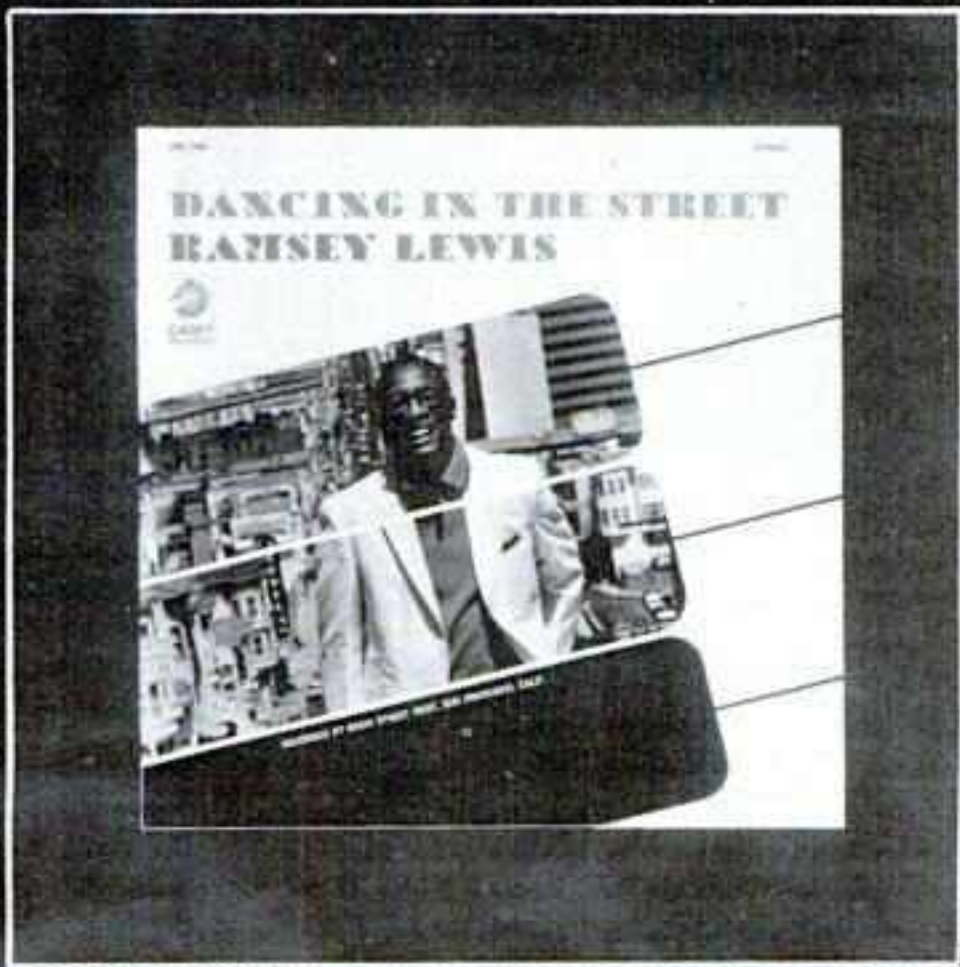
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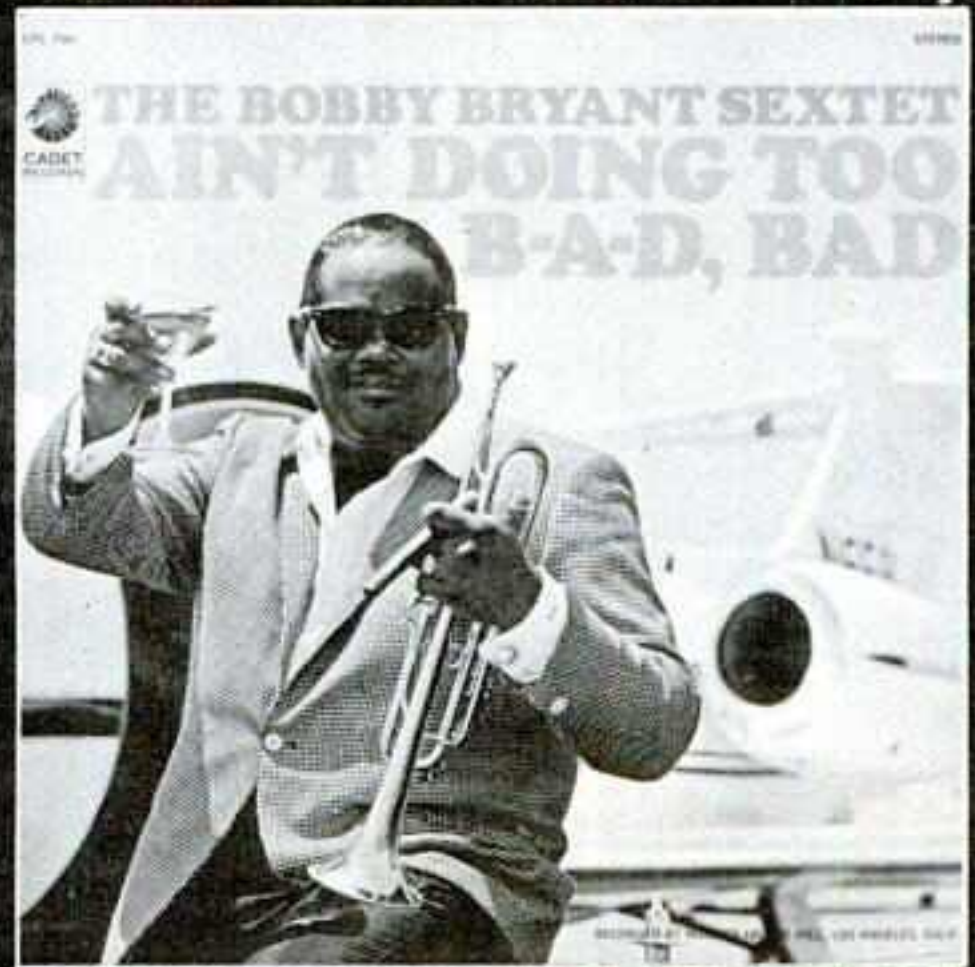
CADET LP/LPS 792



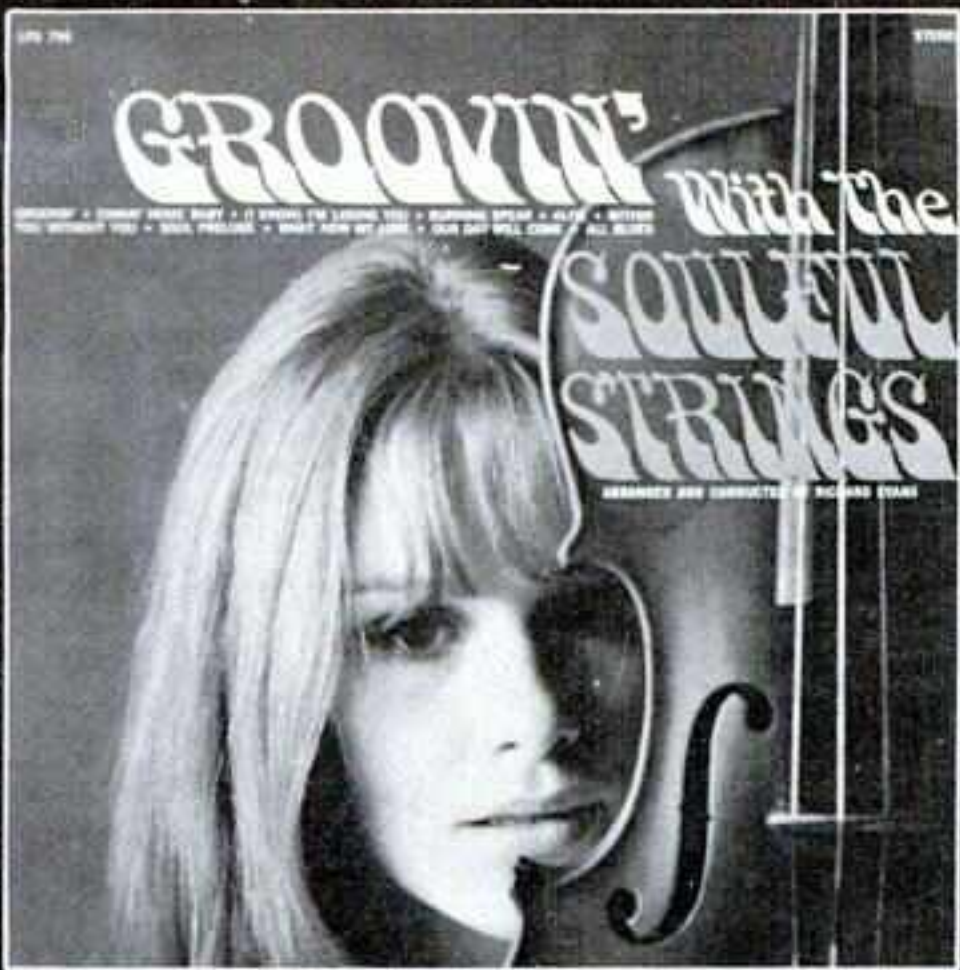
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CADET LP/LPS 794



CADET LP/LPS 795



CADET LP/LPS 796



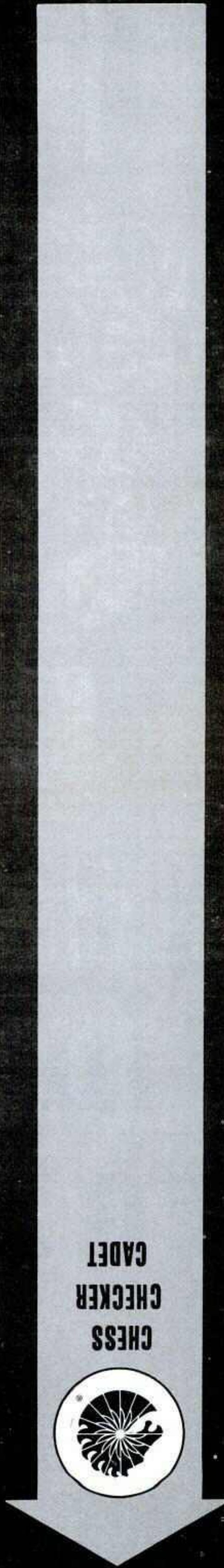
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CHESS LP/LPS 1517



CHESS LP/LPS 1518



THESE ALBUMS WILL TURN YOU UPSIDE DOWN.

Sound Direction Adds to Roster

NEW YORK — Sound Direction, newly formed personal management firm, has added 17-year-old singer Susan Morse to its roster. Last week the company launched its operation with Group Therapy, a new pop-rock combo signed to RCA Victor.

Peter Noone, known professionally as Herman of Herman's Hermits, has produced two as yet unassigned sides by Miss Morse. Sound Direction will shortly begin negotiations for Miss Morse's first recording contract. In addition, Miss Morse has been signed to appear in the musical, "How Do You Do, I Love," being produced by Lee Guber and Shelley Gross.

Sound Direction was formed by theatrical producer Walter Hyman in association with Bob Levine and Jack Ederich.

Stranger Formed by Cohen

NEW YORK — Leonard Cohen, Canadian poet, novelist and singer-songwriter who records for Columbia, has formed a publishing firm called Stranger Music. Cohen decided to spread into the music publishing field because of the action on one of his first songs, "Suzanne." The song was recorded initially by Judy Collins and has since been covered by Chad Mitchell, Spanky and Our Gang, Leon Bibb and Noel Harrison.

Miss Collins' new Elektra al-

Coke Unbottles 4 Groups for Spots

By KIT MORGAN

TORONTO — Four top Canadian recording groups got "the full treatment" in the production of a new series of Coca-Cola commercials and will gain national exposure when the commercials go on the air on stations from coast to coast early this month. Coke's advertising agency, McCann-Erickson of Canada Ltd., went to great lengths to record the groups in the studios used for their disk sessions, employing the same a&r men, arrangers, engineers, etc., who work on their disks whenever possible. "We wanted to capture the same sound they have on their records, and we also felt the groups would work better and be more at ease with people they knew," said Jack Richardson, manager of the

agency's radio-TV department.

Richardson recorded the Staccatos, from Ottawa, in Los Angeles, where they did their latest international release for Capitol, "Catch the Love Parade," and also in Los Angeles the Collectors, from Vancouver, on the new Syndrome label in Canada and with Warner Bros. in the U. S.; the Mighty Preachers, formerly just the Preachers, on Quality's Barry label, from Edmonton, were recorded at Norman Petty's studio in Clovis, N. M.; the Guess Who, from Winnipeg, who recorded their last two singles in London, were recorded in Toronto with Phil Ramone imported from New York to produce.

Each group recorded two commercials, some employing their disk hits and others using new material slated for record release in future. The Guess Who do their first hit, "Shakin' All Over," and their "This Time Long Ago," a hit across Canada recently and now released in the U. S. on Fontana. The Staccatos' commercials are based on new material, as are the Preachers', while the Collectors' set includes a number based on the Coca-Cola trademark protection phrase.

The Canadian-talent commercials will be rotated with the newest from the U. S. featuring the Bee Gees, the Tremeloes and Neil Diamond. The agency leaves the selection of cuts up

Signings

The Mamas and the Papas, who record for ABC Records' subsidiary Dunhill Records, have renewed their long-term contract with the label. John Phillips, leader of the group, has been signed as an exclusive record producer for Dunhill. Plans are now being made for the group to visit ABC's distributor convention in Las Vegas Jan. 3.

Ray Charles and the Ray Charles Singers re-signed to Command Records. A new album is scheduled for release this month. The "Music to Watch Girls By" theme from his current LP, "A Special Something," has been selected for a special premium tie-in by the Pepsi-Cola Co. A new single by the Ray Charles Singers, coupling "Take Me Along" and "Walking Lonely," is now on the market. . . . Angela (Bongi) Makeba, daughter of Miriam Makeba, and Judy White, daughter of Josh White, signed to Buddah Records. First release under the agreement is "Runnin' Out" and "Let's Get Together." The disk was produced by the girls' personal manager Bob Schwald for Inherit Productions.

. . . Paula Wayne to Colgems Records on a four albums a year deal. Shorty Rodgers will be the a&r man on her first album. . . . Linda Evans to Intimate Records, a subsidiary of Invincible. Intimate also signed Linda and the Moniques.

to radio stations, to match music formats and program content, and expects the Canadian artists will be given their heaviest play on hometown radio. Richardson hopes some of the Canadian commercials will also be picked up for use in the U. S.

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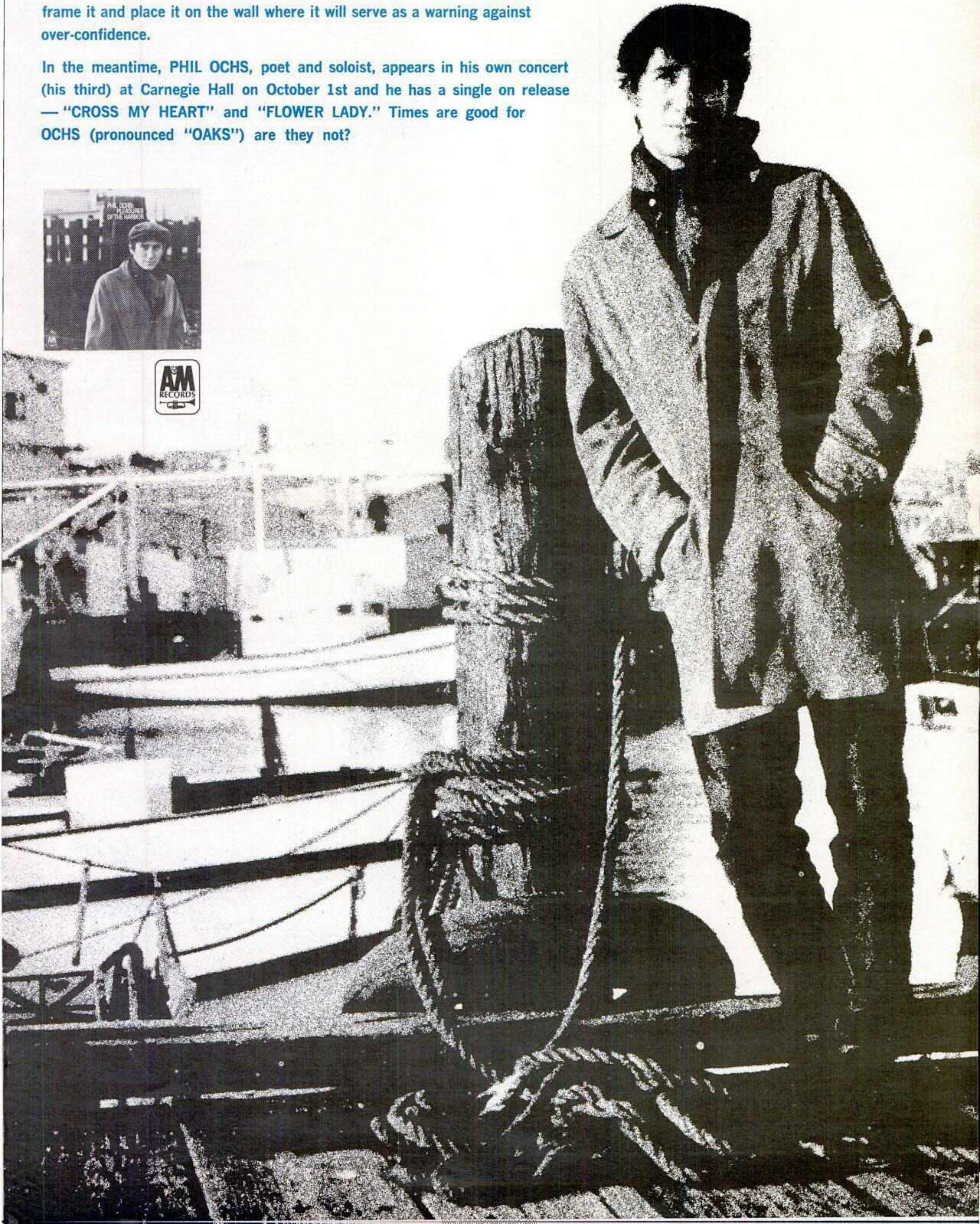
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THE GREATEST RECORDING ORGANISATION IN THE WORLD

PHIL OCHS' album "PLEASURES OF THE HARBOR" will be Number One in America before the year ends. Number One. Not Top Ten. Number One. It is Joyous to know it, painful to prove it, but the point has to be made, with power and with faith, the PHIL OCHS album "PLEASURES OF THE HARBOR" will be Number One. Remove this page and keep it, so that if we are proved to be fallible (and who amongst us is not?) you may blow up the clipping, frame it and place it on the wall where it will serve as a warning against over-confidence.

In the meantime, PHIL OCHS, poet and soloist, appears in his own concert (his third) at Carnegie Hall on October 1st and he has a single on release — "CROSS MY HEART" and "FLOWER LADY." Times are good for OCHS (pronounced "OAKS") are they not?



HOT 100

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

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

Table with columns: THIS WEEK, Wk. Ago, Wk. Ago, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart

Main chart listing songs and artists with week numbers and chart positions.

Continuation of the main chart listing songs and artists.

Continuation of the main chart listing songs and artists.

HOT 100—A TO Z—(Publisher-Licensee)

Index of songs and artists from A to Z.

Index of songs and artists from A to Z.

BUBBLING UNDER THE HOT 100

Index of songs and artists bubbling under the Hot 100.



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b/w The Great Morpheum

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THE UNITED WAY

Billboard TOP 40

EASY LISTENING

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

THIS WEEK	Wks. Ago			TITLE	Artist, Label & Number	Wks. On Chart
	1	2	3			
1	4	11	19	A BANDA	Herb Alpert & the Tijuana Brass, A&M 870 (Irving, BMI)	5
2	1	1	1	THE WORLD WE KNEW	Frank Sinatra, Reprise 0610 (Roosevelt, BMI)	9
3	3	5	5	IT MUST BE HIM	Vikki Carr, Liberty 55986 (ASA, ASCAP)	9
4	6	8	10	TURN THE WORLD AROUND	Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	8
5	5	7	9	LITTLE OLD WINE DRINKER, ME	Dean Martin, Reprise 0608 (Moss-Rose, BMI)	7
6	7	9	11	ANYTHING GOES	Harpers Bizarre, Warner Bros. 7063 (Harms, ASCAP)	8
7	2	2	3	STOUT-HEARTED MEN	Barbra Streisand, Columbia 44225 (Harms, ASCAP)	10
8	8	14	18	ODE TO BILLIE JOE	Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	6
9	11	18	21	MORE THAN A MIRACLE	Roger Williams, Kapp 843 (Robbins, ASCAP)	4
10	10	13	29	THE CAT IN THE WINDOW (The Bird in the Sky)	Petula Clark, Warner Bros. 7073 (Chardon, BMI)	5
11	18	26	35	MORE THAN THE EYE CAN SEE	Al Martino, Capitol 5989 (Saturday, BMI)	4
12	17	19	26	A STRANGE SONG	Harry Belafonte, RCA Victor 9263 (Blackwood, BMI)	4
13	13	16	17	OUR SONG	Jack Jones, Kapp 846 (Maclean, BMI)	7
14	15	23	25	FOR ONCE IN MY LIFE	Tony Bennett, Columbia 44258 (Stein & Van Stock, ASCAP)	5
15	23	27	30	I'M STILL NOT THROUGH MISSING YOU	Andy Russell, Capitol 5971 (Greenbar, ASCAP)	5
16	33	—	—	WHEN THE SNOW IS ON THE ROSES	Ed Ames, RCA Victor 9319 (Miller, ASCAP)	2
17	25	30	31	I CAN'T HELP REMEMBERING YOU	Anita Kerr Singers, Warner Bros. 7065 (Roosevelt, BMI)	5
18	9	3	2	TIMELESS LOVE	Ed Ames, RCA Victor 9255 (Gypsy Boy/T.M., BMI)	10
19	21	22	24	HORN DUEY	King Richard's Flugel Knights, MTA 131 (JayPaul, SESAC)	6
20	12	4	4	MORE AND MORE	Andy Williams, Columbia 44202 (Sunbeam, BMI)	14
21	26	35	39	DON'T TALK TO ME	Johnny Mathis, Columbia 44266 (Roosevelt-AMRA for GEMA, BMI)	5
22	29	36	—	THE FROG	Sergio Mendes & Brasil '66, A&M 872 (Hodra, BMI)	3
23	31	—	—	SMALL TALK	Claudine Longet, A&M 877 (Chardon, BMI)	2
24	14	6	7	LOVER'S ROULETTE	Mel Torme, Columbia 44180 (Peer Int'l, BMI)	11
25	32	—	—	ALL THE TIME	Patti Page, Columbia 44257 (Cedarwood, BMI)	2
26	—	—	—	YOU, NO ONE BUT YOU	Frankie Laine, ABC 10983 (Demian/Sawyer, ASCAP)	1
27	27	30	—	BLAME IT ON ME	Jerry Vale, Columbia 44274 (Helios, ASCAP)	3
28	37	—	—	I FEEL IT	Peggy Lee, Capitol 5988 (Almo, ASCAP)	2
29	28	28	28	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones, Parrot 4018 (Hollis, BMI)	4
30	30	33	36	TOGETHER	Trini Lopez, Reprise 0618 (Vogue, BMI)	4
31	—	—	—	THE LOOK OF LOVE	Dusty Springfield, Philips 40463 (Colgems, ASCAP)	1
32	—	—	—	CHILD OF CLAY	Jimmie Rodgers, A&M 871 (Maresca, ASCAP)	1
33	—	—	—	THROUGH THE EYES OF LOVE	Wayne Newton, Capitol 5993 (Jack, BMI)	1
34	35	—	—	I HAD THE CRAZIEST DREAM	Astrud Gilberto, Verve 10548 (Bregman, Vocco & Conn, ASCAP)	2
35	38	39	—	THE LAST WALTZ	Engelbert Humperdinck, Parrot 40019 (Donna, ASCAP)	3
36	36	37	37	DANCING IN THE STREETS	Ramsey Lewis, Cadet 5572 (Jobete, BMI)	4
37	—	—	—	YOUR PRECIOUS LOVE	Marvin Gaye & Tammy Terrell, Tamla 54156 (Jobete, BMI)	1
38	39	—	—	SERENATA	Joe Harnell, Columbia 44264 (Mills, ASCAP)	2
39	40	—	—	ODE TO BILLIE JOE	Kay Bryant, Cadet 5575 (Shayne, ASCAP)	2
40	—	—	—	PLEASE LOVE ME FOREVER	Bobby Vinton, Epic 10228 (Selma, BMI)	1

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CHECK THE CHARTS



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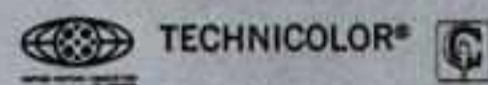
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COLUMBIA PICTURES Presents

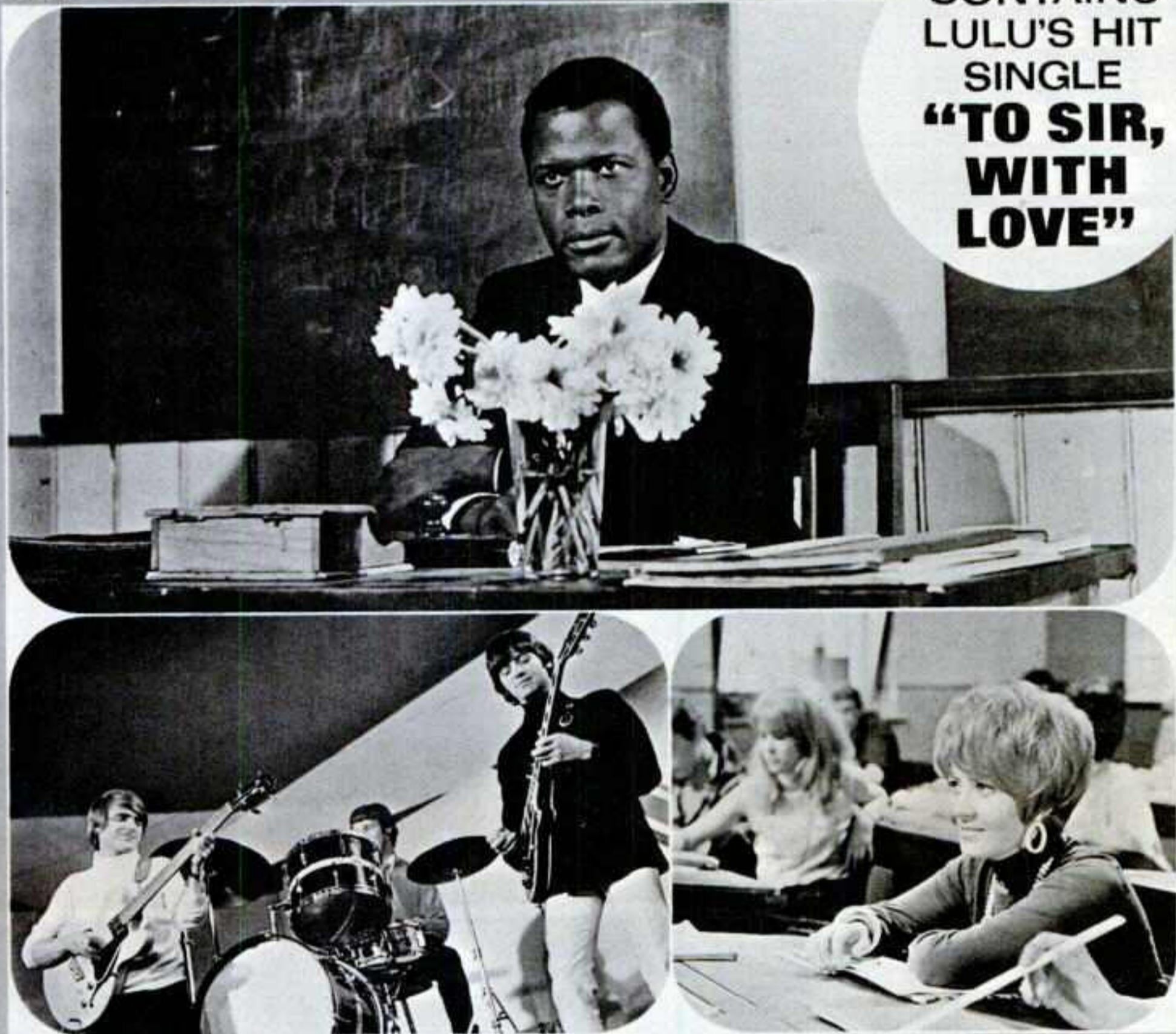
SIDNEY POITIER in JAMES CLAVELL'S PRODUCTION OF "TO SIR, WITH LOVE"

JUDY GEESON · CHRISTIAN ROBERTS · SUZY KENDALL · THE "MINDBENDERS" and introducing "LULU"

From the novel by E. R. BRAITHWAITE · Executive Producer JOHN R. SLOAN · Written for the Screen, Produced and Directed by JAMES CLAVELL



CONTAINS LULU'S HIT SINGLE "TO SIR, WITH LOVE"



MONO MGF 27569

SRF 67569/MGF 27569

"To Sir, With Love" Scores Biggest 5-Day Gross Ever At New York's Cinema 1!

'Sir' Terrif 59G, Cleve.

Balto; 'To Sir' Record 13G

Toronto; 'Sir' 28G

'To Sir' Wham 12G, Pitt.



VARIETY

Billboard

TOP LP's

80

113 TO SIR, WITH LOVE 3

Soundtrack, Fontana MGF 27569 (M); SRF 67569 (S)



CHECK THE FEATURES... They explained why this album is selling at a fantastic pace

An original movie soundtrack that moves from



TOP 100's

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

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

Table with 4 columns: This Week, Last Week, TITLE-Artist, Label & No. (*EOP Mono & Stereo No.), Wks. on Chart. Contains top 50 chart items.

Table with 4 columns: This Week, Last Week, TITLE-Artist, Label & No. (*EOP Mono & Stereo No.), Wks. on Chart. Contains chart items 51-100.

Table with 4 columns: This Week, Last Week, TITLE-Artist, Label & No. (*EOP Mono & Stereo No.), Wks. on Chart. Contains chart items 101-150.

(Continued on page 62)

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

CANADA'S CENTENNIAL YEAR BECOMES THE FOUNDING YEAR OF

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Radio-TV programming

Rock Stations Wage LP-Selling War

• Continued from page 1

albums. The raison d'être, of course, has been promotion. All of the album jackets carry, in letters a mile high, the call letters of the radio station; many of the albums feature pictures of the station's deejays. In addition to the promotional value, there have been some profits turned on the albums. Radio stations, as well as a few of the big name personalities, have sporadically for years made use of oldies but goodies albums for promotion.

Gary Stevens of WMCA in New York has an album, Murray the K has one, Hy Lit of WIBG has had several, for example. R&B radio stations have occasionally done much the same thing. On rare occasions, some stations have put out special LP's of new material—generally of local artists—as promotion vehicles. Not only do radio stations reap rewards from these albums, but record companies and music publishers pick up a bonus from masters that have already been hit singles. Some stations have put their own albums together (most are done by companies, who handle all details). WJZY in Minneapolis did its own album, negotiating with labels and publishers.

Johnny Canton, music director, and Scott Burton, program director, spent three months on the project. Canton said they made up a list of 24 songs that they felt were good enough for the album and "ended up with 12 good tunes. . . kind of lucked out on the whole thing." Tunes included "The Beat Goes On" by Sonny and Cher and "Summer in the City" by the Lovin' Spoonful. The album cost WJZY about 95 cents a copy and was used strictly as a giveaway over a six-week period. Only 2,000 copies were used and "When you divide six weeks into \$2,000 the cost of the promotion was not that bad," Canton said.

Uses LP in Battle

KRLA, however, is using its album in its rating battle with KHJ. Volume I of the KRLA sold 60,000 copies in Los Angeles record stores, according to station executive Bill Wood. The album, titled "KRLA 21 Solid Rocks," was on the Music City stores hit list three months and No. 1 on the list 12 weeks, Wood said. The station just recently launched volume II, titled "Son of KRLA 21 Solid

Rocks," is about 34,000 in sales and still climbing.

Dick Moreland, director of special promotions for KRLA, pointed out that there is nothing new or unique in the concept of a radio station promoting tie-in albums. "What does set the KRLA album venture apart from many efforts in this field is the fact that our LP releases have become much more than station promotion vehicles. Volume one and two of the "KRLA 21 Solid Rocks" albums have become first magnitude monsters. Our success stems from the fact that the station has maintained total control over selection of material, package design, merchandising, advertising, and promotion. Few organizations know as much about the youth market as do Top 40 radio stations. We simply put what we know about youth to use in selling the albums."

KHJ put out a two-LP set retailing for \$3.50. Out about a week, it reported selling well. Buzz Custio produced it.

In Cleveland, two Hot 100 format stations are in competition on the air and in the stores. WIXY has almost sold out its second 3,000 pressing of its "Super Oldies Album Vol. I." Volume II should be out by Christmas. WKYC's "KY Classics" reached local stores about a week ago. Both stations selected songs from 1961 on. WIXY's LP ranges from "Runaround Sue," by Dion to "Rescue Me," by Fontella Bass. WKYC's album includes "Soldier Boy," by the Shirelles as well as the more recent "Little Bit O' Soul," by the Music Explosion. Both albums have pictures of station deejays on the back.

"We wanted to bring our listeners the best songs in one album," said Dick Weber, WKYC's music central. Weber received a plaque for breaking "Little Bit O'Soul" while at WCOL, Columbus. The WIXY album has 20 cuts, the WKYC album 16.

Both have interesting marketing touches. Part of the profits of the WKYC album, sold only in the 50,000-watt station's listening area, will go to the American Cancer Society. WIXY has tied in the selection of its volume II super oldies album with a coupon in Plain Dealer's Young Ohio section. Teens whose coupon of five favorites of 1960-1965 contains a selected song will receive the volume I album.

WIBG, WFIL Score
In Philadelphia, money and

promotion have been the rewards of albums by both WIBG and WFIL. In two months, the "WIBGage Hall of Fame" album has sold 50,000 copies, said program director Jim Marks. The album featured 22 tunes, ranging from "The Way of Love," by Kathy Kirby to "Baby Don't Go," by Sonny and Cher. A Post Records product produced by Buzz Curtis, a line on the back of the jacket said: "More to Come!!"

The WIBG album was distributed through Raymond Rosen in all major record stores and departments. Marks said that Sears probably did the most on it. . . "Hank Kasper, who's in charge of the record department there, is causing the entire Sears operation to sit up and take notice of what can be done in selling records." The WIBG album was sold occasionally as a loss leader.

WFIL racked up more than 45,000 sales on its volume I and volume II is shooting above 50,000. Sold as a full price item through stores and rackers, the second album features a tune common to the competitive al-



KRLA, HOT 100 format station in Hollywood, launched its second volume album last month—"Son of KRLA, 21 Solid Rocks"—from the Hollywood Bowl via lighter-than-air craft. Balloon was supposed to rise only a few feet. Instead, it floated free and plunged KRLApe and pilot into the Hollywood reservoir. But album hit local best-selling charts.

WNVY Undergoes Modification Plan

PENSACOLA, Fla.—WNVY, for the past nine years substantially a Hot 100 format station, has modified its programming over the past recent weeks to include Easy Listening singles and albums, plus comedy and Broadway show album cuts. Ken Glenn, program director, said the change was made on the belief that a market the size of Pensacola (245,000 population) needed at least one well-programmed Easy Listening outlet. He said that, "All indications are that we were correct in our belief."

bum of WIBG—"Hank on Sloopy." However, the rest of the tunes range from "Eve of Destruction," by Barry McGuire to "96 Tears," by Question Mark and the Mysterians. Jim Hilliard, program director of the Hot 100 operation, said conservative estimates was that the LP would make WFIL more than \$5,000 and "We didn't have to put up one red cent." Deejays were featured on the jacket; the album was available in both mono and stereo; both Sears and Korvette were selling it. For a time, the album was third in sales in the market, Hilliard said, "right behind albums by the Beatles and the Monkees."

Among the firms packaging albums are Lost Nite Records, headed by Jerry Greene in Philadelphia; Post Records, headed by Buzz Curtis in Philadelphia; Take Six Enterprises, headed by Dave Ralnik in Hollywood, and Original Sound.

STUDY FINDS

WSGN Again on Top, With Assist by Roddy

NEW YORK — WSGN in Birmingham beat WVOK again as top influence is selling singles records — indicative of a large teen and young adult audience—in Billboard's latest Radio Response Ratings survey of the market. The battle was won on the strength of Dave Roddy, No. 1 deejay for influencing singles sales. The survey, an exclusive countdown market-by-market and format-by-format and deejay-by-deejay of the nation's major radio markets, is now sold by Billboard's Special Projects Division on a subscription basis. Surveys of Birmingham, Miami, Dallas, Fort Worth, and Charlotte have just been released for publication. WBRC was the major station for influencing sales of albums in Birmingham.

WQAM topped WFUN in Birmingham.

WQAM topped WFUN in ability to influence singles sales; Rick Shaw was the big gun.

KNER Takes To Airwaves On Nov. 1

HOUSTON—KNER, a new operation, takes to the air here Nov. 1 with 5,000 watts at 1070 on the dial. Jack Fielder, who managed KTSA in San Antonio for many years, is launching the new operation. Station is supposed to be daytime only, but a spokesman said it was "one step away from full-time operation."

Ricci Ware, one of the big gun deejays on KTSA was slated to take over a morning show and program director chores for the new station. However, KTSA upped the ante for Ware last week when the news of his leaving made the local papers. As of last week, just who was getting Ware was still in contention.

In Fort Worth, KFJZ has the singles market pretty well under control. KLIF is still big gun in Dallas, although KVIL, a daytimer, and its stereo sister KVIL-FM now influence about a third of the singles sales in the area, according to the survey. Ken Dowe of KLIF is by far the major deejay influencing young adults and teens to buy product. Jack Gale at WAYS in Charlotte is the major influence there on singles sales; WBT and WSOC are very close in their battle to influence sales of albums, the sign of a large young adult and adult audience.

The foregoing information is copyrighted by Billboard and complete data is available by subscription only. Data is compiled from a survey of businesses that depend on radio—record dealers, record distributors, one-stop operators, and local and national record company executives.

Net Puts Smothers' TV'er Waste Deep in Censorship

LOS ANGELES—Last year the "Smothers Brothers TV Comedy Hour" got into hassles with the network's censorship department over comedy material. Now, the arm of the standards and practices division has come down on song material. First victim of tape snipping was the controversial folk singer Pete Seeger, whose tune, "Waist Deep in the Big Muddy" was deleted from the Brothers' opening show two weekends ago.

The censor claimed the song might be politically controversial because it was against the government's involvement in Vietnam and that it could create a demand for equal time from someone with an opposing viewpoint.

Tom Smothers told Billboard that prior to the taping, his office had received piles of "hate mail" because of the scheduling of Seeger, who has been "unofficially" banned from network TV because of his refusal to reveal his political beliefs or sign loyalty oaths.

The Brothers knew beforehand that the network felt "Waist Deep" might not be accepted, but they chose to include it nonetheless. There are no anti-Vietnam quotes in the tune, which is supposed to discuss World War II maneuvers in Louisiana. The aired segment with Seeger spotlighted him singing "Where Have All the Flowers Gone?" and the patriotic "This Land Is Your Land," done with the two brothers.



GEORGE MICHAELS does a promotion spot for the latest oldies album of WFIL in Philadelphia.

A NEW
FRANKIE LAINE SINGLE
IS ALWAYS A GREAT EVENT.

**THIS ONE IS A
SPECTACULAR!**

**"YOU,
NO ONE BUT YOU"**

B/W **"SOMEWHERE THERE'S SOMEONE"**
ABC 10983

Arranged and conducted by Peter De Angelis.
Produced by Bob Thiele.

FROM HIS BIG NEW ALBUM
"I WANTED SOMEONE TO LOVE"
ABC 608



Watch for Frankie Laine in concert October 2-7, Palumbos, Philadelphia; October 9-16, Club Venus, Baltimore; October 26-November 25, Fremont Hotel, Las Vegas.

ABC RECORDS, INC.
NEW YORK/BEVERLY HILLS
DIST. IN CANADA BY SPARTON OF CANADA





JOHNNY RABBITT, air personality at KXOK in St. Louis, interviews the Glories of Date Records in a remote from the St. Louis Teen Fair. The three girls were promoting their release "Give Me My Freedom."

Mobile Show Pitch Hits, So Does CKXL

CALGARY, Canada—Strong promotions, hinged on its own traveling rock 'n' roll show, have boosted CKXL here to the top of the market, according to production manager Dave Lyman.

"We surveyed the market for the most outstanding talent in Canada's ninth largest city," Lyman said, "... then signed agreements with each group whereby we agreed to coach them, assist them with bookings, and provide them with posters and other promotional material. All at no charge.

"CKXL now has six teen bands—the 49th Parallel, the Tymewatchers, El Dorados, Saratogas, Nocturns and the Gainsborough Gallery, plus an adult band, the CKXL's Sophisticated Deceptionist, Dale

Harney." The groups are traveling under the CKXL banner, performing. As a result of the exposure, "Laborer" by the 49th Parallel on RCA Victor Records has become a Canadian hit.

Other promotions that have worked well for the Hot 100 station include a Monkee Boo Club, created by air personality Ted Robinson. People who don't care for the Monkees are charged 25 cents for membership cards with proceeds going to Calgary's United Fund. Also, to determine the music housewives like, contest runs a continuous postcard survey of their favorites (then a drawing is made with an album as prize), and the results are tabulated to determine programming during daytime hours. Lyman said that postcard returns run about 70-80 per cent.

RADIO-TV MART

RATES

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

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

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

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

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.

PAYMENT MUST ACCOMPANY ALL ORDERS.

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188 W. Randolph St., Chicago, Ill. 60601

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REI FIRST-CLASS RADIO TELEPHONE License in 5 weeks guaranteed. Tuition \$295. Rooms and Apts., \$10-\$15 per week. Job placement free. Two schools: Sarasota, Fla., and Kansas City, Mo. For information contact R.E.I., 1336 Main St., Sarasota, Fla.

MISCELLANEOUS

"365 DAYS OF LAUGHS"—A DAILY radio gag service; may be available in your market. Try a month, \$2. Box 3736, Merchandise Mart Stn., Chicago 60654.

WANTED TO BUY

STEREO AND MONAURAL RECORDS, LP's. Top dollar paid—cash waiting. M. N. King, 15 N. 13, Philadelphia 7, Pa. Tel.: LO 7-6310. oe28

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Jeff Hunt, formerly of WDAD, Indiana, Pa., has joined WTBO in Cumberland, Md., as music director. . . . David Harel is host of the "Hour of Israel" on WCLV-FM each Sunday morning in Cleveland. . . . After a delay, WCBF-FM launched its full-time "Young Sound" sound last week with deejay Wally King sitting in as host 6-10 a.m. weekdays. . . . Dave Metzger has stepped up to station manager of WLRN, Bethlehem, Pa., and John Gallenberger, former music director, has been named program director to replace him.

If any r&b station needs a good program director (honest, good, reliable), please get in touch with this column. He's a family man, now in a major market. . . . Bill Thompson at KGBS in Los Angeles is now on the air 6-10 a. m.

Jim Conner has been named radio sales and operations manager of WEAT in West Palm Beach, Fla., and Phil Ives was appointed radio production supervisor. . . . Roger Clark, all night deejay and program director of WGH, Newport News, Va., has added the duties of an account executive; he'll continue his air show. . . . Bill Blough, who claims to be the only nighttime country deejay on AM radio in his area, needs singles. Send to him at WGSB, 1215 Fern Avenue, St. Charles, Ill.

Sam Riddle of KHJ, Hollywood, was named "DJ of the Week" in a recent contest by Kodak. . . . Keith Ward, whose name is a byword for country music radio in the Odessa-Midland, Tex. area, has just celebrated his 20th year in radio on KOYL, Odessa. Our best, Keith. . . . Bill Ross is in the 7-12 p.m. slot now at WSSB, Durham, N. C., following Buck Poe, who is program director of the Hot 100 operation.

John Donabie, formerly with CKLB, Oshawa, Ont., has taken over the all night r&b show on CKFH, Toronto. Kennie Wells, formerly of KPOI in Honolulu, has also joined the staff and is using the name Special K on the 10,000-watt powerhouse. . . . WARM in Wilkes-Barre/Scranton, Pa., racks up almost the entire scene, according to a July-August Hooper rating. The audience rating shows WARM with a 49.2% in the morning compared with a 11.8% for WBA and a 9.4% for WEIL. WARM has a 51% noon to 6 p.m. and a 44% 6-10 p.m. with none of the other 12 rated stations even close. George Gilbert is program director of WARM.

Bill Haywood left WOOK in Washington to go to WOL, same city, in case I haven't already mentioned it. He's on 5-9 a.m. . . . Will Joel Lawhon contact Bob Husted at Billboard in New York. . . . WSJW, P. O. Drawer 30, Woodruff, S. C. 29388, needs

records—country, Easy Listening and Hot 100. Bond Thomas, general manager, said the 1,000-watt station rotates these records one, two, three for a potential audience of more than half-a-million and "we are making a great impact on our area already."

George Bassett, announcer with WGPA in Bethlehem, Pa., the past nine years, is now with WWSA and WWSA-TV in Harrisburg, Va. . . . Jon W. Alexander, program director of WSTM-FM, a stereo station in Louisville, Ky., writes: "I am writing you regarding our record album library. WSTM-FM began broadcasting in the Louisville area in November of 1966. One of our big problems has been obtaining new stereo album releases. We wrote to the major record companies for catalogs and only one (Columbia) replied. We wrote to the regional distributors to no avail. We then telephoned the distributors. The only result was that one of them lost our check twice and misdirected our order three times. We weren't asking for freebies, we wanted to buy the records. This is not just our problem. Our 100,000-watt competitor reports the same trouble, and their program director has asked me to let him know if we find a solution. The funny thing is that on the last rating taken in Louisville, we beat out the other five commercial FM stations and another five AM stations on the basis of average size of audience per day. It seems to us that with this kind of penetration in the market, the record companies would want the exposure we can offer their products."

NEWTON DISK RUSHED IN CAN.

MONTREAL — Capitol Records artist Wayne Newton, who was appearing at Expo 67 through Sunday (1), personally had singles pressed in a rush order from tapes of his new "Love of the Common People" release to distribute them to key Canadian radio stations. He said he wanted to get airplay of the disk, cut in Hollywood last week, without wasting a minute. Capitol Records was planning to rush out the single this week for the U. S.

records—country, Easy Listening and Hot 100. Bond Thomas, general manager, said the 1,000-watt station rotates these records one, two, three for a potential audience of more than half-a-million and "we are making a great impact on our area already."



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Jim Heath, who uses the air name of Johnny Presley, has left the Hot 100 powerhouse KIMN in Denver to join Easy Listening KCRA in Sacramento on a 5:30-9 a.m. show. . . . KINO, a 1,000-watt station in Winslow, Ariz., needs Easy Listening, country and Hot 100 records. Station also serves nearby Holbrook, plus an Indian reservation. . . . Gary Stevens, big gun deejay on WMCA in New York, has appointed British agent Chris Peers to represent him exclusively in Britain and Europe. Stevens has been doing a lot of shows overseas. . . . Jerry Kay is now all-night personality with KJR in Seattle. . . . Darrell (Smitty) Smith is now with WDSL in Mocksville, N. C. (P.O. Box 404).



(Continued on page 34)

Listener Is Boss as KPCN Goes All-Request Country

DALLAS — One of the pioneer country music stations—KPCN, located in the suburb of Grand Prairie here—has gone country music all-request, said

president Robert D. Hanna. Hanna, with a group of associates, has just acquired the clear channel station and is in the process of completely revamping its concept in programming.

Announced in newspaper ads, the station stated: "Starting today you are the boss on country radio—KPCN." Station said it would play only what listeners requested. . . . that the station was the only country operation in North Texas with a record library extensive enough to make the offer. Two phone numbers, one for Dallas and one for Fort Worth, were given. Callers get a chance at prizes.

Many stations in the Hot 100 field are all-request, several stations programming a country music show have honored requests from listeners, but KPCN may be the only station with an all-request country format. The station is a daytimer and has drawn competition of late from KBOX, which just recently switched to a country music format around the clock.

WADO Expands Music Format

NEW YORK — The Spanish music format of WADO, an owned and operated station of Bartell Broadcasters, has been expanded to include the most popular hits by artists from all the 19 Spanish-speaking countries and Puerto Rico, said general manager Syd Kavaleer. Previously, the station may have given more consideration to Puerto Rican artists, but programming will now be more balanced. News has also been expanded to include a direct, live broadcast nightly from Puerto Rico.

who'd set the pattern for the station—Murray (the K) Kaufman. It was Kaufman who had not only the largest audience on the station, but was responsible for its original programming atmosphere. One man there now selects the music.

Since Drake took over a few weeks ago and broke in Gerry Mack from KHJ, the programming has grown tighter. The indication was last week that, instead of aiming for its own audience as in the past (it was the No. 1 FM station in town), WOR-FM would seek the teen audiences of WMCA and WABC by playing only the hits or the new records of established artists. Record companies have accounted for up to \$500-\$1,000 a week in advertising, but one record company official said last week he might forgo further ads under the new policies.

GateSound Set Up

QUINCY, Ill. — Gates Radio Co. has just set up GateSound, a new library of pre-recorded tapes for broadcast use. Featuring more than 2,000 selections and encompassing 96 hours of music, the tapes are available in both mono and stereo. Music is unannounced for flexibility and allows the use of local voices, if desired.

From Hip to Hit in WOR-FM's Future?

NEW YORK — WOR-FM, the stereo rock 'n' roll outlet here that had carved a programming niche with albums and set the pace for other FM rock outlets, gave every indication last week of going the route of all other rock stations under the Bill Drake banner. Drake, consultant for KHJ in Los Angeles and KFRC in San Francisco (among others), believes in the tight playlist and in playing the hits. The formula has proven highly successful on AM.

WOR-FM had grown into a power at reaching young adults, especially those in college or of college age. Record companies had found the station highly valuable at influencing sales of rock 'n' roll albums, especially of new artists and groups like the Cream, the Doors, the Jefferson Airplane, the Jimi Hendrix Experience, the Bee Gees, and the Youngblood. WOR-FM was noted for playing the good records first, often playing new artists that local AM stations wouldn't play.

Last week, the FM station did away with deejay listening sessions and let go the one man

Say You Saw It in
Billboard

Everybody benefits
when everybody gives





**FROM AN IOWA FARM
TO THE STAGES OF THE WORLD**

**THE
Andy Williams
STORY**

**AN EXCLUSIVE EDITORIAL FEATURE IN BILLBOARD
NOVEMBER 4**

**You are invited to participate
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Bill Moran
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Los Angeles, 90069
(213) 273-1555

NEW YORK
Ron Carpenter
165 West 46th St.
New York, 10036
(212) 757-2800

CHICAGO
Dick Wilson
188 West Randolph
Street
Chicago, 60601
(312) 236-9818

NASHVILLE
Herb Wood
110 21st Avenue
Nashville, 37203
(615) 244-1836

BEFORE OCTOBER 19, 1967

Vox Jox

Continued from page 32

and needs country records for his 11 a.m.-2 p.m. show; he'd been with WDBM, Statesville, N. C., and WHIP, Mooresville, N. C., previously.

★★★
Hans Anderson, newscaster at

WHN the past few years, is returning to deejay chores at night for the "beautiful music" station, a duty he handled a few years ago. He replaces **Bill Codare**, who has moved into a 2-6 p.m. slot to, as the stations states, "give further impetus to WHN growth by adding the modern sound to its five-year-old programming of beautiful music." . . . **John Antoon** is now promotion director for Liberty Records in the Cleveland area; wants music lists each week. . . . **Tommy Boyles** at WRLB-FM, 156 Broadway, Long Branch, N. J., pleads for country singles and stereo albums. Says he tries to give every new singles at least one spin, then watches for audience response.

★★★

Richard Ward Faterley has been named program manager of WHB, Kansas City; he'd been with sister station KXOK, St. Louis, as assistant operations manager. He'll also have a 9-noon show. . . . **Ethan P. Bernstein** has been appointed to the new post of general manager of KFRE, in a separation move of the radio and TV activities of the Fresno, Calif., stations. He was station manager.

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PROMOTION
AND
ADMINISTRATIVE
SERVICES
IN THE WEST!
TAPP-USA
DON BLOCKER
ASSOCIATE,
JOAN HULL
TAPP-USA
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462-6613

Another Hit for '67

John Roberts'
"SOCKIN' 1-2-3-4"
b/w

"SOPHISTICATED FUNK"
A Sockin' Good Record!!

Duke 425

Still Going Strong!!

Ernie K. Doe's
"UNTIL THE REAL THING
COMES ALONG"

Duke 423

Al Bragg's
"THAT'S ALL A PART OF
LOVING YOU"

Peacock 1957

Barbara Favorite's
"THEN I'LL BE TRUE"

Back Beat 585

Jean Stanback's
"IF I EVER NEEDED LOVE"

Peacock 1958

DUKE/PEACOCK RECORDS

2809 Erastus St.

Houston, Texas 77026

TOP SELLING R & B SINGLES

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	1	(Your Love Keeps Lifting Me) HIGHER & HIGHER Jackie Wilson, Brunswick 55336 (Jalyne/BRC, BMI)	7	25	12	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 35034 (Jobete, BMI)	13
3	2	FUNKY BROADWAY Wilson Pickett, Atlantic 2430 (Routine/Drive-In, BMI)	9	26	29	IF THIS IS LOVE (I'd Rather Be Lonely) Precisions, Drew 1003 (In-The Pocket/Sidrian, BMI)	2
4	6	GET ON UP Esquires, Bunky 7750 (Hi-Mi, BMI)	6	27	19	GIMME LITTLE SIGN Brenton Wood, Double Shot 116 (Big Shot, ASCAP)	9
5	13	SOUL MAN Sam & Dave, Stax 231 (East/Pronto, BMI)	4	28	33	NINE POUND STEEL Joe Simon, Sound Stage 7 2589 (Press, BMI)	2
6	5	BABY I LOVE YOU Aretha Franklin, Atlantic 2427 (Pronto, BMI)	11	29	36	BABY, I'M LONELY Intruders, Gamble 209 (Razorsharp, BMI)	4
7	14	MEMPHIS SOUL STEW King Curtis, Atco 6511 (Pronto/Kilynn, BMI)	4	30	31	TO SHARE YOUR LOVE Fantastic Four, Ric Tic 130 (Don, BMI)	2
8	26	YOU KEEP RUNNING AWAY Four Tops, Motown 1113 (Jobete, BMI)	3	31	32	TAKE A LOOK Aretha Franklin, Columbia 44270 (Eden, BMI)	2
9	8	YOU'RE MY EVERYTHING Temptations, Gordy 7063 (Jobete, BMI)	9	32	35	IT'S GOT TO BE MELLOW Leon Haywood, Decca 32164 (Jim-Edd, BMI)	6
10	18	APPLES, PEACHES, PUMPKIN PIE Jay & the Techniques, Smash 2086 (Akbestal/Act Three, BMI)	5	33	38	SHOUT BAMALAMA Mickey Murray, SSS 715 (Macon, BMI)	2
11	11	FORGET IT Sandpebbles, Calla 134 (Unbelievable, BMI)	10	34	45	ODE TO BILLIE JOE King Curtis and His Kingpins, Atco 6516 (Shayne, ASCAP)	2
12	4	COLD SWEAT James Brown & the Famous Flames, King 6110 (Dynatone, BMI)	12	35	37	THE LETTER Box Tops, Mala 565 (Barton, BMI)	5
13	8	KNOCK ON WOOD Otis & Carla, Stax 228 (East, BMI)	6	36	22	(I Wanna) TESTIFY Parliaments, Revilot 207 (Groovesville, BMI)	15
14	25	YOUR PRECIOUS LOVE Marvin Gaye & Tammi Terrell, Tamla 54156 (Jobete, BMI)	2	37	—	A NATURAL WOMAN Aretha Franklin, Atlantic 2441 (Screen Gems-Columbia, BMI)	1
15	16	DIRTY MAN Laura Lee, Chess 2013 (Chevis, BMI)	4	38	—	LET LOVE COME BETWEEN US James & Bobby Purify, Bell 685 (Gallico, BMI)	1
16	15	ODE TO BILLIE JOE Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	4	39	—	I'M A DRIFTER Lowell Fulson, Kent 474 (Modern, BMI)	1
17	17	KARATE BOO-GA-LOO Jerry O., Shout 217 (Boogaloo/Love Lane, BMI)	4	40	47	I CAN'T STAY AWAY FROM YOU Impressions, ABC 10964 (Chi-Sound, BMI)	2
18	20	LOVE BUG, LEAVE MY HEART ALONE Martha Reeves & the Vandellas, Gordy 7062 (Jobete, BMI)	4	41	—	PATA PATA Miriam Makeba, Reprise 0606 (Xina, ASCAP)	1
19	7	REFLECTIONS Diana Ross & the Supremes, Motown 1111 (Jobete, BMI)	8	42	44	I'M A FOOL FOR YOU James Carr, Goldwax 328 (Rise/Aim, BMI)	3
20	9	CASANOVA (Your Playing Days Are Over) Ruby Andrews, Zodiac 1004 (RicWil/Colfam, BMI)	7	43	48	FALL IN LOVE WITH ME Betty Swann, Money 129 (Money, BMI)	2
21	10	GROOVIN' Booker T. & the M.G.'s, Stax 224 (Slasscar, BMI)	8	44	49	HEART BE STILL Lorraine Ellison, Loma 2074 (Ragmar/Web IV, BMI)	2
22	21	LITTLE OLE MAN (Uptight—Everything's Alright) Bill Cosby, Warner Bros. 7072 (Jobete, BMI)	5	45	—	SPREADIN' HONEY Watts 103rd St. Rhythm Band, Keymen 108 (Keymen-Pure Soul, BMI)	1
23	28	EXPRESSWAY TO YOUR HEART Soul Survivors, Crimson 1010 (Double Diamond/Downstairs, BMI)	5	46	—	WHAT'VE I DONE Linda Jones, Loma 2077 (Zira/Floteca, BMI)	1
24	30	IN THE HEAT OF THE NIGHT Ray Charles, ABC 10970 (United Artists, ASCAP)	5	47	50	DIFFERENT STROKES Syl Johnson, Twilight 103 (Zachron/Edgewater, BMI)	3
	24	A WOMAN'S HANDS Joe Tex, Dial 4061 (Tree, BMI)	8	48	—	FUNKY DONKEY Pretty Purdie, Date 1568 (Purdie, BMI)	1
				49	—	BOOGALOO DOWN BROADWAY Johnny C. Phil-L. A. of Soul 305 (Dandelion/James Boy, BMI)	1
				50	—	EVERLASTING LOVE Robert Knight, Rising Sons 705 (Rising Sons, BMI)	1

TOP SELLING R & B LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	1	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	7	15	16	BILL COSBY SINGS/SILVER THROAT Warner Bros. W 1709 (M); WS 1709 (S)	5
2	2	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	9	16	13	THAT'S LOU Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	7
3	4	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	27	17	17	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	43
4	9	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M 2-663 (M); MS 2-663 (S)	2	18	19	REVENGE Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S)	18
5	5	COLD SWEAT, PARTS 1 & 2 James Brown & His Famous Flames, King 1020 (M); S 1020 (S)	4	19	20	MARVIN GAYE'S GREATEST HITS, VOL. 2 Tamla T 278 (M); TS 278 (S)	2
6	15	FOUR TOPS GREATEST HITS Four Tops, Motown M 662 (M); MS 662 (S)	2	20	21	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	39
7	3	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	9	21	14	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	10
8	8	LUSH LIFE Nancy Wilson, Capitol T 2757 (M); ST 2757 (S)	4	22	12	FOR YOUR LOVE Peaches & Herb, Date TEM 3005 (M); TES 4005 (S)	5
9	7	GROOVIN' Young Rascals, Atlantic 8148 (M); SD 8148 (S)	8	23	24	COWBOYS AND COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	3
10	25	MAKE IT HAPPEN Smokey Robinson and the Miracles, Tamla T 276 (M); TS 276 (S)	2	24	—	KING & QUEEN Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S)	23
11	18	I WAS MADE TO LOVE HER Stevie Wonder, Tamla T 279 (M); TS 279 (S)	2	25	—	JR. WALKER & THE ALL STARS "LIVE" Soul 705 (M); S 705 (S)	1
12	10	HIP-HUG-HER Booker T. & the M.G.'s, Stax 717 (M); S 717 (S)	16	26	—	MARVIN GAYE & TAMMI TERRELL UNITED Tamla T 277 (M); TS 277 (S)	1
13	6	SUPER HITS Various Artists, Atlantic 501 (M); SD 501 (S)	8	27	28	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros. W 1618 (M); (No Stereo)	11
14	11	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	4	28	29	SUPREMES SING RODGERS & HART Motown MLP 659 (M); SLP 659 (S)	16
				29	27	THE FABULOUS IMPRESSIONS ABC ABC 606 (M); ABCS 606 (S)	13
				30	22	LISTEN Ray Charles, ABC ABC 595 (M); ABCS 595 (S)	13

BUNNY SIGLER



LOVEY DOVEY &

(YOU'RE SO FINE) KP-6000

b/w **Sunny Sunday**

Produced by John Madara & Leon Huff for Madara White Productions



Parkway, A Division of Cameo Parkway Records, Inc.
Marketed by MGM Records, a Division of Metro-Goldwyn-Mayer Inc.

Gospel Music

Goodman Injunction Vs. Sims

By BILL WILLIAMS

MURFREESBORO, Tenn.—The Chancery Court of Rutherford County has issued an injunction restraining Russell Sims and Sims Records, Inc., from reproducing and/or selling records of the Happy Goodman Family.

The action was taken after a suit was filed by Marvin Norcross of Word and Canaan Records and the Goodmans seeking to halt a flow of such records in various parts of the country.

According to Norcross, the Goodmans formerly recorded for Sims but under the terms of an arrangement made two years ago, the Gospel group paid Sims a sum of money and

stipulated at the time that no further records be sold or produced, and that all existing records would become the property of the Goodmans.

"He lived up to this agreement for more than a year," Norcross said, "but now the records are suddenly appearing again." He said that large lots of these albums had been purchased for \$1 or \$1.25 by the Blackwood Brothers, the Church of God Publishing House, and Knox Record Rack in Knoxville.

Sims contends that he is within his rights in selling the records since 5,400 of them were returned from stock after the arrangement was made.

The Happy Goodman Family now records exclusively with Canaan Records, and their albums are obtainable on that label. The injunction merely restrains Sims from reproducing or selling the albums on the old label until the suit is settled.

Musicmen at Dedicat'n of New Church

NASHVILLE — The Rev. Jimmy Rodgers Snow, son of Hank Snow, has dedicated the new Evangel Temple Assembly of God Church here, with the help of many artists from the music industry.

Among those taking part in the dedication were Billy Walker, Wilma Lee and Stoney Cooper, the Swanee River Boys, Pam Miller, Sheila and Bill Carlisle, and Carol Snow.

Network radio evangelist C. M. Ward was the principal speaker, and the Reverend Snow preached several of the services.

The Reverend Snow, a former recording artist, gave up the music industry a few years ago to join the ministry. The cornerstone for his Temple was laid in 1965. Much of his membership represents the music industry in this area.

His wife is the former Carol Cooper, daughter of Wilma Lee and Stoney Cooper, who appeared with them in their act for a number of years. She, too, gave up the profession to enter church work, although both sing regularly at the church.



MOODY BIBLE INSTITUTE STORE record buyer Jack McGinley, left, shows young divinity student a selection from the store's inventory of 500 titles.

Where Gospel Action Is—At Hess Offices

NASHVILLE — Jake Hess has rebuilt his Imperials, strengthened his production agency and established a new,

complete unit known as Gospel Artists Service.

Terry Blackwood, son of Doyle Blackwood, is the new lead singer with the group, and Roger Wiles of San Diego will sing baritone. Jake Hess and the Imperials will continue recording and personal appearances as in the past.

Hess has joined with Eddie Hill, WLAC-TV personality, in Pete Emery Productions, which will book Stan Hitchcock, the Lister Sisters and the Lancers.

Hess also will manage the new Gospel Artists Service, an organization which will book, manage and set recording and TV contracts for artists, whether groups or singles. Already signed by GAS are the Blackwoods, the Statesmen, the Stamps Quartet, the Imperials, the Segro Brothers and Naomi.

The owners of Gospel Artists Service have not yet been announced. Several other "name" gospel acts are expected to align themselves with this service.

Sanders Signs Pact With Word

NASHVILLE — Steve Sanders, 15-year-old gospel singer, who has appeared on the "Ed Sullivan Show," "Danny Kaye Show," "Gunsmoke" and on ABC specials, has signed an exclusive contract with Word Records.

The former MGM artist also played "The Yearling" on Broadway, and appeared in the movie "Hurry Sundown." The three-year exclusive contract was negotiated by Marvin Norcross, and bookings are to be handled by Les Beasley of Pensacola. The youngster cut 12 sides in two sessions at the RCA Victor studios, backed by Floyd Cramer, Grady Martin, Harold Bradley, Ray Eddington, Buddy Harmon, Bobby Moore and Lloyd Green.

The teen-ager's father travels with him and accompanies on the piano. Young Sanders has been the guest on five Gospel Jubilee TV shows. Norcross also announced that the Florida Boys signed their fourth renewal contract.

Gloryland Formed

KEARNY, N. J.—Gloryland, a new gospel label is being launched by Connoisseur Records with four albums featuring Little Jimmy Dempsey, the TrebleAires, the Bill Cobb Trio and Ron Blackwood and the Blackwood Boys.

Shaped Notes

By BILL WILLIAMS

Norma Jean's first album since her marriage will be an all-religious LP, as yet unnamed, due out in January. She married Jody Taylor, furniture store owner and TV personality of Oklahoma City, who will accompany her on her booking dates. . . . The Stamps Quartet, playing the little town of Powers Lake, North Dakota, drew a crowd that exceeded the population of the town and nearly that of the county. . . . The Imperials and the Stamps return to California this month, their first visit to the Coast since the first of the year. . . . The Swanee

River Boys, with one album just released, have just finished another for Sky-Lite. . . . The Vanguards were in from Tulsa for a recording session.

The Smitty Gatlin Trio and the Rebel Quartet also have just finished a new album. . . . The Singing Rambos have just cut a session for Heartwarming. . . . Jimmy Davis cut a Decca session under the auspices of Owen Brad-

Other popular artists are the 16 Singing Men (Victory), Cliff Barrows (Word), Jimmy McDonald (Zondavron), Tony Fontaine (RCA), the Korean Orphans, although not as popular as they once were (Word), Dick Anthony (Word) and Bill Pearce who broadcasts a show over the Institute's WNBI-AM radio station.

The store, located in the lower level of the Institute's book shop, also carries children's Testament record, including titles by radio personality Paul Harvey (Word) and Russ Reed, (Word), who paraphrases the epistles.

Ethel Barrett and Aunt Theresa, both on Zondavron, top the children's record selection, according to McGinley.

ley, then made an appearance with the Oak Ridge Boys on the Ralph Emery show. . . . Don Light celebrated his second successful year in the Gospel booking business starting with just two acts, he now has six. They include the Happy Goodmans, Oak Ridge Boys, Chuck Wagon Gang, Singing Rambos, the Prophets and Jimmy Davis. . . . The Chuck Wagon Gang has undergone some shuffling. Ray Carter has gone back to school, so Ronnie Carter who sang baritone, now will sing bass. Greg Gordon, daughter of Howard and Anna Gordon, will sing baritone, while Vickie Gordon will sing alto.

Seely Month Named

NASHVILLE — Monument Records has designated this month as "Jeannie Seely Month" and is launching a promotion celebrating her signing as a regular member of the "Grand Ole Opry" and also as a member of the Ernest Tubbs syndicated TV show. Coinciding with release of her new single, "I'll Love You More," radio stations are being sent copies of her "Thanks Hank!" album to use as give aways.

Say You Saw It in Billboard



ATLANTA—Sponsors star in their own gospel music show videotaped at WAGA-TV. The new program is "America Sings." Left to right, Bob Doty, director of the show; Jim Thrasher, sponsor and co-star; Dick Edwards, production manager of WAGA-TV, and Jerry Goff, another sponsor and co-star.



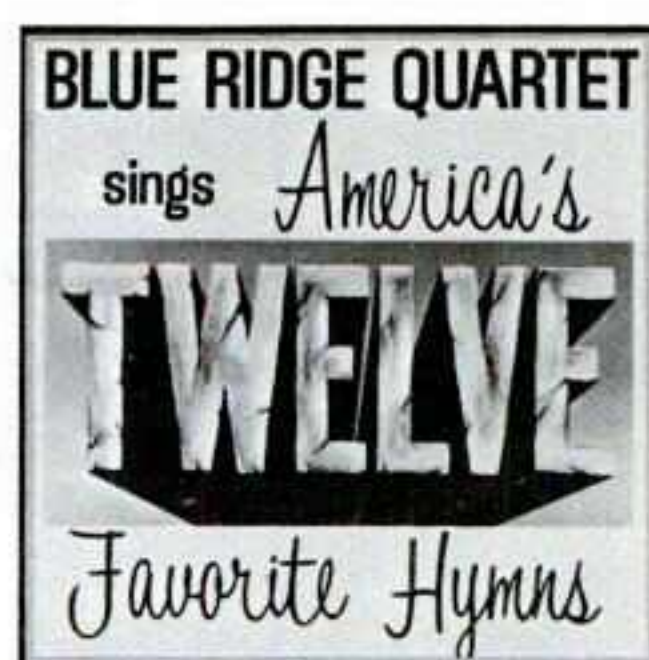
JIMMY DAVIS, president of the Gospel Music Association (GMA), has become a life member of the organization. Accepting the \$100 check from Davis is LaWayne Satterfield, executive director of GMA, and Don Light, membership chairman. GMA is involved in a strong membership drive.



CAS-9636 CA-4636



CAS-9639 CA-4639



CAS-9637 CA-4637



CAS-9623 CA-4623



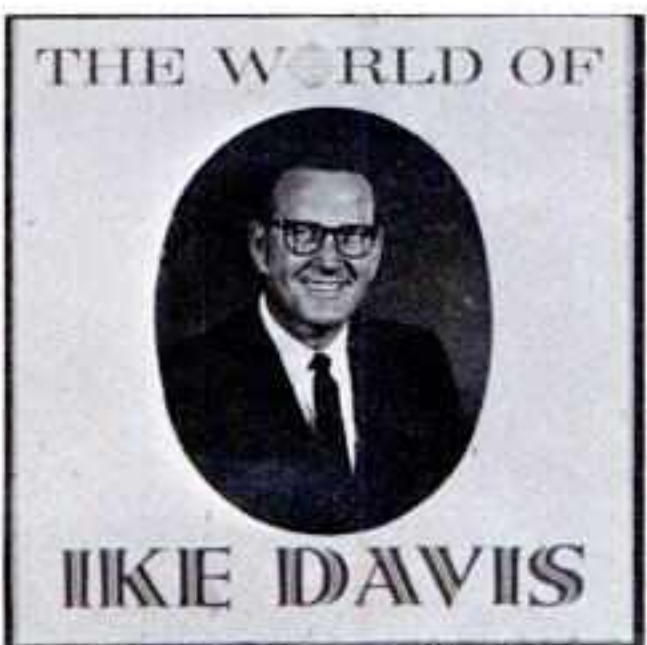
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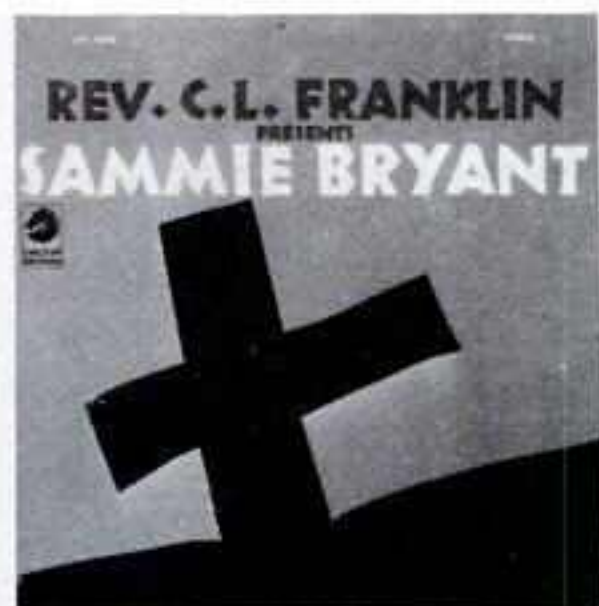
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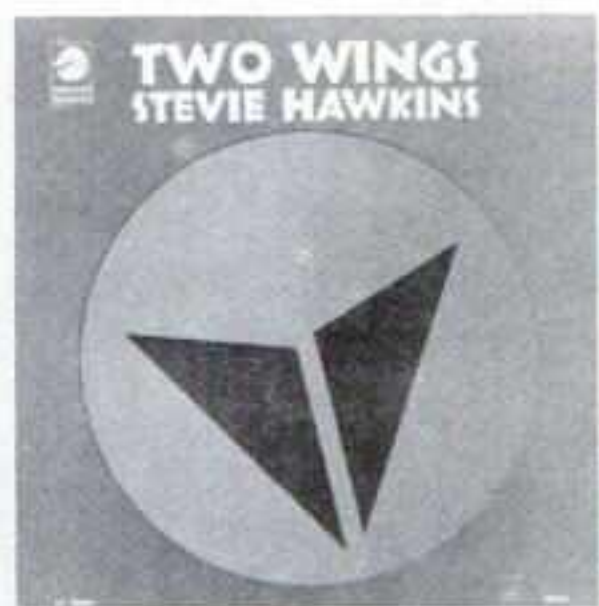
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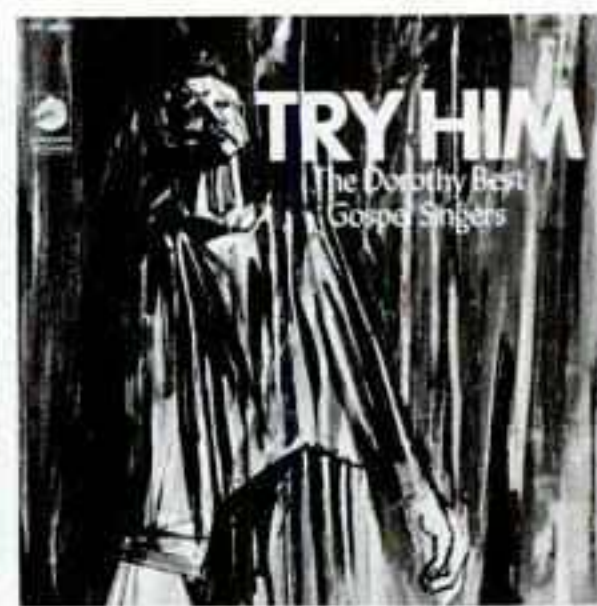
I CHESSE SERMON #65 HANNAH, THE IDEAL MOTHER REV. C. L. FRANKLIN



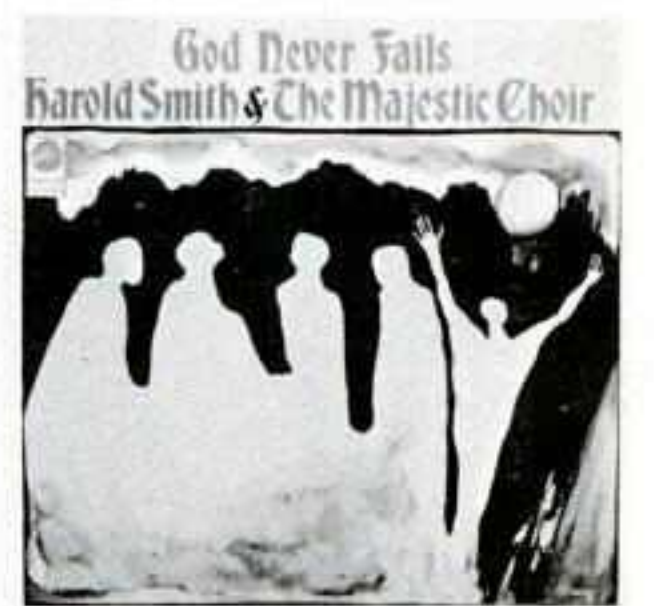
II CHECKER LP 10018 REV. C. L. FRANKLIN PRESENTS SAMMIE BRYANT



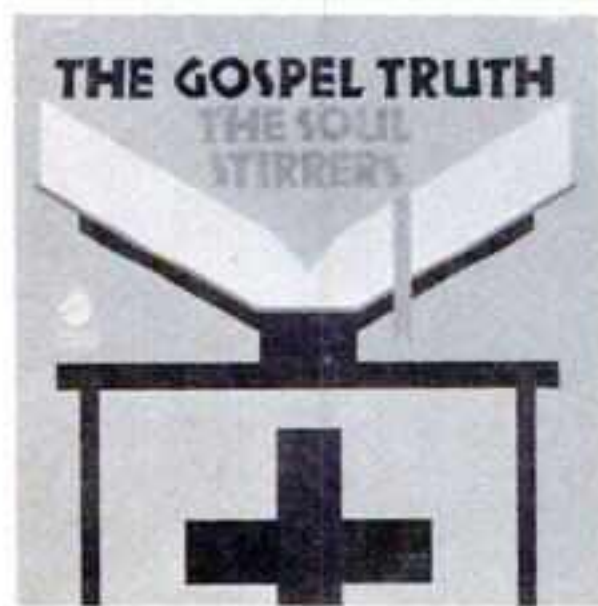
III CHECKER LP/LPS 10024 TWO WINGS STEVIE HAWKINS



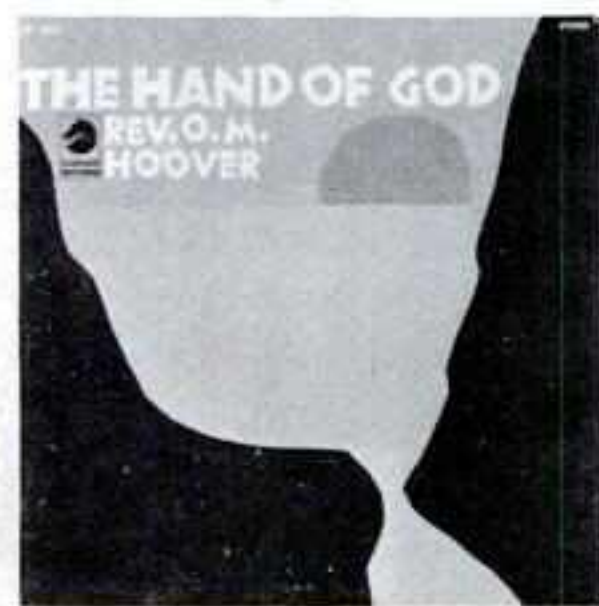
IV CHECKER LP/LPS 10025 TRY HIM DOROTHY BEST GOSPEL SINGERS



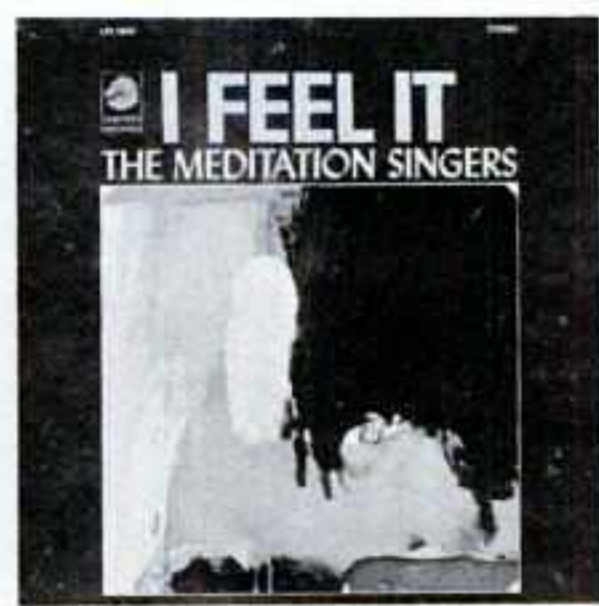
V CHECKER LP/LPS 10026 GOD NEVER FAILS HAROLD SMITH & HIS MAJESTIC CHOIR



VI CHECKER LP/LPS 10027 THE GOSPEL TRUTH THE SOUL STIRRERS



VII CHECKER LP 10028 THE HAND OF GOD REV. O. M. HOOVER



VIII CHECKER LP/LPS 10029 I FEEL IT MEDITATION SINGERS



IX CHECKER LP/LPS 10030 MOVE ON UP THE VIOLINAIRES



X CHECKER LP/LPS 10031 BLESSED QUIETNESS ERNEST FRANKLIN & CHOIR



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New Album Releases

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- ACCENT**
TIL DIETERLE—Around the World in Song; AC 5025 SLP
- ACTA**
THE AMERICAN BREED; A 8002, A 38002
- A&M**
BURT BACHARACH—Reach Out; 131, SP 4131
ANTONIO CARLOS JOBIM—Wave; LP 3002, SP 3002
- ARCHIVE OF FOLK MUSIC**
BIG BILL BROONZY; FS 213
JACK ELLIOT; FS 210
CARLOS MONTOYA; FS 211
DJANGO REINHARDT; FS 212
- B.T. PUPPY**
THE HAPPENINGS—Psyche; BTP 1003, BTPS 1005
- CBS**
STOCKHAUSEN: COMPLETE PIANO MUSIC—Aloys Kontarsky, piano; 32 21 0007, 32 21 0008
- CAPITOL IMPORTS (FRANCE)**
VARIOUS ARTISTS—Les Acteurs Au Micro, Vol 1.; 40393 (M)
VARIOUS ARTISTS—Les Acteurs Au Micro, Vol 2.; 40394 (M)
MASSENET: WERTHER COMPLETE RECORDINGS—Opera Comique (Cohen); 35043/5
BEETHOVEN: 33 VARIATIONS ON A WALTZ BY DIABELLI OP 120—Artur Schnabel; COLH 64
- CHECKMATE**
DVORAK: SYMPHONY NO. 8—Hamburg Philharmonic (Mackerras); C 76006
SCHUBERT: SYMPHONY NO. 1/SYMPHONY NO. 2—South German Philharmonic Orch. (Ristenpart); C 76005
- CROSSROADS**
BARTOK: TWO VIOLIN CONCERTOS—The Czech Philharmonic (Anserl); 22 26 0011, 22 26 0012
CHORUS SCENES FROM GREAT OPERAS—Czech Philharmonic Chorus/Prague Symphony Orch. (Pinkas); 22 16 0163, 11 16 0164
DVORAK: STRING QUINTET IN G MAJOR/THE DVORAK STRING QUARTET—Frantisek Posta Bass; 22 16 0161, 22 16 0162
HONEGGER: CHRISTMAS CANTATA—Czech Philharmonic Chorus, Prague Symphony Orch. (Baudou); 22 16 0153, 22 16 0154
SCHUBERT: PIANO TRIO IN B FLAT OP 99/NOTTURNO OP 148—The Suk Trio; 22 16 0147, 22 16 0148
- DGG**
ELGAD: CELLO CONCERTO IN E MINOR/BLOCH: SCHELOMO—Pierre Fournier/Berlin Philharmonic (Wallenstein); 139128
TSCHAIKOVSKY: SYMPHONIE NO. 5—Berliner Philharmoniker (von Karajan); 139018
- EPIC**
BACH: THE COMPLETE ORGAN MUSIC VOL. 1—Lionel Rogg; L3C 6066, B3C 166
THE BACK PORCH MAJORITY—The Willy Nilly Wonder of Illusion; BN 26319, LN 24319
DAVID HOUSTON—Golden Hymns; LN 24320, BN 26320
THE JOY STRINGS—Well Seasoned; LN 24321, BN 26321
- FOLKWAYS**
CENDRARS: PROSE DU TRANSIBERIEN ET DE LA PETITE JEANNE DE FRANCE—Jacques Henry Leveque; FL 9940
GILFONG: THE WICK AND THE TALLOW—Actors Company/Dailey/Various Artists; FL 9529
IVES: 2ND STRING QUARTET/HOVHANNES: LOUSADZAK—Walden String Quartet/Maro Ajemian Orch (Hovhannes); FM 3369
RAJAPUR/VARIOUS ARTISTS—Ragas From South India; FW 8854
- GAMBLE**
THE INTRUDES—Together; G 5001, GS 5001
- GOSPEL KEY**
BOBBY SHOMAKE—Don't Let Me Forget; GK 1001
BOBBY STEWART—I'm on My Way; GKS 1011
- LEO THE LION**
RICHARD KILEY & JULIE HARRIS—Charles Dickens' The Magic Fishbone; CH 1036
The Official Adventures of Mandrake & The Phantom; CH 1041
The Official Adventures of the Flash/Aquaman/Green Lantern; CH 1040
- LIBERTY**
GARY LEWIS—Listen!; LRP 3524, LST 7524
- MERCURY**
TSCHAIKOVSKY: THE SIX SYMPHONIES—London Symphony Orch. (Dorati); M6G 9121, SR6 9121

- MERCURY WING**
BIZET: CARMEN SUITE L'ARLESIENNE SUITES 1 & 2—Detroit Symphony (Paray); SRW 18074
LESLEY GORE—Girl Talk; MGW 12350, SRW 16350
HAYDN: SYMPHONY NO. 94 SYMPHONY NO. 103—Filarmonia Hungarica (Dorati); SRW 18077
OSCAR PETERSON TRIO—Canadiana Suite; MGW 12351, SRW 16351
- RACHMANINOFF: SYMPHONY NO. 2—Detroit Symphony (Paray); SRW 18075**
- TSCHAIKOVSKY: MARCH SLAVE/EUGEN ONEGIN/FRANCESCA DA RIMINI—Minneapolis Symphony (Dorati); SRW 18076**
- MGM**
CONNIE FRANCIS—My Heart Cries for You; E 4487, SE 4487
DAVID HEMMINGS Happens; E 4490, SE 4490
HERMAN'S HERMITS—Blaze; E 4478, SE 4478
ORIGINAL SOUNDTRACK—Gone With the Wind; 1E 10 ST
ORIGINAL MUSIC FROM ABC NEWS TV PRODUCTIONS & OTHER COMPOSITIONS—Africa; E 4462, SE 4462
SANDY POSEY; E 4480, SE 4480
THE SAM THE SHAM REVUE; E 4479, SE 4479

- KIM WESTON—For the First Time; E 4477, SE 4477**
- MONUMENT**
CHARLES AZNAVOUR—Bravo! Bravo! MLP 8084, SLP 80 84
That Man, ROBERT MITCHEM... Sings; MLP 8086, SLP 8086
BOOTS RANDOLPH With the Knightbridge Strings; MLP 8082, SLP 8082
- MTA**
BOBBY ARVON—New Man in Town; MTA 1004, MTS 5004
- OKEH**
JOHNNY WATSON TRIO—In the Fats Bag; OKM 12124, OKS 14124
- RCA CAMDEN**
LIVING STRINGS—Music From the Happiest Millionaire; CAL 2164, CAS 2164
- RCA RED SEAL**
BIZET: L'ARLESIENNE SUITES NOS. 1 & 2—Chicago Symphony Orch. (Martinon); LM 2939, LSC 2939
HANDEL: HIGHLIGHTS FROM MESSIAH—Robert Shaw Chorale & Orch. (Shaw); LM 2966, LSC 2966
BRAHMS: SERENADE IN D OP 11—Chamber Symphony of Philadelphia (Brusilow); LM 2976, LSC 2976

(Continued on page 63)

Yesteryear's Hits

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

POP SINGLES—5 Years Ago October 6, 1962

1. Sherry—Four Seasons (Vee Jay)
2. Monster Mash—Bobby (Boris) Pickett and the Crypt Kickers (Garpax)
3. Ramblin' Rose—Nat King Cole (Capitol)
4. Let's Dance—Chris Montez (Monogram)
5. Green Onions—Booker T. & the M.G.'s (Stax)
6. Patches—Dickey Lee (Smash)
7. Venus in Blue Jeans—Jimmy Clanton (Ace)
8. I Remember You—Frank Ifield (Vee Jay)
9. Alley Cat—Bent Fabric (Atco)
10. You Beat Me to the Punch—Mary Wells (Motown)

R&B SINGLES—5 Years Ago October 6, 1962

1. Sherry—Four Seasons (Vee Jay)
2. Green Onions—Booker T. & the M.G.'s (Stax)
3. Lie to Me—Brook Benton (Mercury)
4. Do You Love Me—Contours (Gordy)
5. Stormy Monday—Bobby Bland (Duke)
6. You Beat Me to the Punch—Mary Wells (Motown)
7. Don't You Worry—Don Gardner & Dee Dee Ford (Fire)
8. Loco-Motion—Little Eva (Dimension)
9. Beechwood 4-5789—Marvelettes (Tamla)
10. Yield Not to Temptation—Bobby Bland (Duke)

POP SINGLES—10 Years Ago October 7, 1957

1. Honeycomb—Jimmie Rodgers (Roulette)
2. Wake Up Little Susie—Everly Brothers (Cadence)
3. Tammy—Debbie Reynolds (Coral)
4. Diana—Paul Anka (ABC-Paramount)
5. Whole Lotta Shakin' Goin' On—Jerry Lee Lewis (Sun)
6. That'll Be the Day—Crickets (Brunswick)
7. Chances Are—Johnny Mathis (Columbia)
8. Happy Birthday, Baby—Tune Weavers (Checker)
9. Mr. Lee—Bobbettes (Atlantic)
10. Remember You're Mine/There's a Gold Mine in the Sky—Pat Boone (Dot)

POP LP'S—5 Years Ago October 6, 1962

1. West Side Story—Soundtrack (Columbia)
2. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
3. Peter, Paul & Mary—(Warner Bros.)
4. The Music Man—Soundtrack (Warner Bros.)
5. Ray Charles Greatest Hits—(ABC-Paramount)
6. The Stripper & Other Fun Songs for the Family—David Rose & His Ork. (MGM)
7. I Left My Heart in San Francisco—Tony Bennett (Columbia)
8. Ramblin' Rose—Nat King Cole (Capitol)
9. Roses Are Red—Bobby Vinton (Epic)
10. Pot Luck—Elvis Presley (RCA Victor)

Yesteryear's Country Hits

COUNTRY SINGLES— 5 Years Ago October 6, 1962

1. Devil Woman—Marty Robbins (Columbia)
2. I'm Gonna Change Everything—Jim Reeves (RCA Victor)
3. Mama Snag a Song—Bill Anderson (Decca)
4. I've Been Everywhere—Hank Snow (RCA Victor)
5. Wolverton Mountain—Claude King (Columbia)
6. If You Don't Know I Ain't Gonna Tell You—George Hamilton IV (RCA Victor)
7. After Loving You—Eddy Arnold (RCA Victor)
8. Everybody But Me—Ernest Ashworth (Hickory)
9. Pride—Ray Price (Columbia)
10. Hello Out There—Carl Belew (RCA Victor)

COUNTRY SINGLES— 10 Years Ago October 7, 1957

1. Fraulein—Bobby Helms (Decca)
2. Whole Lotta Shakin' Goin' On—Jerry Lee Lewis (Sun)
3. My Shoes Keep Walking Back to You—Ray Price (Columbia)
4. Bye Bye Love—Everly Brothers (Cadence)
5. Home of the Blues—Johnny Cash (Sun)
6. Geisha Girl—Hank Locklin (RCA Victor)
7. Wake Up Little Susie—Everly Brothers (Cadence)
8. Four Walls—Jim Reeves (RCA Victor)
9. Holiday for Love/Don't Do It Darling—Webb Pierce (Decca)
10. Tangled Mind—Hank Snow (RCA Victor)

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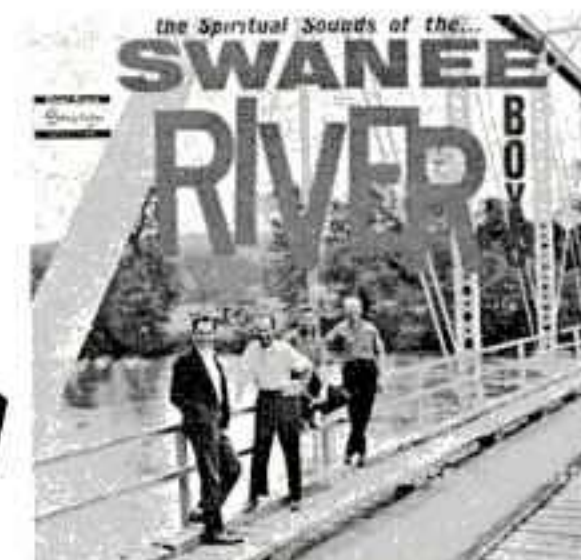
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- PROPHETS *
- INSPIRATIONALS *
- BLUE RIDGE *
- THE SMITTY GATLIN TRIO *
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- PALMETTO STATE *
- WILLS FAMILY *



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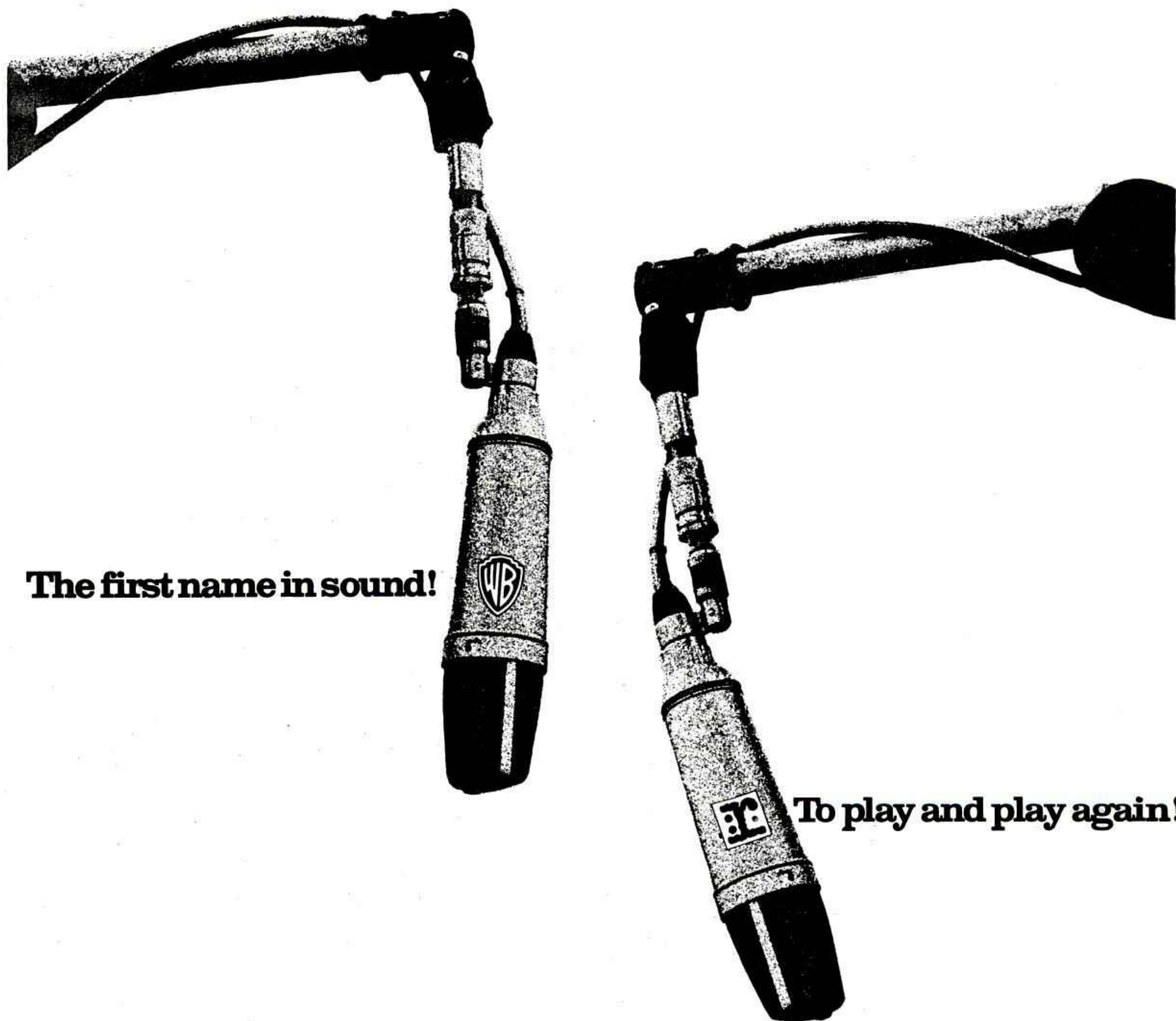
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THE VOGUE STORY-1947-1967

By MIKE HENNESSEY

The year was 1947-and France was still suffering from the bitter aftermath of war. There was a severe shortage of many of the necessities of life and the government was more preoccupied with the struggle to obtain enough food for the population than with the problems of the record industry.

At this time new records were largely the privilege of those customers who could provide two old records in exchange for one new 78-r.p.m. disk.

Nevertheless many record lovers, particularly those of the younger generation, deprived for five years of foreign recordings of popular music and, more particularly, of jazz records, listened religiously to the broadcasts of the American Forces Network and the all too rare pop and jazz programs on French radio.

And in the Latin Quarter of Paris, the back rooms of many *bistros* were transformed into jazz clubs and rang to the sounds of amateur combos faithfully reproducing the music of Louis Armstrong and Charlie Parker.

When it came to impressing a new girl friend, an old V disk discovered in the Flea Market of Paris even outranked a precious pair of nylons. Jazz disks, after all, didn't matter—but the problem was that in France they were rarer, in both senses, than steaks.

That was why three young men decided to embark intrepidly on an ambitious commercial venture. If, they asked themselves, jazz disks are practically impossible to obtain in France, why not produce them ourselves?

Leon Cabat, a young businessman; Charles Delaunay, editor of *Jazz Hot*, which he had founded in 1933, and Albert Ferreri, a professional musician recently repatriated after five years as a prisoner of war, thus decided to launch their own record company: Jazz-Disques.

Their capital: 600 francs (\$120), which in France today would buy you 30 LP's.

Delaunay had recently returned from the States where, as a&r man for the Swing label of EMI-France, he had supervised recording sessions by Louis Armstrong, Duke Ellington, Benny Carter, and Jonah Jones, and had made contact with a number of up-and-coming independent jazz labels.

In the teeth of all kinds of difficulties, Delaunay had pressed ahead with his idea of introducing to France, both in person and on disk, such jazz celebrities as Sidney Bechet, Charlie Parker, Dizzy Gillespie, Coleman Hawkins Erroll Garner and Miles Davis. Now he saw the new company as a means of introducing the prodigious jazz catalogs of Blue Note, Apollo, Dial and HRS to the French public and as an outlet for the recordings of American jazz musicians appearing in Paris.

To pay the bill for the first Jazz-Disques pressings, one of the founders had to sell his car. The company's warehouse was Albert Ferreri's kitchen and, later, Leon Cabat's garage. The delivery fleet consisted of one bicycle, operated by Albert Ferreri between gigs. In the evenings, friends of the three pioneers would come to help parcel up the orders received from the provinces, and their "payment" would be the opportunity to hear the latest jazz disks acquired by the new company.

This comic opera recording enterprise might easily have ended there; but in fact sales of the two labels, *Jazz Selection* (taken from U. S. matrixes) and *Vogue* (local recordings), were such that a sales representative had to be taken on.

Andre Vidal thus joined the company as salesman and is still with the firm today as head of the international department.

The first export order was fulfilled only seven weeks after the foundation of the company.

Those last two points clearly define the character of the *Vogue* company—a loyal and long-serving staff (average length of service for the senior personnel is 15 years) and world-wide distribution. *Vogue* records are sold in 103 countries, from Iceland to New Caledonia, from Kuwait to Tahiti.

From a single, small fourth floor room, the company's offices have grown to occupy four buildings in and around Paris; the original three pioneers now have the help of a staff of 450. This represents a remarkable evolution in 20 years, and one which could never have been accomplished without a great deal of courage and perseverance and some pretty inspired thinking on the subject of how best to invest 600 francs in 1947.

The name Jazz-Disques clearly defined the early activities of the company. Many of the first releases were the product of specialized American catalogs, but within a year *Vogue* was issuing locally made recordings of Erroll Garner, Howard McGhee, and Sidney Bechet. Bechet had come to France to take part in a jazz festival. The following year he decided to settle permanently in Paris.

Today *Vogue* has a rich catalog of original recordings made at the peak of their careers by such jazz celebrities as Django Reinhardt, Claude Luter,

Dizzy Gillespie, Gerry Mulligan, Erroll Garner, Roy Eldridge, Johnny Hodges, Lionel Hampton, Big Bill Broonzy, Clifford Brown, Zoot Sims, Barney Bigard, Buck Clayton, Teddy Buckner, Milt Jackson, Jimmy Witherspoon, Jonah Jones and many other great jazz names.

In the early days *Vogue* had to transport the musicians to the recording studio by bus rather than in taxis, but this had no effect on the quality of the recordings!

Sidney Bechet rapidly became a star of the first rank in France, matching the popularity of such immortals as Edith Piaf and Maurice Chevalier, and his famous recording of "Les Oignons" became the first record in France to sell a million copies.

No wonder that at the first Salon du Disque, held opposite the Elysee Palace, the residence of the President of the French Republic, *Vogue* proudly exhibited on its stand—between the harp of Marie-Antoinette and the piano of Claude Debussy on neighboring stands—a bunch of onions!

The tremendous popularity of Bechet decided the company to enlarge its catalog and to build up a solid repertoire of dance music which subsequently came in regularly for Grands Prix du Disque awards.

First with a million seller, *Vogue* was also first in France to produce a long-play microgroove record—*Vogue LDOOL*—and a Sidney Bechet recording, naturally. The company saw the LP as a means of offering a selection of artists on one disk and thus began the first of a long series of "Surprise Party" recordings, combining a number of different dances. The line continues its successful run to this day, the last album having been released this summer.

The next stage in the development of *Vogue* was an entry into the classical field, particularly into those regions of the field which had hitherto been unexplored. Thus came the world's first recordings of the Quartet by Andre Jolivet, of *Les Visions de l'Amen* by Olivier Messiaen, recorded by the composer, and of Arnold Schonberg's *Serenade for 13 Instruments*.

If the commercial success of these recordings was only mediocre, the recording of the *Adagio of Albinoni*, released some years later, proved a tremendous boost to the *Vogue* classical label, *Contrepoint*. This record-in became—and still is—the all-time best-selling classical record in France.

In collaboration with the musico-ethnological de-

partment of the Paris Musee de l'Homme, *Vogue-Contrepoint* also built up a catalog of folk music which is virtually unique, including music of African secret societies and of the head-hunters of Borneo.

From the very beginning *Vogue's* directors had recognized that music knew no frontiers and in 1951 the company began to issue recordings of American pop music which had hitherto been represented in France almost solely by a single from the Andrews Sisters every three months.

Within a relatively short space of time, such American artists as Wynonie Harris and Eddie (Cleanhead) Vinson were selling more records in France than Bing Crosby or Frank Sinatra. (This situation has changed dramatically since *Vogue* began distributing Reprise!)

Meanwhile Sidney Bechet had achieved the status of an idol in France. The free concert at the Olympia Theater, staged by *Vogue* to celebrate his one million sales, provoked a riot which resulted in thousands of dollars worth of damage to the theater. Incidentally the insurance money paid for its reconstruction as the most modern music hall in Europe!

Aimable, the most celebrated accordionist in France, signed a 20-year contract with *Vogue* and in the same year was awarded two record Grands Prix. Aimable has since become probably the most famous accordionist in the world, his principal rival being Jacky Noguez, who made the American hit parade with "Ciao Ciao Bambino."

Faced with the fact that established singers in France were under contract to other record companies, *Vogue* decided on a solution that was both logical and difficult—it would create its own singing stars.

Thanks to methods of promotion and merchandising which were completely new to the European record market, *Vogue* succeeded in a few short years in creating a new generation of singers whose national and international reputations were able to defy the accelerating fluctuations of the fickle pop public.

Through *Vogue*, the Italian singer Marino Marini, then virtually unknown in his own country, achieved star status in France and ranked with Sidney Bechet in provoking music hall riots.

Through *Vogue*, Britain's Petula Clark finally broke through to achieve international fame.

Through *Vogue*, Francoise Hardy won acclaim first on a national and then on an international level, her first record selling more than a million copies. She rapidly gained popularity in Italy and Germany, and in England girls copied her hair style. Though she is becoming increasingly active in the film world (she starred recently in Frankenheimer's "Grand Prix"), Francoise Hardy remains a top record star and is now making a big Stateside impact.

Antoine, another *Vogue*-made star whose unconventional personality dominated the French pop scene in 1966, is currently conquering Italy where, between April and June this year, he sold more than a million records, an unparalleled achievement for a foreign star.

Jacques Dutronc, songwriter and assistant a&r man with *Vogue*, recorded some of his songs "just for the fun of it" because, after all, he knew how to sing them better than anyone else; and since the summer of 1966 he has enjoyed fabulous success.

Fabulous successes have been not uncommon at *Vogue* in this last year. "Strangers in the Night" by Frank Sinatra sold more than 600,000 copies in France; "Et Moi, Et Moi", "Les Play-boys" and "J'Aime les Filles" by Jacques Dutronc together topped the million mark; Petula Clark's "This Is My Song" song sold 700,000 copies in five months; Sandie Shaw's "Puppet on a String" sold 1,200,000 copies in France and Germany; and Pierre Perret chalked up 450,000 sales in France with "Les Colonies de Vacances."

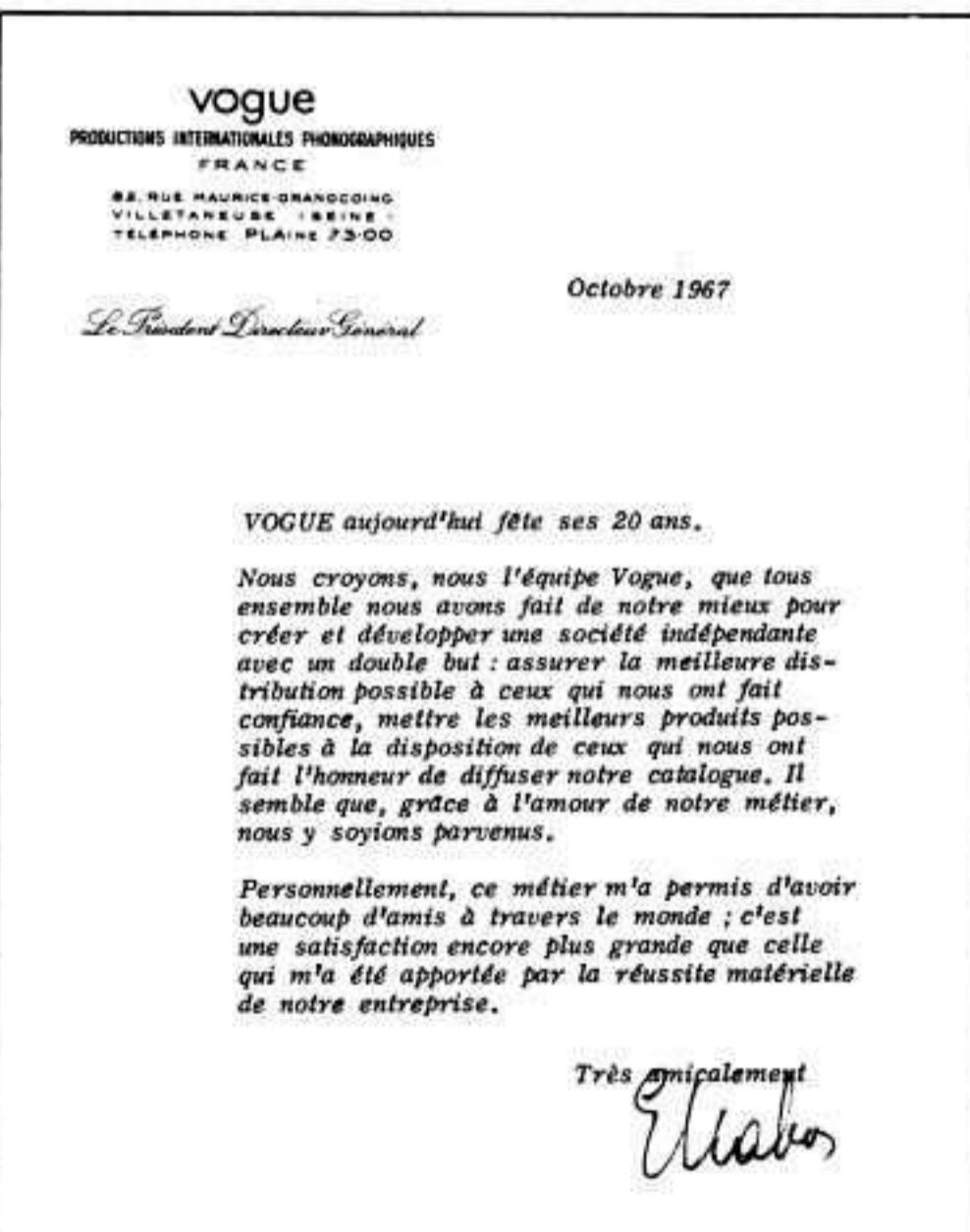
While the French press was talking of the alarming recession in the French record industry, *Vogue* was increasing its turnover by 27 per cent in 1966, and by 26 per cent in the first quarter of 1967, and this after achieving a record year in 1965.

As well as a complete catalog ranging from classics to American pop, from dance music to the recordings of top French singers, from children's records to authentic folk music, *Vogue* also boasts the most prestigious budget line in Europe, "Mode," with a repertoire of more than 500 albums.

The Mode line includes the plays of Moliere recorded by some of France's most distinguished actors, celebrated film scores like that of Francois Truffant's "Les 400 Coups" and the soundtrack to the French entry for the 1967 Cannes Festival, "Jeu de Massacre," and the famous shows of Robert ("La Plume de ma Tante") Dhery and Gerard Calvi.

Vogue also has enjoyed a long and fruitful collaboration with some of the giants in the international record industry: Warner-Reprise since 1961 and Pye since 1956. Equally *Vogue* prides itself on the excel-

(Continued on page 46)



TRANSLATION

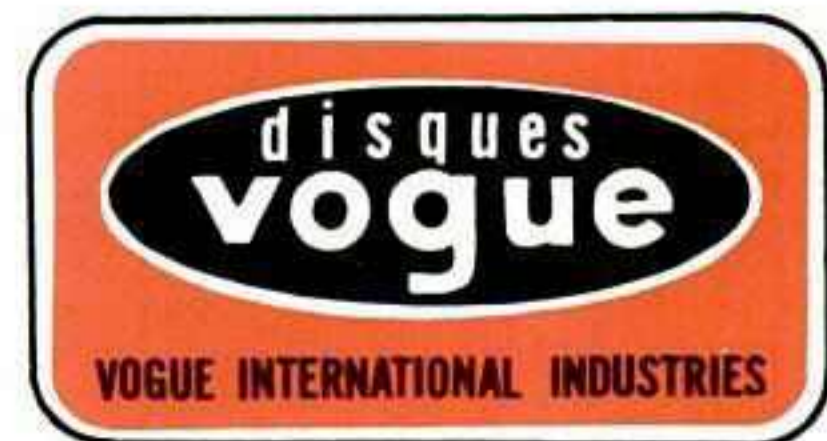
Vogue today celebrates its 20th anniversary. We believe, we in the *Vogue* team, that we have done our best to create and develop an independent company with two principal aims: to ensure the best possible distribution of the product of those companies who have placed their confidence in us, and to place at the disposition of those companies who have done us the honor of distributing our own catalog, productions of the highest possible quality. We believe that, thanks to our love of the record business, we have succeeded in both these aims. For me personally, this profession has enabled me to make many friends throughout the world—and this is a satisfaction which is even greater than that afforded by the material success of our enterprise.

Very sincerely,
Leon Cabat

SYSTEM
SCORES
SCORE
YEARS

The
"Vogue"
Team
Thanks all its
"partners"
throughout
the World

th ANNIVERSARY



20 YEARS OF VOGUE BEST SELLERS

LES OIGNONS—Sidney Bechet
 ADAGIO PER ARCHI ED ORGANO—Tomaso Albinoni
 LA COMPLAINTÉ DES INFIDÉLES—Sidney Bechet
 BAMBINO—Marino Marini Quartet
 MON HOMME EST UN GUIGNOL—Colette Renard
 AIMABLE: 2 fois Grand Prix du Disque
 PETITE FLEUR—Sidney Bechet
 SOUVENIRS, SOUVENIRS—Johnny Hallyday
 CHARIOT—Petula Clark
 MONSIEUR—Petula Clark
 NOUS LES GARÇONS ET LES FILLES—Françoise Hardy
 IF I HAD A HAMMER—Trini Lopez
 LE TORD BOYAUX—Pierre Perret
 HELLO DOLLY—Petula Clark—Louis Armstrong
 500 MILES—Peter, Paul & Mary
 SHAME AND SCANDAL IN THE FAMILY—Shawn Elliott
 DOWNTOWN—Petula Clark
 LES ELUCBRATIONS—Antoine
 L'AMITIE—Françoise Hardy
 MERCI CHERIE—Udo Jurgens
 THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra
 LES JOLIES COLONIES DE VACANCES—Pierre Perret
 STRANGERS IN THE NIGHT—Frank Sinatra
 ET MOI, ET MOI, ET MOI—Jacques Dutronc
 CHAUFFE MARCEL—Les Charlots
 LES PLAY-BOYS—Jacques Dutronc
 PUPPET ON A STRING—Sandie Shaw
 THIS IS MY SONG—Petula Clark

Deutsche Vogue

By WOLFGANG SPAHR

The Deutsche Vogue company was founded in Frankfurt in 1960 but transferred to Cologne on July 1, 1964, where it is closer to four other Common Market countries—France, Holland, Belgium and Luxembourg.

In addition to the headquarters at Grosskoenigsdorf, Cologne, where the offices, dispatch department and pressing factory are located, the Deutsche Vogue organization also comprises regional depots in Munich, Frankfurt, Essen, Hamburg and Berlin.

Each of these depots has its own commercial team—inspectors, salesmen and storekeepers, and they enable Deutsche Vogue to keep in daily contact with retailers throughout West Germany and to avoid delays in deliveries. The entire commercial network is under the direction of Heinz Jurgens.

The Deutsche Vogue organization, including pressing factory and the Belmont Music Publishing Co., is directed by Jean-Jacques Finsterwald, with Roger Lilla as assistant director.

From the beginning, Deutsche Vogue has had two principal aims—to distribute in Germany foreign catalogs assigned to it either directly or through French Vogue, and to build up a local catalog of German artists and of foreign artists, like Petula Clark and Françoise Hardy, recording in Germany.

Although the youngest of the Vogue companies, it has developed with remarkable rapidity, achieving a 574 per cent increase in turnover between 1962 and 1966.

According to the German music trade paper Musi-markt, Deutsche Vogue had more records in the charts during the 1966-1967 season than any other German company—an average of nine in every Top 40 list published in the magazine.

In the first 14 charts of 1967, spanning a period of seven months, Deutsche Vogue had eight No. 1 records.

When Jean-Jacques Finsterwald took over as president of the Deutsche Vogue Co. in 1962, it had 17 employees. Today it boasts a total of 180, all specialists in their own fields. It is a young and dynamic organization, maintaining an excellent liaison with its sister companies in the Vogue group and fully equipped to meet the challenge of the Common Market.

Vogue in the U. K.

By NIGEL HUNTER

Vogue has been part of the British record scene virtually since the French company was founded. It began operations in Britain in the late 1940's with a company that was later taken over by Decca.

As in France, Vogue was principally known in Britain as a jazz label, producing excellent modern jazz recordings by such giants as Bud Powell, Al Haig, Horace Silver, Dizzy Gillespie and Charlie Parker at a time when the major companies were showing a marked reticence to enter the field in anything more than a tentative way.

This was the time of the bebop revolution and the red and white label became well known among aficionados of the new jazz, thanks to the enterprising recording program of Charles Delaunay.

At this period the label was run from premises on Fulham Road. As well as the modern jazz stars, Vogue also made available recordings by Sidney Bechet, Duke Ellington and Billy Strayhorn, Roy Eldridge, Coleman Hawkins, and Johnny Hodges and the Ellingtonians.

Later, more commercial recordings began to appear and Earl Bostic made a healthy impact on the market with such numbers as "Flamingo."

After severing its connection with Decca, Vogue had its products released for a time on the Pye International label, but in early 1965, Vogue recordings reappeared under its own logo within the Pye group of labels.

A total of 30 LP's, 24 EP's and 12 singles are currently available in Britain.

The first single released by Pye on the Vogue label was "N'Avoue Jamais," by Disc'AZ artist Guy Mardel in March 1965. Previously Françoise Hardy's single of "Tous les Garçons et les Filles," released on Pye International in the summer of 1965, enjoyed a seven-week run in the Record Retailer's Top 50.

Françoise had the honor of being the first Vogue artist to appear on both EP and LP when Vogue's logo was introduced by Pye. Her EP "Françoise" was released in January 1965 and her LP entitled simply, "Françoise Hardy," was issued a month later.

Mlle. Hardy records nearly all her disks in London, in common with Disc'AZ artist Michel Polnareff, whose records are distributed in France by Vogue.

But easily the most internationally popular Vogue star is Petula Clark, who records frequently in England, where her records are released by Pye. Pye releases Pet Clark's records exclusively in the U. K., South Africa and the British Commonwealth, excluding Canada—but it was unquestionably Vogue in France which launched Miss Clark on her career as a top-ranking international star.

It was also through Vogue that Pet Clark met her husband and manager, Claude Wolf, who at the time was on the Vogue promotion staff.

The link between Pye and Vogue has become increasingly important and fruitful with the passage of time. The common market in records is already an established fact—whatever may happen in the political arena—and the trend of artists recording in a wide variety of languages is gathering momentum throughout the world.

Antoine is another popular Vogue star involved in this internationalization process. He came to London in the fall of last year to record in English the song "Before the Good Thing," specially written for him by Piccadilly recording manager John Schroeder and Johnny Worth.

Françoise Hardy is a frequent visitor to the U. K. where she is no stranger to the British public because of her TV appearances and records. And, of course, Petula Clark is still immensely popular in Britain despite her increasingly demanding Continental and American commitments.

British interest in Continental pop music was slow to arouse, but is now accelerating rapidly as a result of the increasing number of people vacationing in Europe and returning to the U. K. with a newly acquired taste for Continental music and song.

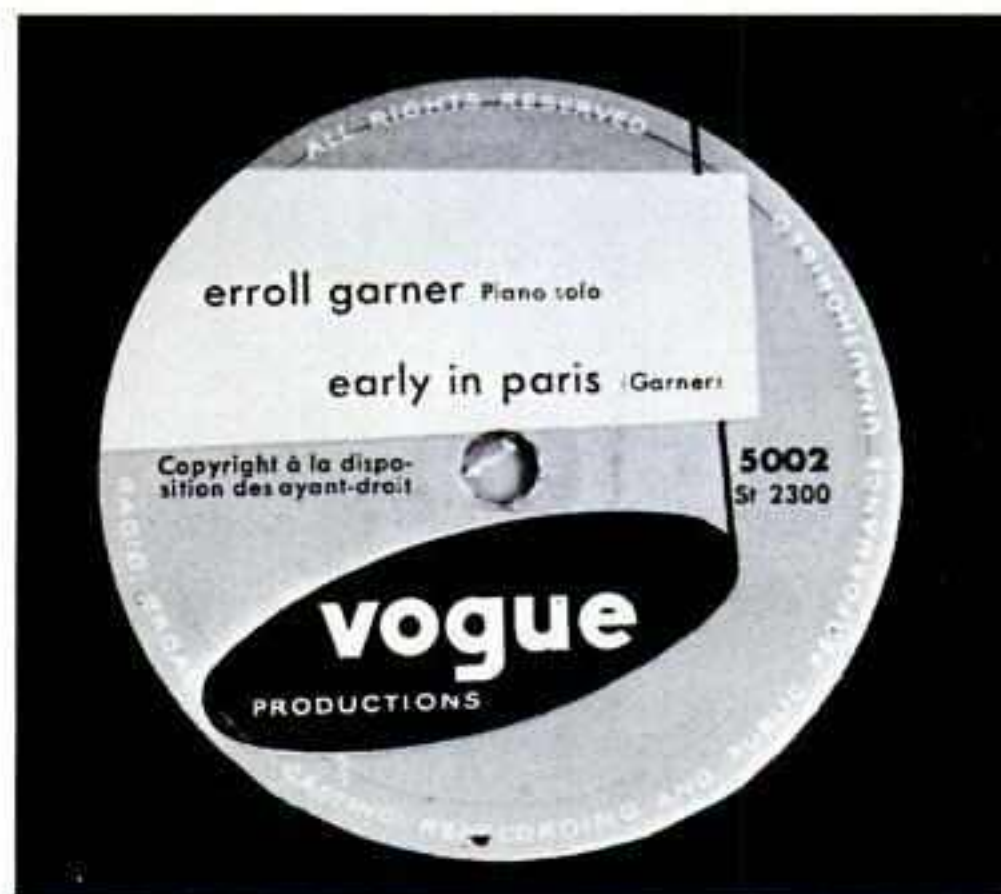
Vogue, which has effectively exploited such imported talent as Pet Clark, Sandie Shaw and the Kinks in Europe, may now safely anticipate expanding traffic in the opposite direction as Antoine, Dutronc, Polnareff and company widen their musical horizons to embrace the English-speaking record public.



Entrance to the Vogue factory at Villefaneuse.



Leon Cabat, Vogue president.



Vogue's first 78, released in 1948.



Cover of Vogue's first album.

OCTOBER 7, 1967, BILLBOARD



Vogue star Françoise Hardy is greeted at Madrid's Barajas airport by Hispavox international director Luis Calvo (holding bouquet).



Antoine arrives at Barcelona airport to take part in a pop festival.



Antoine in action during the festival which was held in a bull-fighting arena.



Vogue-Pye star Petula Clark pictured with songwriter-producer Tony Hatch on the occasion of their gold disk awards for one million sales of "Downtown."



Roger Mores, leader of one of Belgium's most popular orchestras, records for Belgian Vogue.



The Belgian Vogue team of, left to right, sales director Jose Leruth, managing director Roger Meylemans, public relations director Gigi Bastin and A&R manager Roland Verlooven.

Vogue in Scandinavia

By ESPEN ERIKSEN

Of the three Scandinavian countries, Vogue's greatest success has come from Denmark. To some extent this is due to the great awakening of interest in all things French which was stimulated by the marriage last June of Princess Margrethe, heiress to the Danish throne, to the French Count Henri (now Prince Henrik).

Françoise Hardy's single of "La Maison ou j'ai grandi," originally an Italian copyright, entered the Danish charts in the late summer and remained for several weeks. The song was in fact launched during a gala, televised throughout Scandinavia on the day of the wedding. A large number of French artists took part.

Vogue originally began its own operation in Denmark but distribution was taken over by the Tono organization in 1960. Tono director Erik Oellgaard says that the label has grown considerably in importance over the years as the interest in French music has increased.

The TV appearance by Françoise Hardy on June 10 this year was not her first visit to Denmark. She had made two earlier appearances and, as a result, has become the best-selling Vogue artist in Denmark, despite the considerable competition of a long sequence of Petula Clark hits such as "Downtown" and "This Is My Song."

Mlle. Hardy was the first French singer in recent years to reach the No. 1 spot in the Danish charts. She achieved this distinction with "Tous les Garçons et les Filles." When she later visited Copenhagen for the premiere of the film "Chateau en Suede" she was accorded extensive newspaper coverage.

Initially, the English versions of Françoise Hardy's songs were the strongest sellers, but now the French versions dominate. "Tous les Garçons et les Filles" was translated into Danish and recorded by one of Tono's local artists and Tono continues to release local versions of Hardy compositions from time to time.

Oellgaard imports most of the LP and EP material from Vogue France or Deutsche Vogue in Germany, but he selects and presses the single releases himself. Although Denmark is strongly influenced

by Anglo-American pop music, Oellgaard reports that sales of Vogue product are constantly increasing.

★ ★ ★

In Sweden Vogue was handled by various companies, including Decca, before signing a distribution agreement with Swereco in 1960.

Here, too, the popularity of French music is increasing, reports Harry Kolmark, director of Swereco, and the records of Françoise Hardy, Jacques Dutronc and Petula Clark sell well. "Downtown" achieved big sales in Sweden, as did both the French and English versions of "This Is My Song." Kolmark said that a good Vogue hit could be expected to sell 40-50,000 copies.

One such hit was "L'Amour s'en va" by Françoise Hardy and "La Maison ou j'ai Grandi" is expected to sell equally well. Françoise Hardy, who visited Sweden in 1965 for the premiere of the film "Chateau en Suede," which was partly shot in Sweden, is also a steady LP seller.

Kolmark says that Vogue's percentage of the Swedish record market has increased continuously since 1960. French is now taught more widely in Swedish schools and the language barrier is thus gradually disappearing.

Vogue EP's still sell in considerable quantities in Sweden and thus Swereco can rely entirely on imports to meet the demand for Vogue product. As yet nothing is pressed in Sweden, but imported EP's can be in the Swedish record stores within a week of ordering from Villetaneuse.

★ ★ ★

In Norway, where the Vogue catalog has been distributed by Arne Bendiksen since 1963, Françoise Hardy is again one of the most popular stars.

Bendiksen has, however, encountered some sales resistance because Norway is a singles market and most Vogue product is only available in EP or LP form. Some singles are pressed in Norway but the Petula Clark hits like "Downtown" have only been available in EP form.

Arne Bendiksen sales director Boerre Bentzen says that considering her international star status, Petula Clark sells poorly in Norway because her records are

"too good" for the Norwegian record-buying public.

Nevertheless, Petula Clark is the top-selling Vogue artist in Norway where both "Downtown" and "This Is My Song" hit the charts—both in their English versions.

Françoise Hardy, on the other hand, sells almost exclusively in French. "Tous les Garçons et les Filles" was a minor hit here and Mlle. Hardy's albums are moderately good sellers.

Bendiksen says that a big Vogue hit would sell from 10-12,000 copies and a small hit between 2-3,000. "However, I think the Norwegians are waking up to French pop music and there is no doubt that sales could be stimulated by a Françoise Hardy-Petula Clark promotional tour."

Bendiksen has had considerable success with imported albums from Deutsche Vogue featuring instrumental selections and selections of recent hit songs. And for jazz lovers in Norway, the Sidney Bechet recordings still sell consistently well.

Vogue in U.S.A.

The Vogue group's relations with the United States operates on a two-way basis. Just as Vogue represents a number of important labels in Continental territories, so Vogue product is released in the States by various companies. No Vogue artist has made a more dramatic impact in the States than Petula Clark, whose records since the smash hit "Down Town" have never failed to make the upper reaches of the U. S. charts. Vogue has every confidence that Françoise Hardy, too, is destined to make an increasingly big impression on the U. S. market.

Her long-awaited U. S. tour has had to be postponed because of film commitments, but Vogue is setting up an important Stateside tour for her in 1968. Among the labels releasing Vogue product, including classical material jazz and folk music in the U. S., are Reprise, Elektra, Nonesuch, Scepter, Mace and esoteric Everest. To establish more profound contacts with the American record companies, Vogue opened a bureau in New York at 555 Madison Avenue, where Irving Chezar is charged with making known to U. S. companies the availability of Vogue product in the U. S. and with seeking songs and recordings of American origin for exploitation in Vogue's European territories.

Vogue 20th Anniversary Special

• Continued from page 41

lent partnership it has enjoyed for many years with Elektra, Everest, Gene Norman Presents, Kapp, Laurie, Mainstream/Time, Budget Sound/Somerset, Duke-Peacock, Roulette, Scepter-Wand and, in Europe, with Durium, Saar, Hispavox, Belter and many other important companies.

The current catalog of Vogue Records includes more than 4,000 EP's and 3,000 LP's, in addition to 3,000 singles reserved almost exclusively for export. The company produces 80 new releases a month covering the widest possible range of recorded material.

However, it is one thing to have an impressive catalog. It is quite another to know how to exploit it to the full.

In 1947 orders were dealt with on the day they were received. This is still true 20 years later. But the French postal authorities have had to establish a special office in the Villeteuse headquarters of Vogue to cope with the shipments. The stamp "Vogue-Villeteuse" has no rarity value for philatelists because it appears on thousands of packets and letters every day.

Albert Ferreri's bicycle has been replaced by seven trucks for deliveries in the Paris region, and a second parking lot has had to be provided at Villeteuse for the staff's cars.

All this has evolved in stages over 20 years from those extraordinarily modest beginnings, with a capital of \$120.

In the early years, when record dealers, tired of waiting for irregular deliveries, queued up at the stock departments of the various record companies to collect their orders, Vogue bought a van and sent its sole salesman, Andre Vidal, on a tour of France with records hot from the presses. On one occasion he was arrested by the police who took him for a gypsy!

The "old guard" at Vogue still have a soft spot for that old van, for they used to borrow it in turns in the old days at weekends to go for picnics in the country.

Today Vogue's French clients are visited at least once every 15 days; some every eight days and, yet others, every day. Telephoned orders are automatically recorded and dispatched the same day. Sixty-two salesmen, with the Vogue emblem on their windshields, cover the whole of France, Belgium, West Germany and Switzerland.

If the Vogueman, the cartoon creation of publicity chief Charlie Vella, has a marked resemblance to Superman, it is no accident. For in fact the Vogue salesmen have a reputation as supermen in their job.

Even before the concept of the Common Market was formulated in Rome in 1958, Vogue had reorganized its international distribution set-up. The first importer of Vogue records in 1947 was soon to be joined by others, but the commercial methods of Vogue so disturbed the normal calm of neighboring record markets that in 1950 Vogue opened a Swiss branch under the direction of J. J. Finsterwald and J. Cantacuzene (who have won world-wide recognition as experts in records, water skiing and white wine).

This was followed by the opening of branches in Belgium (1958) and in Germany (1960). Thus in 1967 Vogue has an organization in the key countries perfectly tuned to the requirements of the Common Market, with a common policy and the same working methods, adapted where necessary to meet the special needs of each particular market.

The organization is so efficient that, apart from the foreign companies which have licensed Vogue to distribute their catalogs, French companies like Disc'AZ, belong to the Europe No. 1 group, and Monte Carlo, belonging to Radio Monte Carlo, have consigned the national and international distribution of their catalogs to Vogue.

It is thanks to a world-wide distribution network that Vogue records can be found in Hong Kong and in Ouagadougou, in Reykjavik and in Kuwait, in Helsinki and in New Caledonia.

This whole organization, built up by Leon Cabat and his team at the cost of incessant traveling and a good deal of digestive trouble, functions not only in the matter of exploiting the various catalogs owned, represented and distributed by Vogue, and exploiting them all with equal vigor, but also in promoting the recording artists.

You have to know how to sell, but to do this you have to create a demand for an artist or a record.

Vogue has always placed heavy emphasis on methods of promotion and merchandising. The sleeves created by the company's art department are frequently reproduced and acclaimed by publicity journals. Point-of-sale publicity, posters, record racks created by Vogue can be seen in all record stores.

Vogue also provides a service of posters and photographs for its artists, not only for French-based stars like Petula Clark, Antoine, Francois Hardy, Aimable and Jacques Dutronc, but also for such foreign artists as Dionne Warwick, Trini Lopez, Peter, Paul and Mary

and the Kinks when they perform in Vogue territory.

When it was launching its budget-line "Mode," the first operation of its kind in Europe, Vogue initiated a saturation poster coverage in all the major towns which stimulated a demand even among the most reticent retailers.

To provide its licensees with film clips for TV promotion, Vogue has created a film production department. A promotion man operates the camera, the head of publicity directs the film and the sound engineer does the recording. They enjoy themselves so much that they never claim overtime pay!

The French promotion team comprises five people, each one in charge of a particular sector (there are only four radio stations and two television channels in France). They are assisted by three secretaries and a special dispatcher who organizes the distribution of publicity material, posters, photographs and records to the provincial papers.

Vogue radio broadcasts, on peripheral commercial radio, introduced by Vogue disk jockeys, elicit the biggest fan mail of all record programs. Serge Goron sheds 20 pounds every summer when he does his twice-daily broadcasts, organizes contests and interviews record stars on the Cote d'Azur, but he has the compensation of the delight in taking a contest winner to see Frank Sinatra sing, or arranging for him or her to spend a weekend with a favorite recording star.

Paris still talks about the 500 rubber hammers distributed to fans when Trini Lopez came to Paris in 1964 and gave a special performance of his big hit "If I Had a Hammer" at a cocktail party in the Club St. Hilaire.

The visitors to MIDEM 1967 in Cannes still remember the Vogue stand, the Vogue gala and the 28 Voguemen who were there to welcome their friends from all over the world. (The financial director remembers it, too!)

On the initiative of Albert Ferreri, Vogue was the first European record company to found its own music publishing organization.

This branch of Vogue's activity came into being in 1951 and as much effort was put into the promotion of music published by the group as was expended in the exploitation of records. The group did not see the publishing business as merely a means of collecting royalties, but as an outlet for new songwriting talent, for composers who frequently revealed themselves to be good singers as well as songwriters.

It is remarkable that Sidney Bechet had to wait until he was in his 50's before his talent as a composer was recognized, but his "Petite Fleur" became a world-wide standard.

But one of the principal reasons for the creation of a music publishing branch was, and still is, the protection of songs in their original versions. When an original song arrives in a foreign country, the first task of the subpublisher is to get a local version of the song recorded, an operation which has become an essential clause in subpublishing contracts.

As a result the person who created the song finds himself competing in foreign markets with local versions of his song. For this reason, and for a long period, foreign original versions, particularly those from America, sold in only small quantities while the European cover versions often did extremely well.

On the other hand, by delaying the granting of subpublishing rights until the original version had established itself in foreign markets, it was possible to launch in Europe a number of foreign artists who had hitherto been underexploited.

So many American and British artists failed to make any impact in Europe because their home hits were instantly covered by local artists in the languages of their own countries.

Vogue saw that when an artist of international potential had a hit song, it was essential to give that artist the opportunity to record the hit in English, German, Italian and Spanish as well as French. Petula Clark recorded "Downtown" in all five languages, and Francoise Hardy regularly records English, German and Italian versions of her songs. Equally, Antoine has become a big star in Italy through recording his hits in Italian.

In a world where the musical frontiers are rapidly being broken down, it is natural and just that an artist who has signed a world exclusive contract with a company should profit from his work on an international basis.

This was the thinking behind the creation of Vogue's music publishing group.

The group comprises four companies, each with a different sphere of operations.

The oldest company, Vogue Records, which subsequently became Editions Carrousel, began by publishing the compositions of Sidney Bechet, royalties from which have accumulated steadily for nearly 20 years, and subsequently published the compositions of Vogue songwriters and singers, many of

which have been recorded by artists on other record labels. Owing several thousand copyrights, the company is administered jointly with Vogue International which publishes the songs of a number of young and talented songwriters destined to make an important mark in the world of music.

This group has its own a&r department which also produces records distributed by Vogue. Through this department such up-and-coming stars as Mario-Jacques, Sullivan, Bernard Laferaud, Cleo, Clothilde, Les Charlots have been discovered, just as Antoine was discovered and produced by the Vogue International a&r department.

Vogue International also has the subpublishing rights for a number of foreign catalogs, including Welbeck Music (of the Pye group), Planetary Music, Scepter Music, Bess Music, Neil Music, Skyview Music, as well as a number of copublishing arrangements.

The administrative department of the publishing group, the only one of its kind in Europe, has to cope with the problems posed by the different performing right regulations obtaining in the various European countries. Each song has its own exploitation account, listing the origin of each royalty payment, whether for mechanical or performance rights. A constant check on catalogs and radio programs enables the department to make all the necessary claims for the payment of royalties from the various performing and mechanical right societies.

Vogue's publishing group also has subpublishing affiliates in Belgium (Vogue International Belgique) and a link in Germany, Switzerland and Austria with Editions Belmont, directed by J. J. Finsterwald.

The final phase in Vogue's development as a major international record company came in 1956 with the opening of the pressing factory at Villeteuse, to be followed in 1963 by the opening of a pressing factory in Germany.

The electroplating baths were designed by Vogue engineers, and the automatic presses and pressing molds were both designed and built by Vogue. The French factory with its 41 presses can produce 75,000 disks a day.

The Vogue recording studio in Paris, without unduly disturbing the tranquillity of the neighbouring convent, works night and day producing the sounds of today and the stars of tomorrow.

Another Vogue "first" was the introduction of compatible records to Europe. Vogue does all its own recording, including the daily production of dozens of masters destined for its foreign licensees.

The marvelous adventure which is the Vogue story, begun 20 years ago with a capital of \$120 and stimulated by the dynamic leadership of company president Leon Cabat, has made Vogue the most go-ahead record company in Europe and the company the best prepared to cope with the profound modifications which the Common Market will impose on the European record industry.

The well-integrated, experienced and enthusiastic team of "old pals" at Vogue, for whom the record business which began as a hobby has now become a way of life, are now impatiently waiting to get to grips with the new challenges which certainly lie ahead.

Chez Vogue there is no conflict between the old generation and the new, for the 21-year-old a&r man has as free a hand and voice in the running of things as the 40-year-old administrative director, and it is because of this mutual understanding and respect that the French team, created by and for records, has made Vogue P.I.P. the youngest of the big labels.

Vogue in Netherlands

By BAS HAGEMAN

Negram-Delta, which distributes the Vogue catalog in Holland, reports excellent sales results for 1966.

Both French Vogue and Deutsche Vogue product achieved a substantial sales boost by a special promotion campaign for the Mode budget line series. The series is particularly strong in folk music which has a growing public in Holland.

Vogue artists like Petula Clark, Jacques Dutronc and Francoise Hardy have made considerable impression in Holland.

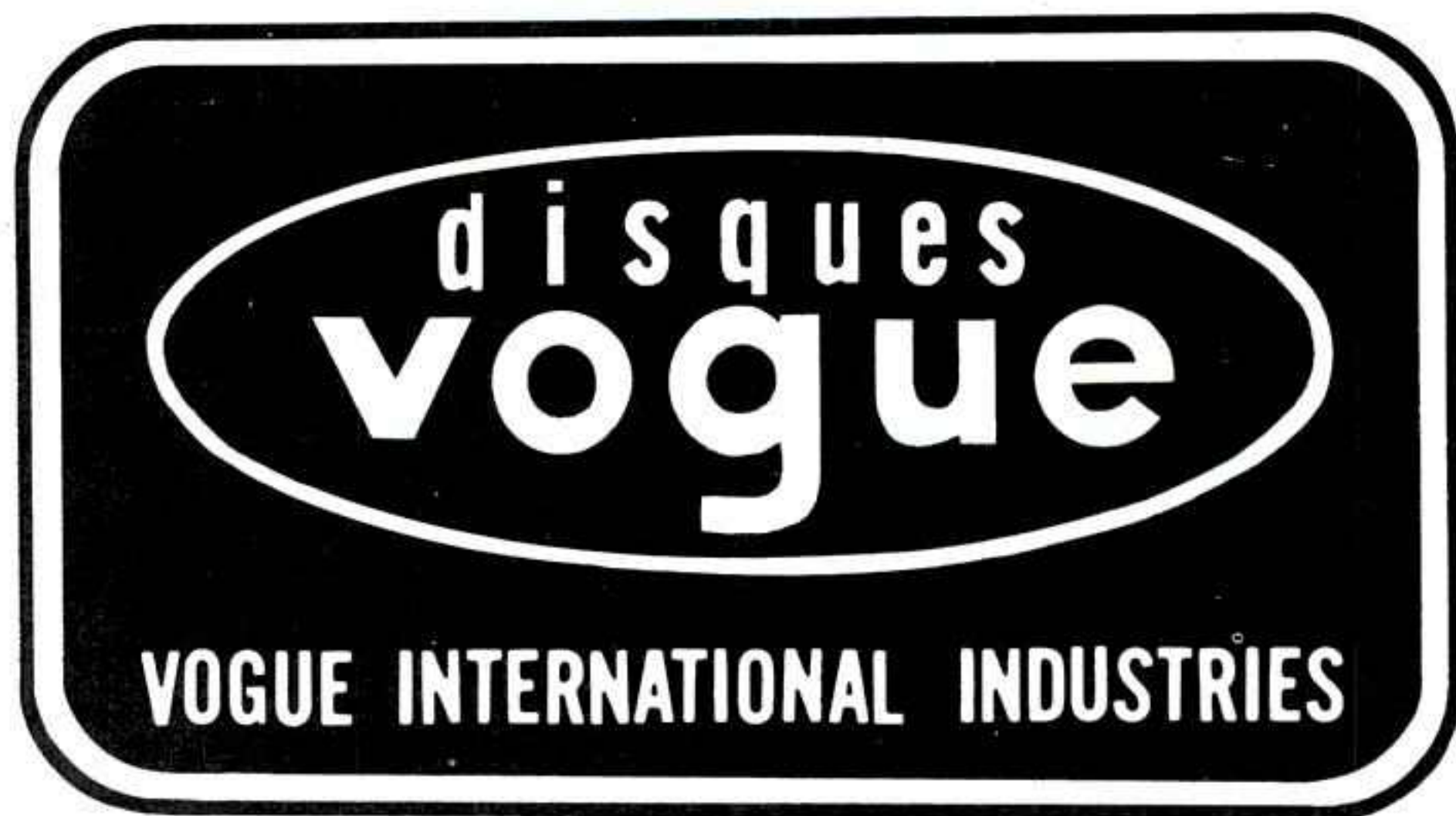
Because of an extremely fast shipment capability, Negram-Delta scarcely needs to press Vogue product in Holland, and Negram's president, Hans Kellerman, and Vogue label manager, Hans Officier, both pay warm tribute to the efficiency and co-operation of the French Vogue organization.

The Vogue compatible recordings have found a ready and appreciative market in the Netherlands and Negram has just released a new series of compatible folk music albums in the Mode series, packaged in de luxe sleeves, which are expected to achieve impressive sales.

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Vogue in Italy

By GERMANO RUSCITTO

Francoise Hardy, Petula Clark and Antoine are the key artists in a continuous run of Vogue success in Italy spanning the last five years and resulting in the sale of 2,368,000 singles and 143,000 albums.

The Vogue catalog was first assigned in Italy to Gurtler & Co. from 1951 to 1957. At that time it was primarily a jazz catalog, built up in France by jazz enthusiasts Leon Cabat, Charles Delaunay and Albert Ferreri and distributed here by jazz enthusiasts Walter and Ernesto Gurtler.

In 1957 Vogue signed with Durium and the period between that year and 1962 saw the birth of the great Sidney Bechet hit, "Petite Fleur."

In 1963 Vogue reassigned its catalog to the Gurtlers, who by then had transformed Gurtler & Co. into Saar. In the interim Vogue had begun to place increasing emphasis on pop music and the Gurtlers, without neglecting their first love, jazz, had also expanded into this more commercial field by distributing the Mercury line and the big Platters hit, "Only You." They had also two of the most popular of the new wave of Italian artists, Tony Dallara and Adriano Celentano.

Vogue's first big pop success in Italy was the Francoise Hardy recording of "Quelli Della Mia Eta," which sold 255,000 copies and became a No. 1. Its original French version, "Tous les Garcons et les Filles," sold 140,000 disks in Italy.

In 1963 Vogue sales totaled 760,000 singles and 38,000 albums, 28,500 of which were accounted for by the first albums of Francoise Hardy, one of which was in Italian.

In 1964, Saar sold 300,000 Vogue singles and 34,000 albums. Outstanding singles in this year were Petula Clark's "Quelli Che Hanno Un Cuore" ("Anyone Who Had a Heart") and "Pagherai" ("Torture") which sold 125,000 and 37,000 copies respectively; and "La Tua Mano," an Italian copyright which sold 14,000 copies, "Il Saluto Del Mattino" ("Le Premier Bonheur du Jour") which sold 22,500 copies, "L'Amore Se Ne Va" ("L'Amour s'en Va") which sold 23,000 copies, and 1963's "L'Eta Dell'Amore" which sold a further 23,000 copies—all of these by Francoise Hardy.

In 1965 Vogue sales were 535,000 singles and 29,500 albums, and Petula Clark and Francoise Hardy were once again the top-selling artists.

SALUTE from Wonderful Copenhagen



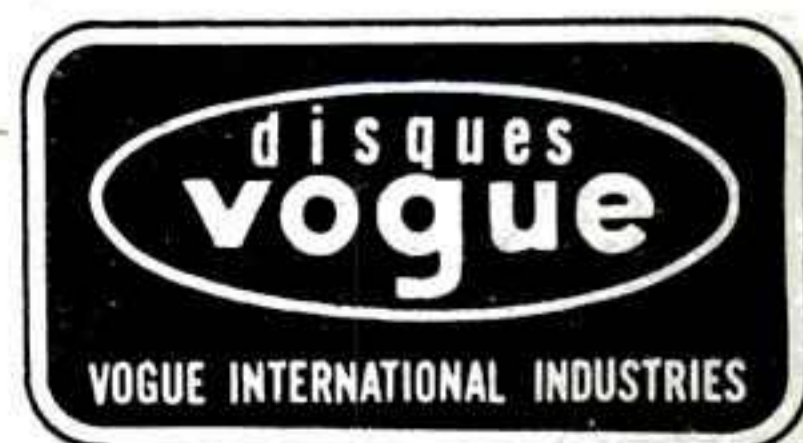
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Classical Music

Panel Talk: Standards, Archives

By FRED KIRBY

NEW YORK — Expansion of standard repertoire and greater importance of archives were seen at a panel at the Component High Fidelity Music Show at the Statler Hilton on Sept. 21. David Hall, head of the Rogers and Hammerstein Archive of Recorded Sound, who chaired the panel on "The Classical Scene," noted that the repertoire had expanded into early and modern areas with the development of stereo calling for new repertoire.

Is Horowitz, Decca Records classical a&r director, explained

that the description of standard repertoire kept changing. He noted that composers like Mahler were becoming standard fare, while composers like Sibelius were not as popular now as previously, while Grieg, also, received fewer concert performances than in the past.

Horowitz said major companies tended to duplicate recordings of standard works because "standard works with name artists will sell more than unusual works, by and large." He noted, however, that name artists could contribute toward popularizing

unfamiliar repertoire. Pointing out that the development of stereo meant that the standard repertoire had to be rerecorded, Horowitz said some new sweeping technological advance probably would mean the same pieces would again be redone.

Expansion Noted

Martin Bookspan of radio station WQXR also found that the former Basic 50 classical works had been expanded by several times. He cited Mahler, Ives and Nielsen as composers who have become more standard. Bookspan said recordings had helped establish this repertoire and had spurred concert performances.

Bookspan, however, did not foresee an end to live performances because of the unpredictable nature of such performances and the communion that takes place between artist and audience.

He cautioned, however, against artists recording material they were not completely familiar with. He said too often today it was a combination of a "hot artist" doing "hot repertoire" rather than an artist fully assimilating the material into his personality through performances and the like. He called for a return to old standards of having artists live with their material before recording it.

Contemporary

Speaking on contemporary music, Hall noted there was a wide range of such material. He explained that the 1920's and 1930's were the high point, and called for more experimentation today. He decried the practice by some major companies of deleting contemporary music too readily.

Hall thought archives were important in preserving such material, especially for the future when it might be possible to have music enter the home by wire from such archives.

Replying to a question from Stephen Paul of Columbia Records, Bookspan said he thought the future of the classical record field was in low price product and speculated that regular price merchandise would eventually be reduced in price. Hall noted that Nonesuch was expanding its repertoire and even commissioning new works.

R. Peter Munves, director of merchandising for Columbia Masterworks, said that the November release by his company would stress contemporary composers on both Columbia and its low price Odyssey line with such composers as Webern and Stockhausen. He pointed out that Columbia was keeping albums with limited appeal in print.

(Continued on page 51)

TELLER BOWS SECOND LABEL

CHICAGO — Ephram Records, a second label, is being launched by Henry Teller & Son, musical instrument dealers. The label will bow this fall with a recital disk by flutist Julius Baker. Earlier this year, Teller introduced Virtuoso Records with recital pressings by violinist Steven Stryk and cellist Janos Starker.

OPERA REVIEW

Caballe Brilliant Singing Guides Moving 'Traviata'

NEW YORK—Soprano Montserrat Caballe, singing brilliantly and movingly, was most of the show in Verdi's "La Traviata" at the Metropolitan Opera on Saturday (23). Baritone Cornell MacNeil also was in excellent voice as Germont, while Richard Tucker excelled in the more lyric sections of Alfredo.

RCA Victor is rushing a new recording of the opera starring Miss Caballe to coincide with the Spanish soprano's opening night in the role. The package, conducted by Georges Pretre, also stars the Met's Carlo Bergonzi and Sherrill Milnes. Tucker stars in another Victor "Traviata" set with Anna Moffo and Robert Merrill. Tucker also has recorded extensively for Columbia and has an Angel album.

Miss Caballe's voice was crystal clear and flexible. Although she did not take the high ending, her "Sempre Libera" was an example of expert vocalism. But her vocal highpoint was her "Amami, Alfredo," soaring, dramatic and effective. Her last act was especially poignant.

In addition to the Victor and plugging the new "Traviata," Miss Caballe was cited in an Angel program ad for her Odeon pressings. The Angel ad also listed Tucker and made mention of a forthcoming MacNeil package in the title role of Verdi's "Rigoletto" with Reri Grist and Nicolai Gedda. MacNeil also has recorded for London and RCA Victor.

MacNeil, who was a bit stiff histrionically, displayed his rich baritone throughout. Tucker, choppy in the impassioned sections, was his usual dependable self in the softer passages. Fausto Cleva conducted capably.

FRED KIRBY

Warsaw Unit Set

SAN ANTONIO—The Warsaw Quintet will open the 25th season of the San Antonio Chamber Music Society on Nov. 7. Also scheduled to perform are the Chigiano Sextet of Italy on Jan. 18; Koeckert Quartet of Munich, Feb. 4; and the Prague Quartet, March 18.

Crossroads to Mark First Yr. With Big-Scale Drive

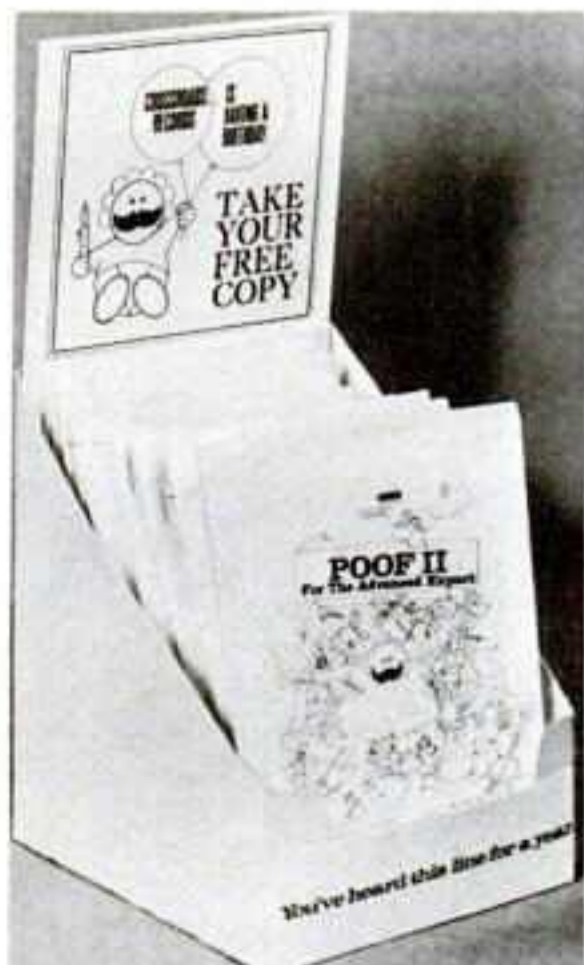
NEW YORK — Crossroads Records, Epic's low price classical line, has scheduled a large-

scale advertising and merchandising campaign to celebrate its first birthday. "You've Heard This Line for a Year" will be the campaign's slogan. The label was launched in September 1966.

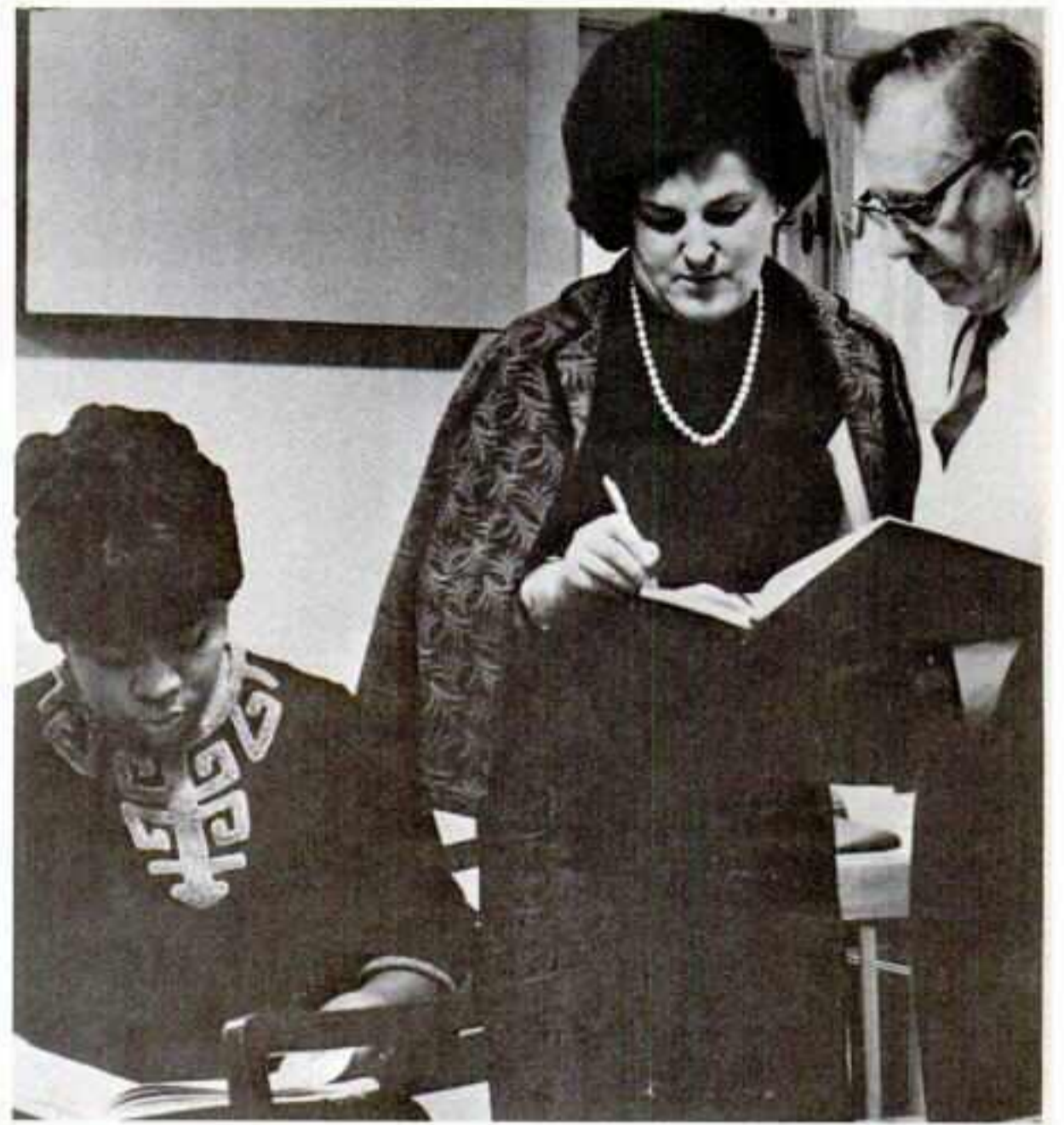
Advertising has been set for disk and hi-fi stereo publications and for college newspapers. Ads will feature new Crossroads product and a coupon for the new free booklet, "Poof II—For the Advanced Expert." This booklet of "musical onepmanship" also serves as a complete Crossroads catalog. Besides the coupon mailing, large bulk quantities and counter dispensers will be sent to distributors for use by retailers.

Brown and yellow in-store wall streamers announcing "Poof II" also will be supplied. Also, several sizes of pre-designed ad mats also will be made available to dealers to enable them to tie in with the national advertising campaign.

Virtually all of Crossroads titles are new recordings from Supraphon, the Czech label.



CROSSROADS RECORDS celebrates its first anniversary with "Poof II" booklet and dispenser, part of a special advertising and promotion campaign.



BIRGIT NILSSON goes over Mozart's "Don Giovanni" with conductor Karl Boehm during a Deutsche Grammophon recording session in Prague. Martina Arroyo, left, studies her score of the opera.

DGG Releases 'Giovanni' Starring Fischer-Dieskau

NEW YORK — A four-record package of Mozart's "Don Giovanni" is being released by Deutsche Grammophon this month with baritone Dietrich Fischer-Dieskau in the title role. Also featured are sopranos Birgit Nilsson, Martina Arroyo and Reri Grist, tenor Peter Schreier, and basses Ezio Flagello, Martti Talvela and Alfredo Mariotti. Karl Boehm conducts the Prague National Theater Chorus and Orchestra.

Herbert von Karajan conducts

the Berlin Philharmonia in three albums prior to his New York appearances, including his Metropolitan Opera debut. One has violinist Christian Ferras in Tchaikovsky, while pianist Christoph Eschenbach plays Beethoven on another. The third is a Rimsky-Korsakov orchestral disk. Rounding out the release are Geza Anda as pianist and conductor with the Salzburg Camerata Academica Orchestra in two Mozart concertos, and the Amadeus Quartet in two Schubert String Quartets.

Classical Notes

Karl Richter conducted the Munich Bach Orchestra and chorus at Carnegie Hall on Friday (29) and Saturday (30). Soloists were soprano Colette Boky, tenor John Van Kesteren and bass Victor Von Halem. Miss Bokey is slated to debut with the Metropolitan Opera during the 1967-1968 season. . . . Andrew Heath has been appointed and Joseph Eger, re-appointed as-

sociate conductor of the American Symphony. Ainslee Cox was named assistant conductor. . . . Pianist Grant Johannesen was soloist with Izler Solomon and the Indianapolis Symphony on Thursday (28) and Friday (29).

Eugene Ormandy will conduct the Philadelphia Orchestra in an all-Beethoven program at Carnegie Hall on Tuesday (3). Pianist Anthony Di Bonaventura will be soloist. . . . NBC-TV's Telephone Hour program of "An Afternoon at Tanglewood" was named winner of the single Program Television Award of Sigma Alpha Iota, professional music fraternity for women. . . . Hugh Southern has been appointed management associate with the San Francisco Opera. . . . Pianist Robert Goldsand gave a recital at Philharmonic Hall on Sunday (1). Another recital is slated for Nov. 27 at Carnegie Hall.

Francesco Molinari Pradelli conducts his first Met "Manon Lescaut" on Oct. 21, the opera's first performance this season. The cast will be headed by Renata Tebaldi, Richard Tucker, William Walker, and Raymond Michalski. Jeannette Pilou sings her first Met Violetta on Oct. 19, while Luigi Alva and John Reardon sing leads in "Die Zauberflöte" for the first time with the company on Oct. 20. . . . Soprano Adele Adison stars in "A Fisherman Called Peter," Richard Owen's religious opera, in two special Harlem performances on Sunday (8) at St. James Presbyterian Church.

Wales Sinfonia Debut Concert

CARDIFF, Wales—The Sinfonia of Wales is being formed, with its first concert scheduled for the New Theater here on Nov. 12. Soprano Elizabeth Vaughan will be soloist for the inaugural concert.

The primary function of the new orchestra will be the promotion of works by Welsh composers and the creating of opportunities for members of the National Youth Orchestra of Wales on completion of their studies.

The orchestra will be supported by a concert society organized on a charitable basis and including civic, public and industrial personnel with Lord Heycock of Taibach as president. Anthony Randall will be principal conductor. Granville Jones also will conduct.

OCTOBER 7, 1967, BILLBOARD

Philips' Pkg. Of 'St. Luke'

CHICAGO — Philips Records is rushing release its recording of Penderecki's "Passion According to St. Luke," which won the Grand Prix des Disco-philies. The two-record package, which will list for the price of one, includes the same performers who took part in the March 30, 1966, world premiere at Muenster and later in Cracow, Poland, including the boys' chorus, mixed chorus and orchestra of the Cracow Philharmonia conducted by Henry Czyz, and soprano Stefania Woytowicz, baritone Andrzej Hiolski, bass Bernard Ladysz, and speaker Lesek Herdegen.

Completing the set is Penderecki's "To the Victims of Hiroshima," a threnody for 52 string instruments. Also slated on Philips this month is Grand Prix du Disque winner with music by Witold Lutoslawski.

74 Works at Warsaw Fest

WARSAW — A total of 74 works were presented at the 11th International Festival of Contemporary Music—the Warsaw Autumn—from Sept. 16 to 24, including 46 works presented for the first time in the Polish capital and nine world premieres.

Participating in the Festival's 17 concerts, which embraced symphonic, chamber and opera music, were Lukas Foss (U. S.), Group MBZ-65 (Yugoslavia), Groupe de Recherche (France), the Dutch String Quartet, the Gaudeamus State Opera (East Germany), the Kammeroper (Switzerland), the Slovan Symphonic Orchestra (Czechoslovakia), the Tarnejew Quartet (USSR) and the French ORTF Symphony Orchestra.

Many concerts were devoted to Polish contemporary music. Among the Polish ensembles taking part were the National Philharmonic Orchestra and Chorus conducted by Witold Rowicki.

The Festival was attended by 80 observers from 16 countries and a large number of music critics.

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	WEST MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)	13	21	21	ORMANDY-PHILADELPHIA ORCHESTRA'S GREATEST HITS Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)	21
2	2	MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	35	22	24	RACHMANINOFF: CONCERTO NO. 2 in c for Piano Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	29
3	3	ART OF DENNIS BRAIN Seraphim IC 60040 (M); (No Stereo)	20	23	22	NIELSEN: SYMPHONY NO. 1 Philadelphia Orch. (Ormandy), Columbia ML 6404 (M); MS 7004 (S)	13
4	4	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	16	24	26	OLD TIMERS' NIGHT AT THE POPS Boston Pops (Fiedler), RCA Victor LM 2944 (M); LSC 2944 (S)	10
5	5	MAHLER: DAS LIED VON DER ERDE James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	31	25	27	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	61
6	15	PUCCINI/LA RONDINE (2-12" LP's) Moffo/Barbironi/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	4	26	25	RACHMANINOFF: SYMPHONY NO. 1 Philadelphia Orch. (Ormandy), Columbia ML 6386 (M); MS 6986 (S)	10
7	17	PUCCINI: TOSCA (2-12" LP's) Nilsson/Corelli/Fischer-Dieskau/Various Artists (Maazel), London A 4267 (M); OSA 1267 (S)	3	27	23	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2896 (M); LSC 2896 (S)	52
8	7	ORFF: CARMINA BURANA New Philharmonic Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	59	28	28	RODGERS: VICTORY AT SEA, VOL. I RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)	45
9	6	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	79	29	31	ART OF GERALD MOORE Various Artists, Seraphim 60044 (M); (No Stereo)	5
10	10	HOLST: THE PLANETS New Philharmonia Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)	17	30	30	THE WORLD OF CHARLES IVES Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein)/American Symphony (Stokowski), Columbia ML 6415 (M); MS 7015 (S)	15
11	18	BEETHOVEN: NINTH SYMPHONY Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	5	31	39	MOZART: PIANO CONCERTO NO. 15/SYMPHONY NO. 36 Bernstein/Vienna Philharmonic (Bernstein), London CM 9499 (M); CS 6499 (S)	3
12	12	PUCCINI: LA BOHEME (2-12" LP's) Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	52	32	32	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	50
13	9	HOROWITZ IN CONCERT (2-12" LP's) Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	23	33	29	BERNSTEIN CONDUCTS BARTOK Gold & Frizdale/New York Philharmonic (Bernstein), Columbia ML 6356 (M); MS 6956 (S)	6
14	8	ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES, NO. 1, 4 & 6 (3-12" LP's) BBC Symphony Orch. (Toscanini), Seraphim IC 6015 (M); (No Stereo)	16	34	34	RACHMANINOFF: CONCERTO NO. 2 in c for Piano Graffman/New York Philharmonic (Bernstein), Columbia ML 6034 (M); MS 6634 (S)	4
15	11	A TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's) NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)	25	35	—	MAGNIFICENT MARCHES Philadelphia Orch. (Ormandy), Columbia ML 6379 (M); MS 6979 (S)	1
16	16	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	21	36	36	MOZART: CONCERTOS 8 & 9 Vladimir Ashkinazy/London Symphony (Kertesz), London CM 9501 (M); CS 6501 (S)	6
17	13	RAVEL: BOLERO/RHAPSODIE/LA VALSE New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	46	37	—	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	1
18	19	WAGNER: DIE WALKUERE (5-12" LP's) Crespin/Vickers/Various Artists/Berlin Philharmoniker (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	21	38	—	SATIE: PIANO MUSIC/TROIS GYMNAPEDIES Ciccolini, Angel 35442 (M); (No Stereo)	1
19	14	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	59	39	—	DVORAK: NEW WORLD SYMPHONY New Philharmonia Orch. (Dorati), London (No Mono); SPC 21025 (S)	1
20	20	HISTORIC ORGANS OF EUROPE—SWITZERLAND E. Power Biggs, Columbia ML 6255 (M); MS 6855 (S)	6	40	—	PUCCINI: MADAME BUTTERFLY (3-12" LP's) Scotto/Bergonzi/Rome House Orch. & Chorus (Sir John Barbirolli), Angel (No Mono); SCL 3702 (S)	1



Philips Slates 'Firsts'

BAARN, Netherlands—First recordings from Finland and Spain are scheduled for release by Philips this fall. Included are the first recordings by the Symphony Orchestra of the Spanish Radio and Television under Igor Markevitch, the orchestra's first principal conductor.

Two new works are on an album spanning four centuries of Spanish choral-orchestral music, Ernesto Halffter's "Canticum in P.P. Johannem XXIII" and Oscar Espla's "Psalm 129." The other works on the album

are by Luis de Victoria and Ignacio Ramoneda. Soloists are soprano Angeles Chamorro, alto Ines Rivadeneyra, tenor Julian Molina, and bass Antonio Blancas. Another album featuring Miss Rivadeneyra, has music of Falla, Chabrier and Ravel.

Walter Susskind conducts Finland's Royal Philharmonic in Paavo Heininen's "Adagio for Orchestra" and Usko Merilainen's "Piano Concerto No. 1" with Rhonda Gillespie as soloist. The other contemporary Finnish music disk has the Delme String Quartet with soprano Heather Harper, and pianist Susskind and Yonty Solomon in Leif Segerstram's "Three Leaves of Grass," Merilainen's "Piano Sonata No. 2," Einojuhani Rautavaara's "String Quartet No. 3," and Joonas Kokkonen's "String Quartet No. 2." Several of the Finnish pieces received their world premiere in Britain earlier this year.

Panel Talk

• Continued from page 50

Answering a question on historic recordings, Hall said some small labels like Rococo had put out such material. He thought a new copyright law might make more of this material available. He explained that record companies now felt they owned their pressings in perpetuity, not for limited periods as in copyrights. Should such limits be placed on record rights, the material then would be available to anyone after a specific period.

He told another questioner that the Rogers and Hammerstein Archives is building a \$50,000 research laboratory which would deal with such matters as the proper reproduction of older product that was recorded at speeds other than today's recordings.

Heliodor Issues 50 LP Release

LONDON — Heliodor, Deutsche Grammophon's revitalized low price classical line, has issued 50 albums, mostly of standard repertoire, including works of Beethoven, Brahms, Tchaikovsky, Bach, Mozart and Rachmaninoff. All new titles in the \$1.75 list line are in stereo.

Point-of-sale material for the group includes a free-standing browser unit, consumer leaflets containing full details of the release, a wall-mounted display board featuring eight sleeves, and a counter display card bearing the name "concert favorites," the tag for the release.

Serendipity Cut Track for LB's

NEW YORK — The Serendipity Singers have completed soundtrack recording for Mrs. Lyndon B. Johnson's film which promotes her national beautification program. Bob

L. A. Philharmonic Season on Nov. 9

LOS ANGELES—Two world premieres and four Stravinsky works are among the 18 contemporary compositions that will be played during the Los Angeles Philharmonic's season, which opens at the Music Center on Nov. 9. The new pieces will be Don Ellis' "Contrasts for Two Orchestras and Trumpet" and a still-untitled selection by William Kraft, the orchestra's tympanist.

Stravinsky will be represented by "Octet," "Le Sacre du printemps," "Je de cartes," and "Symphony in Three Movements." West Coast premieres are listed for Lubos Fisher's "15 Prints After Durer's Apokalipsis," Gunther Schuller's "Tryplum," and Penderecki's "To the Victims of Hiroshima."

Bowers wrote the title tune, "We're On Our Way," for the United Artists group. The film is slated for national TV and movie theater play.



Country Music

Nominations Selected for Five Finalists in 1st CMA Awards

By BILL WILLIAMS

NASHVILLE—Nominations for the five finalists in the first annual Country Music Association (CMA) Awards have been tabulated by Price Waterhouse, independent accounting firm. This finishes the second round of the voting to determine the eventual winner in each category.

Final round balloting by CMA members will close Oct. 10, and final results will be announced by Price Waterhouse at the awards banquet, Oct. 20, at the Municipal Auditorium in Nashville.

Response was described as "overwhelming." The accounting firm handles all aspects of the ballot mailing, tabulation and announcement, and not even CMA officials will know the winners until the sealed envelopes are opened on stage. The individual awards are hand-finished, solid walnut trophies done in a unique design mounted on a marble base with decorative symbols done in gold. These are the lone, all-industry awards. Trade publications and others have forsaken award-giving this year in deference to the CMA presentation.

Names of the nominees in the categories going into the final round are as follows:

Category No. 1—Entertainer of the Year: Bill Anderson, Eddy Arnold, Merle Haggard, Sonny James, Buck Owens.

Category No. 2—Single of the Year: "Danny Boy," "I'm a Lonesome Fugitive," "It's Such a Pretty World Today," "Ode to Billie Joe," "There Goes My Everything."

Category No. 3—Album of the Year: "Best of Eddy Arnold," "Best of Sonny James,"

"Danny Boy," "I'm a Lonesome Fugitive," "There Goes My Everything."

Category No. 4—Song of the Year: "All the Time," "It's Such a Pretty World Today," "My Elusive Dreams," "Ode to Billie Joe," "There Goes My Everything."

Category No. 5—Male Vocalist of the Year: Eddy Arnold, Jack Greene, Merle Haggard. (Continued on page 67)



LARRY SCOTT, music director of KBBQ, Burbank, Calif., introduces Capitol Records artist Buck Owens to two of his fans. From left: Scott, Owens, Phil Regen and Jim Brewer of the Los Angeles Dodgers, and Tom Brumley, a Buckaroo. Dodgers were guests of KBBQ in a show sponsored recently by KBBQ and KFOX.

CLUB REVIEW

Reeves Winner by Country Mile

NEW YORK—There are two ways in which an artist can reach his audience—an informal presentation of songs lavishly interspersed with ad-libs and humor, as Del Reeves and Merle Kilgore performed at the Nashville Country Night Club, Tuesday (26), or a more formal all-out delivery of song after song as Lois Johnson presented in sharing the bill with Reeves and Kilgore.

Reeves, a United Artists singer who headed the show, set the audience at ease right from the

start, dishing out a seasoned blending of country music and humorous remarks. Along with impersonations—a trait for which he has garnered a widespread reputation—Reeves bantered the Doodle-Do's, his back-up group, UA executives which attended the opening and other country singers.

But the reason for his appearance was his music and each of his numbers hit the spot. Reeves clicked with his past smash, "Girl on the Billboard" and his current "A

Dime at a Time." With comical introductions, Reeves also scored on selections from 11 albums he recorded for UA within the past three years. His kick-off number "The Belles of Southern Bell," a song about southern telephone operators, was the start of a well-rounded pleasing performance.

Columbia's Merle Kilgore was not as successful with his humor but his music more than filled the gap. He displayed himself as being a talented writer as well (Continued on page 67)

CLUB REVIEW

Paycheck Checks in as a Hit

NEW YORK—Johnny Paycheck, artist on Little Darlin' Records, proved why he's so popular on jukeboxes around the nation in his stint here, Sept. 19-23, at the Nashville country music palace at the Hotel Taft. First, there's his hit, "Please Don't Play A-11." That's the record that, as he put it from the stage, "got me started in this business." Then, later in the show, his recent hit "Jukebox Charlie," probably one of his biggest records. Paycheck, whose phrasology is deliberate and unique, presented a well-balanced show, mostly of his own tunes; yet, like all great country artists, he was still flexible enough to honor a request from the audience and turn it on for "Heartbreak, Tenn."

Paycheck is solid country in the traditional style... quite a change of pace from the Easy Listening pop style of country artist Claude Grey, whose mellow "Misty Blue" was a tremendous effort. "I'm a Lonesome Fugitive" was also

an excellent job by the Decca Records artist.

Roger White, an artist on Aubrey Mayhew's Big A Records label, presented "Mystery of Tallahatchie Bridge," which has been getting good radio play, according to Mayhew (the record is Bubbling Under at No. 126 this week in Billboard). The record, an answer to

Bobbie Gentry's "Ode to Billie Joe," is melodic, soulful, and has hit potential.

Jean Riley, another Little Darlin' artist, was best on "Your Good Girl's Gonna Go Bad," presented with a rippling guitar rhythm in a good country voice.

Fans at the country night spot (Continued on page 67)

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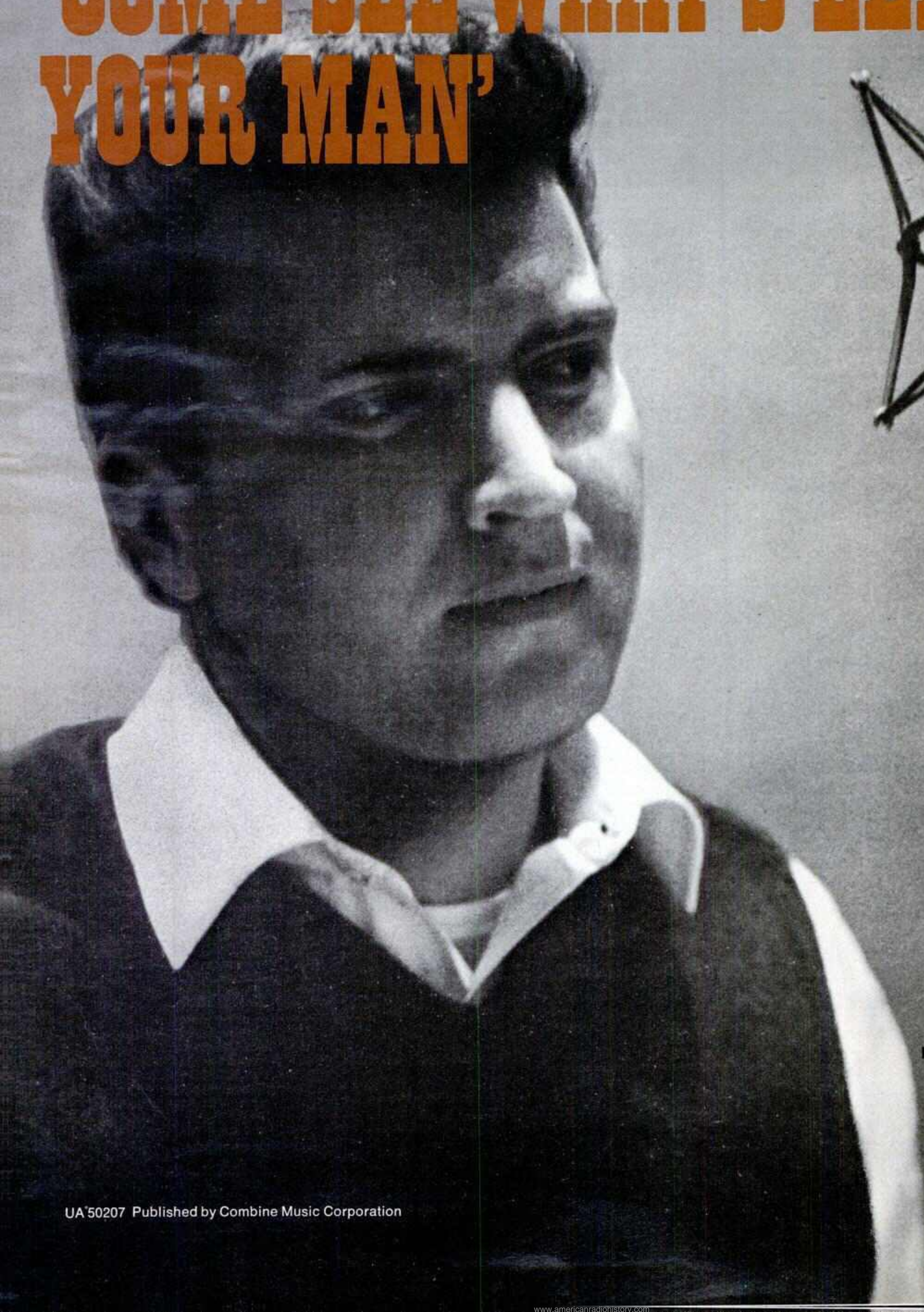
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Draft CMA Show Plans

NASHVILLE — Mike Gargulio and Ted Cooper, representing the Goodson-Todman Co., have been in Nashville for initial planning of production for the Country Music Association awards show Oct. 20.

Goodson-Todman worked out arrangements earlier with CMA to produce this year's show, with an eye toward network TV in 1968.

Gargulio and Cooper were accompanied by Ben Rosner, RCA Victor and CMA official, who was instrumental in working out the arrangement. They were joined in Nashville by Steve Sholes.

Accompanying the pair on their visit to the Municipal Auditorium and to the "Grand Ole Opry" was Larry Moeller of the Moeller Talent Agency, and Bill Hudson.

Say You Saw It in Billboard

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COUNTRY SOUL BALLAD

"HEART"
(PAULA 278)

WATCH FOR UPCOMING ALBUM RELEASE, TONY DOUGLAS

"HEART"
(PAULA L.P. 2198)

"GOTTA BE A WOMAN, TOO"
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Nashville Scene

By BILL WILLIAMS

Jeannie Seely, who recently became a regular member of the "Grand Ole Opry," now has been signed as a regular on the Ernest Tubb syndicated show. The Monument artist will be seen on the coming series. . . . The new Stu Phillips release rings a recognizable bell in this area. It's titled "Juanita Jones." Nashville's Juanita Jones heads the ASCAP office in this city. Naturally, the tune is licensed by ASCAP. . . . George Morgan of Starday is off on an 11-day Hap Peebles tour of the Midwest, beginning in Sioux Falls, S. D. His new album, just out, is titled "Country Songs by Candlelight." It's a mood album of old standards, featuring the guitar of Leon Rhodes. Morgan is scheduled for a new single session in a week. . . . At least two more country music nightclubs have opened. In Nashville, just around the corner from the Opry and just above the Roy Acuff Exhibits, is "Mr. Ed's," a club featuring Pete Drake's band, and managed by Ben Smathers, who heads the Stoney Mountain Cloggers. In Fort Lauderdale, Fla., there is a new club featuring country acts

called "The Back Door."

Bill Thompson has taken over the reins as morning man at KGBS, Los Angeles. He recently was elected chairman of the board of the Academy of Country and Western Music. . . . Two recording companies are rushing out pop versions of "Break My Mind," the RCA Victor tune doing so well for George Hamilton IV. It's a John D. Loudermilk composition, with Windward Side Music, an Acuff-Rose affiliate. Debbi Lori Kaye has recorded the tune for Columbia, while Bobby Wood has the tune on MGM. . . . Eddy Arnold will appear on the Dean Martin show Thursday (5), singing "Turn the World Around." . . . Minnie Pearl, who guested on the Martin show last week, has already been booked for a repeat performance to be taped Nov. 19.

Roy Clark is to do the "Midwestern Hayride" syndication, then follow with guest shots on the "Mike Douglas Show" and the "Grand Ole Opry." . . . Hank Thompson has a heavy schedule of club bookings in the weeks ahead. . . . RCA's John Hartford has a new single just out, "Simple Thing as Love," which he wrote, and has finished recording his third album, which he also wrote. He played a successful run at the Bistro in Atlanta, and has signed a contract with the Don Light booking agency. . . . Ernie Ashworth has a new Hickory single due for release, titled "Tender and True" authored by the same combination which turned out "My Love for You."

Charley Pride will take a break from personal appearances on Wednesday (11) for three days of recording in Nashville prior to the "Grand Ole Opry" birthday celebration. It will be co-produced by Felton Jarvis and Jack Clement. . . . Tree Publishing's Jack Stapp is due back from his Oriental swing Friday (13). David Platz of the London Tree office will be in Nashville to greet him. . . . Peoria's Cristy Lane came to Nashville to cut four sides with Little Darlin'. Her manager, Lee Stoller, accompanied her. Miss Lane has been booked into several New York area shows. . . . Dick Flood has signed with the Hubert Long agency for booking, to begin after Jan. 10. Flood owns Hemlock Music Co. . . . Stan Lewis of Paula, Shreveport, entered into an agreement with Capa of Mobile to lease the original recording of Boots Till's hit, "The Gay Divorcee." . . . Bob Wills attracted a capacity turnout at the Farmer's Daughter in San Antonio. He's due for a return engagement there Nov. 26.

Judy Lynn, left behind at a filling station when her husband-manager, John Kelly, inadvertently drove off without her, phoned Mike Hoyer in Des Moines, who broadcast an appeal, which Kelly heard, and returned to get her. . . . KGBS, Los Angeles, will present the second in a series of six-hour dancing parties Friday (6) at the Hollywood Palladium. Glen Campbell will host the entertainment, which includes Mary Taylor and Sonny Curtis. Special guest will be Lynn Anderson. . . . The Dayton, Ohio, Daily News paid homage to Margie Singleton for her "soul" singing. . . . Cedarwood scoring strong with songs recorded by Della Rae, Guy Mitchell, Ronnie Self, Jimmy Rosselli, Dave Nicely, Jimmy Smart, Stonewall Jackson and the Tennessee Three. . . . Kathy Dee has moved back onto the club circuit with several bookings in Canada, and then down to the WWVA Jamboree. . . . Artist John L. Sullivan has a new fan club, P.O. Box 9713, Kansas City, Mo., 64134. . . . Sonny James is off on the busiest tour of his career, with almost no breathing space from now until convention time. . . . Lynn Anderson came home to Nashville to line up sessions.

Billboard SPECIAL SURVEY For Week Ending 10/7/67

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
8		ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	4
2	1	JOHNNY CASH'S GREATEST HITS, VOL. I Columbia CL 2678 (M); CS 9478 (S)	12
3	3	YOUR TENDER LOVING CARE Buck Owens & His Buckaroos, Capitol T 2760 (M); ST 2760 (S)	6
4	4	IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol T 2737 (M); ST 2737 (S)	16
5	7	TONIGHT CARMEN Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)	6
6	5	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	15
7	9	I'LL NEVER FIND ANOTHER YOU Sonny James, Capitol T 2788 (M); ST 2788 (S)	6
8	11	CARRYIN' ON WITH JOHNNY CASH & JUNE CARTER Columbia CL 2728 (M); CS 9528 (S)	6
9	17	TURN THE WORLD AROUND Eddy Arnold, RCA Victor LPM 3869 (M); LSP 3869 (S)	4
10	18	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor LPM 3825 (M); LSP 3825 (S)	7
11	14	MY ELUSIVE DREAMS David Houston & Tammy Wynette, Epic LN 24325 (M); BN 26325 (S)	6
12	13	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor LPM 3793 (M); LSP 3793 (S)	17
13	16	HITS BY GEORGE George Jones, Musicor MM 2128 (M); MS 3128 (S)	9
14	15	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	24
15	2	SINGIN' AGAIN Ernest Tubb & Loretta Lynn, Decca DL 4872 (M); DL 74872 (S)	12
16	24	BRANDED MAN Merle Haggard & the Strangers, Capitol T 2789 (M); ST 2789 (S)	2
17	19	I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	11
18	6	ANOTHER STORY Ernest Tubb, Decca DL 4867 (M); DL 74867 (S)	13
19	12	THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	38
20	21	MR. MEL Mel Tillis, Kapp KL 1535 (M); KS 3535 (S)	8
21	27	DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	20
22	22	ALL MY LOVE Don Gibson, RCA Victor LPM 3843 (M); LSP 3843 (S)	7
23	10	JUKEBOX CHARLIE Johnny Paycheck, Little Darlin' LD 4006 (M); SLD 8006 (S)	9
24	25	TOGETHER AGAIN Kitty Wells & Red Foley, Decca DL 4906 (M); DL 74906 (S)	8
25	20	DIESEL ON MY TAIL Jim & Jesse, Epic LN 24314 (M); BN 26314 (S)	13
26	32	JACKSON AIN'T A VERY BIG TOWN Norma Jean, RCA Victor, LPM 3836 (M); LSP 3836 (S)	5
27	26	APARTMENT NO. 9 Bobby Austin, Capitol T 2773 (M); ST 2773 (S)	11
28	23	BUCK OWENS AND HIS BUCKAROOS IN JAPAN Capitol T 2715 (M); ST 2715 (S)	20
29	28	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)	18
30	39	JUST BEYOND THE MOON Tex Ritter, Capitol T 2786 (M); ST 2786 (S)	5
31	31	ALL MY TOMORROWS Nat Stuckey, Paula LP 2196 (M); LPS 2196 (S)	13
32	30	COOL COUNTRY Wilburn Brothers, Decca DL 4871 (M); DL 74871 (S)	14
33	35	FOLKSY George Hamilton IV, RCA Victor LPM 3854 (M); LSP 3854 (S)	5
34	34	CARL SMITH SPECIAL (Country Gentleman Sings His Favorites) Columbia CL 2687 (M); CS 9487 (S)	3
35	33	GOIN' TO CAL'S PLACE Cal Smith, Kapp KL 1537 (M); KS 3537 (S)	5
36	—	I FORGOT TO CRY Charlie Louvin, Capitol T 2787 (M); ST 2787 (S)	1
37	37	I CAN DO NOTHING ALONE Bill Anderson, Decca DL 4886 (M); DL 74886 (S)	13
38	29	WALKIN' IN THE SUNSHINE Roger Miller, Smash MGS 27093 (S); SRS 67093 (S)	16
39	36	CONNIE SMITH SINGS BILL ANDERSON RCA Victor LPM 3768 (M); LSP 3768 (S)	16
40	43	YOUR FOREVERS DON'T LAST VERY LONG Jean Shepard, Capitol T 2765 (M); ST 2765 (S)	2
41	—	THE BIG HITS Statler Brothers, Columbia CL 2719 (M); CS 9519 (S)	1
42	38	LET'S GET TOGETHER George Jones & Melba Montgomery, Musicor MM 2127 (M); MS 3127 (S)	6
43	—	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	1
44	45	DAVE DUDLEY COUNTRY Mercury MG 21123 (M); SR 61123 (S)	2
45	—	NOW IS A LONELY TIME Roy Drusky, Mercury MG 21118 (M); SR 61118 (S)	1



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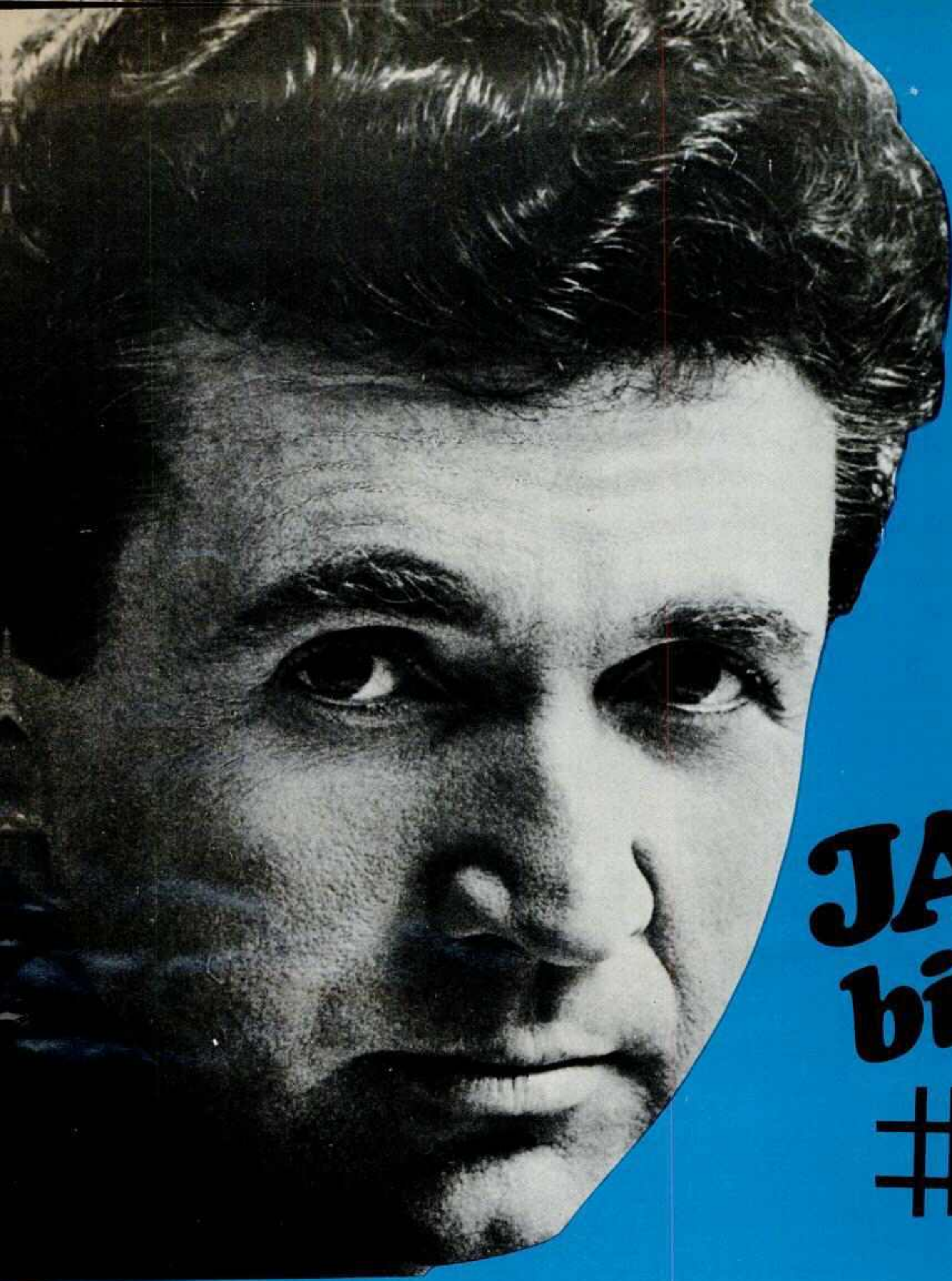
Country Music

Billboard SPECIAL SURVEY For Week Ending 10/7/67

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
Billboard Award	3	TURN THE WORLD AROUND Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	7	38	49	WHAT KIND OF A GIRL (Do You Think I Am?) Loretta Lynn, Decca 32184 (Sure-Fire, BMI)	3
2	10	I DON'T WANNA PLAY HOUSE Tammy Wynette, Epic 10211 (Gallico, BMI)	7	39	44	TINY TEARS Liz Anderson, RCA Victor 9271 (Greenback, BMI)	6
3	1	LAURA (What's He Got That I Ain't Got) Leon Ashley, Ashley 2003 (Gallico, BMI)	11	40	47	ODE TO BILLIE JOE Margie Singleton, Ashley 2011 (Shayne, ASCAP)	5
4	2	MY ELUSIVE DREAMS David Houston & Tammy Wynette, Epic 10194 (Tree, BMI)	13	41	38	JACKSON AIN'T A VERY BIG TOWN Norma Jean, RCA Victor 9258 (Acclaim, BMI)	8
5	5	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied) Skeeter Davis, RCA Victor 9242 (Glaser, BMI)	12	42	58	IT'S THE LITTLE THINGS Sonny James, Capitol 5987 (Marson, BMI)	3
6	7	A WOMAN IN LOVE Bonnie Guitar, Dot 17029 (Lin-Cal/Ring-a-Ding, BMI)	9	43	43	ADORABLE WOMEN Nat Stuckey, Paula 276 (Stuckey/Su-Ma, BMI)	6
7	4	YOUR TENDER LOVING CARE Buck Owens, Capitol 5942 (Blue Book, BMI)	13	44	45	BALLAD OF THUNDER ROAD Jim & Jesse, Epic 10213 (MCA, ASCAP)	3
8	8	BRANDED MAN Merle Haggard, Capitol 5931 (Blue Book, BMI)	14	45	51	I TAUGHT HER EVERYTHING SHE KNOWS Billy Walker, Monument 1024 (Piedmont, ASCAP)	3
9	6	I'M STILL NOT OVER YOU Ray Price, Columbia 44195 (Pamper, BMI)	12	46	41	GENTLE ON MY MIND Glenn Campbell, Capitol 5939 (Glaser, BMI)	11
10	9	'CAUSE I HAVE YOU Wynn Stewart, Capitol 5937 (Central Songs, BMI)	13	47	50	HOW FAST THEM TRUCKS CAN GO Claude Gray, Decca 32180 (Vanjo, BMI)	3
11	15	FOOL, FOOL, FOOL Webb Pierce, Decca 32167 (Sure-Fire, BMI)	10	48	55	GOODY GOODY GUMDROPS Wilburn Brothers, Decca 32169 (Sure-Fire, BMI)	5
12	12	PHANTOM 309 Red Sovine, Starday 811 (Starday, BMI)	11	49	60	LEARNIN' A NEW WAY OF LIFE Hank Snow, RCA Victor 9300 (East Star, BMI)	3
13	13	NO ONE'S GONNA HURT YOU ANYMORE Bill Anderson, Decca 32146 (Painted Desert, BMI)	15	50	56	LAURA (What's He Got That I Ain't Got) Claude King, Columbia 44237 (Gallico, BMI)	7
14	14	YOU PUSHED ME TOO FAR Ferlin Husky, Capitol 5938 (Tree, BMI)	13	51	59	HERE WE GO AGAIN Virgil Warner & Suzi Jane Hokom, LHI 17018 (Dirk, BMI)	5
15	18	CHOKIN' KIND Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)	8	52	54	BIG DUMMY Tommy Collins, Columbia 44260 (Seashell, BMI)	3
16	16	JULIE Porter Wagoner, RCA Victor 9243 (Wilderness, BMI)	13	53	53	MY LOVE FOR YOU Ernie Ashworth, Hickory 1466 (Acuff-Rose, BMI)	10
17	19	YOU CAN'T HAVE YOUR KATE AND EDITH TOO Statler Brothers, Columbia 44245 (Tree, BMI)	6	54	46	NOBODY'S CHILD Hank Williams Jr., MGM 13782 (Milene, ASCAP)	7
18	23	ODE TO BILLIE JOE Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	5	55	52	BIG WHEEL CANNONBALL Dick Todd & Appalachian Wildcats, Decca 32168 (Southern, ASCAP)	6
19	21	LIKE A FOOL Dottie West, RCA Victor 9267 (East Star, BMI)	7	56	61	SHE'S LOOKING GOOD Stan Hitchcock, Epic 10182 (Tree, BMI)	4
20	20	CALIFORNIA UPTIGHT BAND Lester Flatt & Earl Scruggs, Columbia 44194 (Newkeys, BMI)	11	57	30	I WASHED MY FACE IN THE MORNING DEW Tom T. Hall, Mercury 72700 (Newkeys, BMI)	10
21	17	HOW LONG WILL IT TAKE Warner Mack, Decca 32142 (Page Boy, SESAC)	16	58	69	WHAT LOCKS THE DOOR Jack Greene, Decca 32190 (Acclaim, BMI)	2
22	32	DOES MY RING HURT YOUR FINGER Country Charlie Pride, RCA Victor 9281 (Jando, ASCAP)	6	59	63	MABEL (You Have Been a Friend to Me) Billy Grammer, Rice 5025 (Newkeys, BMI)	3
23	28	DEEP WATER Carl Smith, Columbia 44233 (Milene, ASCAP)	7	60	65	YOU'VE BEEN SO GOOD TO ME Van Trevor, Date 1565 (Summerhouse/Harmony Hill, ASCAP)	5
24	35	YOU MEAN THE WORLD TO ME David Houston, Epic 10224 (Gallico, BMI)	3	61	71	I WANNA GO BUMMIN' AROUND Sonny Curtis, Viva 617 (Viva, BMI)	3
25	26	ALL MY LOVE Don Gibson, RCA Victor 9266 (Acuff-Rose, BMI)	7	62	75	A WORKING MAN'S PRAYER Tex Ritter, Capitol 5966 (Window, BMI)	2
26	33	TEAR TIME Wilma Burgess, Decca 32178 (Forrest Hills, BMI)	7	63	68	THE WHEELS FELL OFF THE WAGON Johnny Dollar, Date 1566 (Mayhew, BMI)	4
27	22	GOODBYE WHEELING Mel Tillis, Kapp 837 (Cedarwood, BMI)	13	64	64	YOU LOVE ME TOO LITTLE Lorene Mann, RCA Victor 9288 (Novachaminjo, BMI)	3
28	27	THROUGH THE EYES OF LOVE Tompall & Glaser Brothers, MGM 13754 (Jack, BMI)	12	65	70	I DON'T SEE HOW I CAN MAKE IT Jean Shepard, Capitol 5983 (Champion, BMI)	2
29	11	BREAK MY MIND George Hamilton IV, RCA Victor 9239 (Windward Side, BMI)	15	66	—	IF MY HEART HAD WINDOWS George Jones, Musicor 1267 (Glad/Blue Crest, BMI)	1
30	34	QUEEN OF HONKY TONK STREET Kitty Wells, Decca 32163 (Wells, BMI)	9	67	—	PINEY WOOD HILLS Bobby Bare, RCA Victor 9314 (T. M./Gypsy Boy, BMI)	1
31	31	TRUCKER'S PRAYER Dave Dudley, Mercury 72697 (Central Songs, BMI)	13	68	—	A DIME AT A TIME Del Reeves, United Artists 50210 (Pass Key, BMI)	1
32	25	LONG LEGGED GUITAR PICKIN' MAN Johnny Cash & June Carter, Columbia 44158 (Perkins, SESAC)	16	69	67	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)	5
33	29	TOO MUCH OF YOU Lynn Anderson, Chart 1475 (Peach, SESAC)	9	70	—	THIS WORLD HOLDS NOTHING (Since You're Gone) Stonewall Jackson, Columbia 44283 (Cedarwood, BMI)	1
34	39	PARTY PICKIN' George Jones & Melba Montgomery, Musicor 1238 (Glad/Zanettis, BMI)	5	71	—	COME SEE WHAT'S LEFT OF YOUR MAN Johnny Darrell, United Artists 50207 (Combine, BMI)	1
35	36	THE CAVE Johnny Paycheck, Little Darlin' 0032 (Mayhew/Window, BMI)	6	72	73	TOO FAR GONE Lucille Starr, Epic 10205 (Gallico, BMI)	2
36	42	GARDENIAS IN HER HAIR Marty Robbins, Columbia 44271 (Hill & Range/Mariposa, BMI)	4	73	74	FAIR WEATHER LOVE Arlene Harden, Columbia 44133 (Cedarwood, BMI)	9
37	40	GRASS WON'T GROW ON A BUSY STREET Kenny Price, Boone 1063 (Pamper, BMI)	5	74	—	MAKE A LEFT AND THEN A RIGHT Johnny & Jonie Mosby, Capitol 5980 (Central Songs, BMI)	1
				75	—	HANGIN' ON Gosdin Brothers, Bakersfield Int'l 1002 (Garpax/Alanbo, BMI)	1



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**IT'S THE
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(We Have a Lot of Time) | RCA-Italiana/VOICE DEL PADRONE |
| 2. AL BAR DEL CORSO
(Meeting at the Coffee Shop) | ARISTON GROUP (Mec) |
| 3. ALLORA DECIDI ORA
(So You Decide Now)
Original title: "Going Nowhere" | SUGARMUSIC GROUP (April Music)
Original publisher: April Music—U.S. |
| 4. CANTA
(Sing) | CURCI GROUP |
| 5. CHE VUOLE QUESTA MUSICA STASERA
(What Does This Music Want Tonight) | CAMPI GROUP (Tank) |
| 6. GIANNI
(John) | CURCI GROUP |
| 7. GIULIA
(July) | VOCE DEL PADRONE |
| 8. IL CACCIATORE
(The Hunter) | LEONARDI GROUP (Gattopardo) |
| 9. IL CIELO
(The Sky) | RCA-ITALIANA |
| 10. IL FREDDO
(The Cold)
Original title: "C'Est Bien Ici" | SUGARMUSIC GROUP (Les Copains)
Original publisher: Bernet Music—
Nouvelles Etions Barclay—France |
| 11. IL PIENO
(The Height) | PEER ITALIANA |
| 12. IL RE DELLA SPERANZA
(The King of Hope) | LEONARDI GROUP (Sombrero) |
| 13. IL SUCCESSO
(The Success) | CAMPI GROUP (Tank)/BIXIO |
| 14. IO POTREI
(I Could) | TELESTAR |
| 15. LA MIA PASSEGGIATA
(My Walk) | CALIFORNIA |
| 16. L'ORO DEL MONDO
(The Gold of the World) | VOCE DEL PADRONE |
| 17. PER CONQUISTARE TE
(To Conquer You) | SUGARMUSIC GROUP/DURIUM GROUP |
| 18. PICCOLA
(Little Girl) | DURIUM GROUP |
| 19. QUANTE COSE NON TI HO DETTO MAI
(How Many Things I Never Told You) | RCA-ITALIANA |
| 20. SE L'AMORE C'E'
(If Love Exists) | DURIUM GROUP |
| 21. SUONA CHITARRA
(Play, Guitar) | LEONARDI GROUP (SETTEBELLO) |
| 22. UNA TESTA DURA
(A Square Head) | DURIUM GROUP |
| 23. VIVERE PER VIVERE
(Live to Live)
Original title: "Vivre Pour Vivre" | CURCI GROUP
Original publisher: U. A. Music—France |
| 24. ZABADAK
Original title: "Zabadak" | ALFIERE
Original publisher: Lynn Music—U. K. |

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(Emi-Italiana)
CINO BENCI
(Emi-Italiana)
LOUISELLE
(Parade)
LUCIO DALLA
(RCA-Italiana)
HERVE' VILLARD
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LARA ST. PAUL
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ARMANDO SAVINI
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TONY CUCCHIARA
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DAVE DEE DOZY BEAKY MICH
AND TICH (Phonogram)

SECOND PERFORMERS & RECORD COMPANIES

MIRNA DORIS
(Durium)
ANNA IDENTICI
(Ariston)
PIER GIORGIO FARINA
(BDM)
HERBERT PAGANI
(SAAR)
PAT STARKE
(Cinevox)
SONIA
(Emi-Italiana)
IGOR MANN E I GORMANNI
(Phonogram)
MIKE LIDDEL
(Parade)
NINO CABANO
(Belldisc-Hockey)
GUIDO RUSSO
(Durium)
I ROMANCES
(CDI)
LEO SARDO
(Cellograf-Simp)
JONATHAN & MICHELLE
(Rifi)
PHILIPPE OLIVIER
(Carisch)
MR. ANIMA
(Belldisc Italiana)
+open at printing time
CRAZY BOYS
(Durium)
I NUOVI ANGELI
(Durium)
CHEIKO SEMA
(Cinevox)
NELLY FIORAMONTI
(Durium)
PIPPO FRANCO
(RCA-Italiana)
LES SURFS
(Festival-CGD)
SANTO & JOHNNY
(Belldisc Italiana)
THE SORROWS
(RCA Italiana-Pye)

THIRD PERFORMERS & RECORD COMPANIES

MANILA
(Cellograf-Simp)
THE HIPPIES
(Ariston)
I ROLLS' 33
(CBS-Italiana)
ORCHESTRA & MINI—CHORUS 4+4
—open at printing time
NANETTE MAYA BALLET
TONY MASSARELLI
(GTA)
ORCHESTRA & MINI—CHORUS 4+4
TONY BENN e I BIG T
LUISELLA RONCONI
(Combo)
THE FOLK STUDIO SINGERS
(CDI)
PAOLO BRACCI e I FREDDIE
R&B GANG (Leader)
THE POPS
(Cinevox)
instrumental solo—
performer unknown at printing time
NANETTE MAYA BALLET
Andrea Giordana,
spoken, orchestra background
ANNA MARCHETTI
(Meazzi)
I MARCELLOS FERIAI
(Durium)
—open at printing time
ROCKY ROBERTS
(Durium)
ROSSANO BRAZZI, spoken,
orchestra background
CLAUDIO LIPPI
(Belldisc Italiana)
CARMEN VILLANI
(Fonit-Cetra)
NANETTE MAYA BALLET

Organized by:

I.S.A.—INTERNAZIONALE SPETTACOLI ARTISTICI

Piazzale Clodio 61 — ROME, Italy.

Telephone: 35.39.96 • General Manager: Maria Luisa Pisan.

Album Reviews

Continued From Back Cover

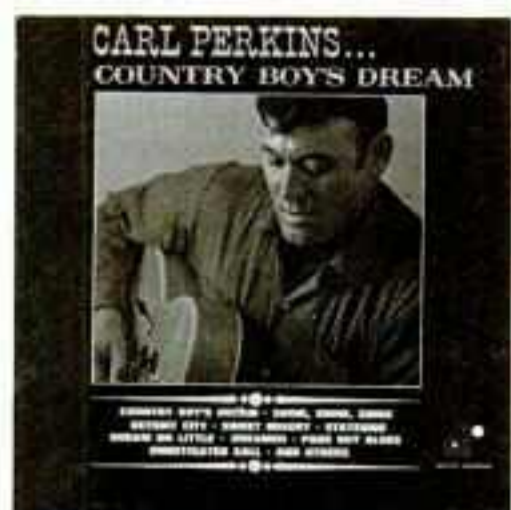


POP SPOTLIGHT

PHANTASY

Tommy Roe. ABC ABC 610 (M); ABCS 610 (S)

Tommy Roe has a good sales item in this package, which includes his hit single "Little Miss Sunshine" and his latest single "Melancholy Mood." This bright set is up to date with such numbers as "Paisley Dreams" and "Plastic World." "The You I Need" is another fine cut.



COUNTRY SPOTLIGHT

COUNTRY BOY'S DREAM

Carl Perkins. Dollie Records DLP 4001 (M)

Carl Perkins has just made a comeback from way back and he's not the "Blue Suede Shoes" Perkins as much as a fresh new country Perkins. His recent country hit "Shine, Shine, Shine" is on here, as well as "Country Boy's Dream." The former tune has the flavor of the old Perkins; it socks it to you. Four of the tunes, including the hit, he wrote.



LOW PRICE POP SPOTLIGHT

THE GREAT JOHNNY RIVERS

Unart M 20007 (M); MS 21007 (S)

Johnny Rivers is reaping sales in the pop field and this album featuring some of his early material like "Oh! What a Kiss," "Blue Skies," "So Doggone Lonesome," and a Rivers-written "Too Good to Last" will produce sales for dealers in the low price field.



R&B SPOTLIGHT

SINGING THE BLUES

Joe Turner. Blues Way BL 6006 (M); BLS 6006 (S)

Big Joe Turner still carries a blues wallop. Bob Thiele, who produced this package, has let him go all out and he pulls no stops on as he belts out such tunes as "Well Oh Well," "Piney Brown Blues," "Cherry Red" and "Joe's Blues." The repertoire was composed by Turner alone or in collaboration with Pete Johnson.



LOW PRICE POP SPOTLIGHT

THE PIANO ARTISTRY OF FERRANTE & TEICHER

Unart M 20004 (M); MS 21004 (S)

Ferrante & Teicher will win lots of friends for this new low price label. The piano duo has done extremely well in the regular price field so they're natural for the budget buyer. Their style is rich and colorful and is a perfect match to the lush repertoire in this package.



JAZZ SPOTLIGHT

BOBO MOTION

Willie Bobo. Verve V 8699 (M); V6-8699 (S)

Willie Bobo is an exciting artist. He's a great percussionist and the sides on this album illustrate the complexities and driving power of his rhythms. The music is many-faceted and comprises a blend of jazz, Latin, rock and rhythm and blues. "Up, Up and Away," "Cute," "Black Coffee" are typical.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP's

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

TAKE A LOOK . . .

Aretha Franklin, Columbia CL 2754 (M); CS 9554 (S) (350-02754-3; 350-09554-5)

COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 7 . . .

Various Artists, Motown M 661 (M); MS 661 (S) (678-00661-3; 678-00661-5)

GONE WITH THE WIND . . .

Soundtrack, MGM IE-10 (M); SIE 10 (S) (660-00010-3; 660-00010-5)

EVERYBODY NEEDS LOVE . . .

Gladys Knight & the Pips, Soul S 706 (M); SS 706 (S) (721-00706-3; 721-00706-5)

OUR SONG . . .

Jack Jones, Kapp KL 1531 (M); KS 3531 (S) (605-01531-3; 605-03531-5)

I WANTED SOMEONE TO LOVE . . .

Frankie Laine, ABC ABC 608 (M); ABCS 608 (S) (105-00608-3; 105-00608-5)

TONIGHT CARMEN . . .

Marty Robbins, Columbia CL 2725 (M); CS 9525 (S) (350-02725-3; 350-09525-5)

MEXICAN TRIP . . .

Mystic Moods Orchestra, Phillips PHM 200-250 (M); PHS 600-250 (S) (740-20250-3; 740-60250-5)

THE LOOK OF LOVE . . .

Claudine Longet, A&M LP 129 (M); SP 4129 (S) (108-00129-3; 108-04129-5)

APPLES, PEACHES, PUMPKIN PIE . . .

Jay & the Techniques, Smash MGS 27095 (M); SRS 67095 (S) (815-27095-3; 815-67095-5)

THE NEW GOLDEN HITS OF THE PLATTERS . . .

Musicor, MM 2141 (M); MS 3141 (S) (685-02141-3; 685-03141-5)

THESE YEARS . . .

Matt Monro, Capitol T 2801 (M); ST 2801 (S) (300-02801-3; 300-02801-5)



POP SPECIAL MERIT

DAVID HEMMINGS HAPPENS

MGM E 4490 (M); SE 4490 (S)

David Hemmings is happening with this mixture of folk and rock. In addition to two lengthy numbers, "Talkin' L. A." and "War's Mystery," Hemmings hits the target with numbers like "Reason to Believe," "Back Street Mirror" and "After the Rain."



LOW PRICE POP SPECIAL

MERIT

LIVING STRINGS PLAY MUSIC FROM GONE WITH THE WIND AND OTHER MOTION PICTURES

RCA Camden CAL 2161 (M); CAS 2161 (S)

With "Gone With the Wind" set for revival, this pleasant Living Strings album featuring three themes from the film is especially timely. Add current film music from movies like "Casino Royale," "Thoroughly Modern Millie" and "A Countess From Hong Kong" and you have an appealing disk.



LOW PRICE POP SPECIAL

MERIT

GIRL TALK

Lesley Gore. Mercury Wing MGW 12350 (M); SRW 16350 (S)

With numbers like "Hey Now," "Say Good-bye" and "Look of Love" included, this LP should do well with Lesley Gore's many fans. "You've Come Home" and "I Died Inside" among the other good cuts



LOW PRICE COUNTRY

SPECIAL MERIT

GEORGE SINGS A BOOK OF MEMORIES

George Jones. Unart M 20002 (M); S 21002 (S)

Some of the best material available by George Jones at this price. Songs include "The Warm Red Wine," "I Heard You Crying in Your Sleep," and "Something I Dreamed."



CLASSICAL SPECIAL MERIT

TCHAIKOVSKY: MARCHE SLAVE/ EUGENE ONEGIN: FRANCESCA DA RIMINI

Minneapolis Symphony (Dorati). Mercury Wing SRW 18076 (S)

This is another excellent collaboration on Tchaikovsky selections. Highlighted here, of course, is the exciting "Francesca Da Rimini," the work based on a cantata from Dantes Inferno. Both conductor and orchestra play with fervor and fire. "Marche Slave" and the two "Eugene Onegin" pieces are effective fillers.



LOW PRICE CLASSICAL

SPECIAL MERIT

HONEGGER: CHRISTMAS CANTATA/ BRITTEN: A CEREMONY OF CAROLS

Czech Philharmonic Chorus, Prague Symphony Orch. (Baudo). Crossroads 22 16 0153 (M); 22 16 0154 (S)

A seasonal pairing by two 20th century composers that has appeal for all seasons. Bohumil Kulinsky ably conducts the Prague Radio Children's Chorus in the Britten work, while Serge Baudo does a fine job directing the Honegger piece.



JAZZ SPECIAL MERIT

INTERMODULATION

Bill Evans/Jim Hall. Verve V 8655 (M); V6 8655 (S)

The pairing of Bill Evans' piano and Jim Hall's guitar offers a rewarding musical experience. Both are masters of their craft and they have taken some masterful pieces ("I've Got You Under My Skin," "Jazz Samba," "My Man's Gone Now," etc.) to show their wares.



JAZZ SPECIAL MERIT

THE COLLEGE OF PEE WEE RUSSELL AND RED ALLEN

Impulse A 9137 (M); AS 9137 (S)

A classic combination—Pee Wee Russell on clarinet and Henry Red Allen on trumpet—with some classic performances. Backed by piano, bass and drums, the duo takes to task such as "Blue Monk," the standard "Body and Soul," and "Pee Wee's Blues." An outstanding jazz album.



BLUES SPECIAL MERIT

STORMY MONDAY BLUES

T-Bone Walker. Bluesway BL 6008 (M); BLS 6008 (S)

T-Bone Walker, one of the great bluesmen, instrumentally and vocally, has cut a good one here. His vocals and guitar are backed by arrangements which are both hip and soulful. The producer really understands the idiom. Album should be carried by all retailers with a blues and jazz clientele.



INTERNATIONAL SPECIAL

MERIT

A MI AMOR . . . CON MI AMOR

Armando Manzanero. RCA Victor MKL 1760 (M); MKS 1760 (S)

One of the hottest artists in Mexico, who will soon make strong inroads into the U. S.-Latin American market, Armando Manzanero handles a song in such a manner as to please both young and old. Songs in this debut U. S. LP, all written by himself, include "Adoro," "Felicidad," "Contigo Aprendi." His current hit south of the border is "Esta Tarde vi Llover."



SPECIAL MERIT PICKS

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



POP SPECIAL MERIT

FOR THE FIRST TIME

Kim Weston. MGM E 4477 (M); SE 4477 (S)

Kim Weston has a sock 'em style bordering on jazz, but sparkling with easy listening appeal. Many of the cuts are pop radio programming material. This, plus the inherent growing fame of Miss Weston, make this LP definitely worthwhile. Tunes include "That's Life," "Where Am I Going," "Free Again."



POP SPECIAL MERIT

CREOLE COOKIN'

Bobby Hackett. Verve V 8698 (M); V6 8698 (S)

Hackett's swinging cornet leads the way through bright and breezy instrumentals, backed by solid solo performances. Zoot Sims' sax on "Tin Roof Blues," and Bob Wilber's arranging and playing are groovy.

SEE ALBUM REVIEWS ON BACK COVER



ALBUM REVIEW POLICY

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



FOUR-STAR ALBUMS

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

POPULAR

NEW MAN IN TOWN
Bobby Arvon. MTA MTA 1004 (M); MTS 5004 (S)

MY HEART CRIES FOR YOU
Connie Francis. MGM E 4487 (M); SE 4487 (S)

HOW SWEET SHE IS
Shelia MacRae. ABC ABC 611 (M); ABCS 611 (S)

BURT BACHARACH: REACH OUT
A&M A&M 131 (M); SP 4131 (S)

(Continued on page 62)

**The Voice That Is Always News
Presents**



**The #1
Record
In England**

“Excerpt from A Teenage Opera”

New Voice 825

KEITH WEST

**Watch For
The New
Mitch Ryder
Single
Coming
Next Week!**



Bell Records 1776 Broadway, New York, N.Y. 10019

Album Reviews

• Continued from page 60

BROUGHT BACK LIVE FROM P.J.'s
Eddie Cano and His Quintet, Dunhill D 50018 (M); DS 50018 (S)

AROUND THE WORLD IN SONG
Til Dieterle, Accent AC 5025 SLP (S)

AFRICA
Alex North Ork. MGM E 4462 (M); SE 4462 (S)

DELLA ON STRINGS OF BLUE
Della Reese, ABC ABC 612 (M); ABCS 612 (S)

BAD BREATH
Bobby Valentín, Fania LP 335 (M); SLP 335 (S)

RIGHT HERE! RIGHT NOW!
Si Zentner & His Orchestra, Liberty LRP 3531 (M); LST 7531 (S)

LOW PRICE POPULAR

"TV's TEEN STAR"
Patty Duke, Unart M 20005 (M); S 21005 (S)

HIT THEMES FROM MOTION PICTURES
Various Artists, Unart M 20001 (M); S 21001 (S)

LOW PRICE COUNTRY

JUDY LYNN IN LAS VEGAS
Unart M 20009 (M); S 21009 (S)

THE MOOD I'M IN
Melba Montgomery, Unart M 20008 (M); S 21008 (S)

GOSPEL

DON'T LET ME FORGET
Bobby Shoemaker, Gospel Key GK 1001 (M)

I'M ON MY WAY
Bobby Stewart, Gospel Key GKS 1011 (S)

THAT'S GOSPEL BROTHER!
Swanee River Boys, Skylite 6055 (M)

THE 3rd MAN
The Willis Family, Skylite 6057 (M)

CLASSICAL

BACH: THE COMPLETE ORGAN MUSIC, Vol. 1
Lionel Rogg, 3-LP's, Epic L3C 6066 (M); B3C 166 (S)

BACH: ORGAN MUSIC
Walter Kraft, Vox SVBX 5445 (M)

SCHUBERT: SYMPHONY No. 1/ SYMPHONY No. 2
South German Philharmonic Orch. (Ristenpart), Checkmate C 76005 (S)

SCHUMANN: STREICH QUARTETT OP. 41 Nr. 1 a-moll STREICH QUARTETT OP. 41 Nr. 2 F-dur
Droic Quartett, DGG 139143 (S)

LOW PRICE CLASSICAL

CARISSIMI: BALTHAZAR ANERIO: THE STORY OF ADAM AND EVE
Various Artists/Chor der Kirchenmusikschule (Ewerhart), Turnabout TV 34172S (S)

CHORUS SCENES FROM GREAT OPERAS
Czech Philharmonic Chorus/Prague Symphony Orch. (Pinks), Crossroads 22 16 0163 (M); 22 16 0164 (S)

DVORAK: STRING QUINTET IN G MAJOR—THE DVORAK STRING QUARTET
Frantisek Posta, Bass, Crossroads 22 16 0161 (M); 22 16 0162 (S)

HAYDN: SYMPHONY No. 94 SYMPHONY No. 103
Philharmonia Hungarica (Dorati), Mercury Wing SRW 18077 (S)

MOZART: THE COMPLETE WIND CONCERTI
Various Artists, Turnabout TV 34188-91 (S)

OLD ENGLISH VOCAL MUSIC
The Prague Madrigal Singers, Crossroads 22 16 0143 (M); 22 16 0144 (S)

RACHMANINOFF: SYMPHONY No. 2
Detroit Symphony (Paul Paray), Mercury Wing SRW 18075 (S)

VOICES OF THE MIDDLE AGES
Capella Antiqua Munich (Ruhland), Nonesuch H 71171 (S)

JAZZ

A LOVELY BUNCH OF
Al Jazzbo Collins and the Bandidos, Impulse A 9150 (M); AS 9150 (S)

THE DUKES OF DIXIELAND ON PARADE
Audio Fidelity APLP 2174 (M); AFSD 6174 (S)

DJANGO REINHARDT
Archive of Folk Music FS 212 (S)

BIG BAND SHOUT
Buddy Rich, Verve V 8712 (M); V6 8712 (S)

HAPPINESS IS . . . TAKIN' CARE OF NATURAL BUSINESS . . . DIG?!
The Al Tanner Quintet, Touche TRLP 100 (S)

LOW PRICE JAZZ

CANADIANA SUITE
Oscar Peterson Trio, Mercury Wing MGW 12351 (M); SRW 16351 (S)

FOLK

THE WILLY NILLY WONDER OF ILLUSION
The Back Porch Majority, Epic BN 26319 (M); LN 24319 (S)

JACK ELLOIT
Archive of Folk Music FS 210 (S)

. . . AND THE TESTIMONY'S STILL COMING IN!
Mike Kellin, Verve Forecast FT 3028 (M); FTS 3028 (S)

SPOKEN WORD

CENDRARS: PROSE DU TRANSIBERIEN ET DE LA PETITE JEANNE DE FRANCE
Jacques Henry Levesque, Folkways FL 9940 (M)

GILFOND: THE WICK AND THE TALLOW
Actors Company/Dailey/Various Artists, Folkways FL 9529 (M)

TODAY'S POETS: THEIR POEMS—THEIR VOICES (Vol. 1)
Donald Hall/Louis Simpson/Joseph Langland/Robert Francis, Scholastic FS 11001 (M)

JOHN UPDIKE READING FROM HIS WORKS
CMS CMS 523 (M)

BLUES

BIG BILL BROONZY
Archive of Folk Music FS 213 (S)

CHILDREN'S

THE OFFICIAL ADVENTURES OF THE FLASH/AQUAMAN/GREEN LANTERN
Leo CH 1040

CHARLES DICKENS' THE MAGIC FISHBONE
Richard Kiley & Julie Harris, Leo CH 1036

CHRISTMAS

WELL SEASONED
The Joy Strings, Epic LN 24321 (M); BN 26321 (S)

POLKA

PARTY POLKAS
The Falcon Orchestra, Unart MS 21011 (S); M 20011 (M)

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- 151 151 ERIC BURDON & THE ANIMALS, VOL. II . . . 18
MGM E 4424 (M); SE 4424 (S) (600-0424-2; 600-0424-3)
- 152 154 COWBOYS & COLORED PEOPLE . . . 7
Flip Wilson, Atlantic 8149 (M); SD 8149 (S) (100-08149-3; 100-08149-5)
- 153 147 THE THINGS I LOVE . . . 4
Jim Nabors, Columbia CL 2785 (M); CL 9903 (S) (330-02785-2; 330-02785-3)
- 154 156 A MAN AND HIS SOUL . . . 29
Ray Charles, ABC ABC 590 E (M); ABCS 590 E (S) (100-00590-2; 100-00590-3)
- * 155 170 IN THE HEAT OF THE NIGHT . . . 2
Soundtrack, United Artists, UAL 4140 (M); UAS 5140 (S) (675-04140-3; 675-04140-5)
- * 156 — TURN THE WORLD AROUND . . . 1
Eddy Arnold, RCA Victor LPM 3849 (M); LSP 3849 (S) (775-03849-3; 775-03849-5)
- 157 152 THE SANDPIPER . . . 20
AAA LP 125 (M); SP 4125 (S) (100-00125-3; 100-00125-5)
- 158 155 BETWEEN THE BUTTONS . . . 34
Rolling Stones, London LL 3099 (M); PS 492 (S) (600-03099-3; 600-03099-5)
- 159 159 GOT LIVE IF YOU WANT IT . . . 43
Rolling Stones, London LL 3099 (M); PS 492 (S) (600-03099-3; 600-03099-5)
- * 160 — THE BLUES PROJECT LIVE AT TOWN HALL . . . 1
Verve Forecast FT 3023 (M); FTS 3023 (S) (995-0023-3; 995-0023-5)
- 161 153 SUPREMES A' GO GO . . . 55
Motown MLP 649 (M); SLP 649 (S) (678-00649-3; 678-00649-5)
- 162 163 TRINI LOPEZ—NOW! . . . 6
Reprise R 4233 (M); RS 4233 (S) (780-04233-3; 780-04233-5)
- * 163 — MARVIN GAYE & TAMMI TERRELL UNITED . . . 1
Tamla T 277 (M); TS 277 (S) (855-00277-3; 855-00277-5)
- 164 162 ROGER . . . 22
Roger Williams, Epic 3312 (M); ES 3312 (S) (100-01312-3; 100-01312-5)
- 165 165 HELLS ANGELS ON WHEELS . . . 2
Soundtrack, Smash MS2 27094 (M); SSS 47094 (S) (815-27094-3; 815-27094-5)
- 166 168 HONEY AND WINE . . . 4
Stann Torbrough, RCA Victor LPM 3840 (M); LSP 3840 (S) (775-03840-3; 775-03840-5)
- 167 167 FRESH CREAM . . . 22
Cream, A&R 33-204 (M); SR 33-204 (S) (175-33204-3; 175-33204-5)
- 168 169 DYNAMIC DUO . . . 21
Jimmy Smith/Wes Montgomery, Verve V 8678 (M); V6-8678 (S) (300-08678-3; 300-08678-5)
- * 169 — COME BACK WHEN YOU GROW UP . . . 1
Bobby Vee, Liberty LRP 3534 (M); LST 7534 (S) (630-03534-3; 630-03534-5)
- * 170 186 FISTFULL OF DOLLARS . . . 9
Soundtrack, RCA Victor LSC 1125 (M); LSS 1125 (S) (775-01125-3; 775-01125-5)
- * 171 197 SMILEY SMILE . . . 2
Beach Boys, Brother T 9001 (M); BT 9001 (S) (300-09001-3; 300-09001-5)
- 172 185 BY REQUEST . . . 21
Jim Nabors, Columbia CL 2649 (M); CL 9445 (S) (330-02649-3; 330-02649-5)
- 173 178 STRANGERS IN THE NIGHT . . . 68
Frank Sinatra, Reprise R 1017 (M); RS 1017 (S) (780-01017-3; 780-01017-5)
- 174 171 SOUNDS OF SILENCE . . . 47
Simon & Garfunkel, Columbia CL 2649 (M); CL 9208 (S) (330-02649-3; 330-02649-5)
- 175 177 THE BEST OF BILLY VAUGHN . . . 3
Dot BLP 2811 (M); BLP 2811 (S) (430-02811-3; 430-02811-5)

* Indicates Star Performer

- * 176 — BLAZE . . . 1
Norman's Horrors, MGM E 4476 (M); SE 4476 (S) (600-04476-3; 600-04476-5)
- 177 176 CHANGES . . . 43
Johnny Rivers, Imperial LP 9228 (M); LP 12324 (S) (370-09228-3; 370-12324-5)
- * 178 — MARTHA & THE VANDELLAS LIVE! . . . 1
Gudy & 923 (M); GS 923 (S) (330-00923-3; 330-00923-5)
- * 179 — JR. WALKER & THE ALL STARS "LIVE!" . . . 1
Soul E 706 (M); SE 706 (S) (721-00706-3; 721-00706-5)
- * 180 200 MARVIN GAYE'S GREATEST HITS, VOL. 2 . . . 2
Tamla T 276 (M); TS 276 (S) (855-00276-3; 855-00276-5)
- 181 172 COLONIZATION . . . 6
New Colony Six, Senter ST 3001 (M); ST 3001 (S) (810-03001-3; 810-03001-5)
- 182 187 SANDY POSEY . . . 2
MGM E 4400 (M); SE 4400 (S) (600-04400-3; 600-04400-5)
- 183 184 RALLY 'ROUND THE FLAG . . . 3
Fannie Flagg, RCA Victor LPM 3854 (M); LSP 3854 (S) (775-03854-3; 775-03854-5)
- 184 — ALLIGATOR BOOGALOO . . . 1
Lou Donaldson, Blue Note BLP 4243 (M); BLP 94243 (S) (330-04243-3; 330-04243-5)
- 185 182 IN CASE YOU'RE IN LOVE . . . 29
Sonny & Cher, A&R 33-203 (M); SR 33-203 (S) (175-33203-3; 175-33203-5)
- 186 180 PAINT IT BLACK . . . 7
Santitas, Capitol LP 774 (M); LPS 774 (S) (243-00774-3; 243-00774-5)
- 187 — BLOWIN' YOUR MIND . . . 1
Van Morrison, Bang BLP 218 (M); BLP 218 (S) (304-00218-3; 304-00218-5)
- 188 198 YOUR TENDER LOVING CARE . . . 2
Buck Owens & His Buckaroos, Capitol T 2740 (M); TS 2740 (S) (300-02740-3; 300-02740-5)
- 189 — RESPECT . . . 1
Jimmy Smith, Verve V 8705 (M); V6-8705 (S) (300-08705-3; 300-08705-5)
- 190 — A DAY IN THE LIFE . . . 1
Wes Montgomery, A&R LP 4892 (M); SE 74892 (S) (100-02892-3; 100-02892-5)
- 191 191 BIG SWING FACE . . . 13
Bobby Dick, Pacific Jazz PJ 10117 (M); ST 20117 (S) (730-10117-3; 730-10117-5)
- 192 192 PROJECTIONS . . . 26
Bloss Project, Verve Folkways FT 3004 (M); FTS 3004 (S) (995-03004-3; 995-03004-5)
- 193 195 HAPPY JACK . . . 20
The Who, Decca DL 4092 (M); DL 74092 (S) (100-04092-3; 100-04092-5)
- 194 194 ALL THE TIME . . . 12
Jack Green, Decca DL 4094 (M); DL 74094 (S) (100-04094-3; 100-04094-5)
- 195 — CARRYIN' ON WITH JOHNNY CASH & JUNE CARTER . . . 1
Columbia CL 2738 (M); CL 9238 (S) (330-02738-3; 330-02738-5)
- 196 — THE BEST OF WAYNE NEWTON . . . 1
Capitol T 2797 (M); TS 2797 (S) (300-02797-3; 300-02797-5)
- 197 199 TRIANGLE . . . 2
Bee Brummett, Warner Bros. W 1492 (M); WS 1492 (S) (725-01492-3; 725-01492-5)
- 198 189 JOHNNY'S GREATEST HITS . . . 449
Johnny Cash, Columbia CL 1128 (M); CL 8428 (S) (330-01128-3; 330-01128-5)
- 199 — THE JOHN GARY CARNegie HALL CONCERT . . . 1
RCA Victor LSC 1129 (M); LSS 1129 (S) (775-01129-3; 775-01129-5)
- 200 — FREAK OUT . . . 11
Metheny of Invention, Verve V 3005 (M); V6-3005 (S) (300-03005-3; 300-03005-5)

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• Continued from page 39

CHOPIN: THE NOCTURNES—Arthur Rubinstein; LM 7050, LSC 7050

RCA VICTOR

- LIZ ANDERSON—Cookin' Up Hits; LPM 3852, LSP 3852
- BLACKWOOD BROTHERS QUARTET—Sings for Joy; LPM 3851, LSP 3851
- JIM ED BROWN—Gems By Jim; LPM 3853, LSP 3853
- SKEETER DAVIS—What Does It Take; LPM 3876, LSP 3876
- JOE FEENEY—For Heavens Sake; LPM 3850, LSP 3850
- HOMER & JETHRO—Somethin' Stupid; LPM 3877, LSP 3877
- The Best of SPIKE JONES; LPM 3849, LSP 3849
- ARMANDO MANZANERO—A Mi Amor . . . Con Mi Amor; MKL 1760, MKS 1760
- WILLIE NELSON—The Party's Over & Others; LPM 3858, LSP 3858
- The Best of CONNIE SMITH; LPM 3848, LSP 3848
- THE BILL DIXON ORCH.—Intent & Purposes; LPM 3844, LSP 3844
- IL GRUPPO—The Private Sea of Dreams; LPM 3846, LSP 3846
- BOSTON POPS ORCH.—Music From Million Dollar Shows; LM 2965, LSC 2965
- FATHER TOM VAUGHN—Motor City Soul; LPM 3845, LSP 3845
- LANA CANTRELL—Another Shade of Lana; LPM 3862, LSP 3862
- ROD MCKUEN—Listen to the Warm; LPM 3863, LSP 3863
- THE YOUNGBLOODS—Earth Music; LPM 3865, LSP 3865
- The Sound of ROUVANN; LPM 3866, LSP 3866
- PETER NERO—Neroing In on the Hits; LPM 3871, LSP 3871
- CAROL BURNETT Sings; LPM 3879, LSP 3879
- CHET ATKINS—Glass Guitar; LPM 3885, LSP 3885

RCA VICTROLA

- FRITZ WUNDERLICH Operatic Recital; VIC 1235, VICS 1235
- TELEMANN: SUITE IN D FOR VIOLA—Collegium Aureum (Reinhardt); VIC 1272, VICS 1272
- MOUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—NBC Symphony Orch. (Toscanini); VIC 1273
- ROSSINI OVERTURES—NBC Symphony Orch. (Toscanini); VIC 1274
- PENDERECKI: THE PASSION ACCORDING TO ST. LUKE—Various Artists/Cologne Radio Chorus & Symphony Orch. (Dzy); VIC 6015, VICS 6015

RCA VICTOR INTERNATIONAL

- GRABADO EN MEXICO—Los Inmortales Del Cine Mexicano; MKL 1747
- Estos Son LOS CALVOS; FPM 197, FSP 197
- ARMANDO MANZANERO—A Mi Amor . . . Con Mi Amor; MKL 1760, MKS 1760
- The Best of GIANNI MORANDI; FPM 194, FSP 194
- The Best of RITA PAVONE; FPM 193, FSP 193

ROULETTE

- THE FALLEN ANGELS; R 25358, SR 25358

SCHOLASTIC

DONALD HALL/LOUIS SIMPSON/JOSEPH LANGLAND/ROBERT FRANCIS — Today's Poets Their Poems, Their Voices (Vol. 1); FS 11001

SKYLIGHT

SWANEE RIVER BOYS—That's Gospel Brother!; 6055

TOUCHE

THE ALL TANNER QUINTET—Happiness Is . . . Takin' Care of Natural Business . . . Dig?; TRLP 100

TURNABOUT

DEBUSSY: CHILDREN'S CORNER, Clair De Lune, L'isle Joyeuse & Others; TV 341665
MOZART: THE COMPLETE WIND CONCERTI—Various Artists; TV 34188-91

UNART

- AL CAIOLA—Warm & Mellow; M 20003, S 21003
- PATTY DUKE—TV's Teen Star; M 20005, S 21005
- THE FALCON ORCH. — Party Polkas; MS 21011, M 20011
- The Piano Artistry of FERRANTE & TEICHER; M 20004, MS 21004
- BURL IVES Favorites; M 20006, S 21006
- GEORGE JONES—George Sings a Book of Memories; M 20002, S 21002
- JUDY LYNN in Las Vegas; M 20009, S 21009
- MELBA MONTGOMERY—The Mood I'm In; M 20008, S 21008
- The Great JOHNNY RIVERS; M 20007, MS 21007
- VARIOUS ARTISTS—Hit Themes From Motion Pictures; M 20001, S 21001

VANGUARD

YUL BRYNNER—The Gypsy & I; VRS 9256, VSD 79256

VERVE

- WILLIE BOBO—Bobo Motion; V 8699, V6-8699
- BILL EVANS/JIM HALL—Intermodulation; V 8655, V6-8655
- STAN GETZ—Voices; V 8707, V6-8707
- ASTRUD GILBERTO—Beach Samba; V 8708, V6-8708
- BOBBY HACKETT—Creole Cookin'; V 8698, V6-8698
- LUIZ HENRIQUE—Barra Limpia; V 8697, V6-8697
- NICO: Chelsea Girl; V 5032, V6-5032
- BUDDY RICH—Big Band Shout; V 8712, V6-8712
- THE RIGHTEOUS BROTHERS—Souled Out; V 5031, V6-5031
- JIMMY SMITH—Respect; V 8705, V6-8705
- WALTER WANDERLEY—Batucada; V 8706, V6-8706

VOX

BACH: ORGAN MUSIC—Walter Kraft; SVBX 5445

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

I'M WONDERING

Stevie Wonder, Tamla 54157 (Jobete, BMI)

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

THE FROG . . .

Sergio Mendes & Brasil '66, A&M 872 (Rodra, BMI) (San Francisco)

A VISIT TO A SAD PLANET . . .

Leonard Nimoy, Dot 17038 (Brookhaven, BMI) (Chicago)

KITTY DOYLE . . .

Dino, Desi & Billy, Reprise 0619 (Chardon, BMI) (Seattle)


A FEW DOLLARS MORE . . .

Billy Strange, GNP Crescendo 395 (Unart, BMI) (Oklahoma)

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International News Reports

Fest of Roses to Bloom With Global Showcase of 152 Artists

By GERMANO RUSCITTO

ROME—An international touch to this year's Festival of Roses, Tuesday-Thursday (3-5) is being given by the participation of American, British, French, Japanese and Canadian artists.

The 152-artist showcase is completed by a substantial line-up of Italian singers, groups, a ballet and a 32 piece orchestra, movie stars attending include Gina Lollobrigida and Rossano Brazzi, who will be guest of honor.

American, British and French publishers will take part in this contest, this being the first time non-Italian publishers are allowed to compete in an Italian festival.

Twenty-four songs, eight per night, will be performed three times. There will be no semi-finals. First, second and third prizes will be assigned according to one-shot vote score. Also, two special trophies are to be given by press and the European Tourism Institutes representatives attending the show. (Billboard July 22 and Sept. 9).

To Be Broadcast

The three-night show will be broadcast and televised on the national networks to an average 10 million audience each night.

Top European publishers and record company leaders are expected to attend, as they did last year.

U. S. Representatives

Rocky Roberts (Durium), Santo and Johnny (Belldisc Italiana) and the Folk Studio Singers (CDI) are the U. S. representatives. Both Roberts and Santo and Johnny are well known here: Roberts has recently sold 600,000 copies of an Italian song, "Stasera Mi Butto," while S&J have been standard sellers here for seven years.

Herve Villard (Philips), Philippe Olivier (Carrisch) and Les Surfs (Festival-CGD) are from France. Villard and Les Surf are current stars here and in France.

Julie Rogers (Philips), Dave, Dee, Dozy, Beaky, Mick and Tich (Philips), David and Jonathan (EMI), the Sorrows (Pye-RCA Italiana) and Mike Liddel (Parade) represent U. K., Tony Masarelli (GTA) comes from Canada and Cheiko Sema (Cinevox) from Japan.

April Music of New York is competing with "Going Nowhere," written by Levitt-Sexter, turned into the Italian title "Allora Decidi Ora." An Italian version was requested because the fes-

tival rules allow participation of non-Italian tunes up to one-third of the total number of songs, provided they will have Italian lyrics and will be performed in Italian. "Going Nowhere" Italian sub-publisher is April Music of Milan, part of the Sugarmusic group. Performers will be Gil Showmen (RCA-Italiana), Pier Giorgio Farina (BDM) and Rolls' 33 (CBS-Italiana). A fourth version to be released after the Festival is being recorded by Los Bravos (Columbia Espanola-Tiffany), the young men of "Black Is Black."

Other non-Italian copyrights are French "Vivre Pur Vivre," turned into "Vivere Per Vivere," from the movie soundtrack, published by United Artists Music of Paris and sub-published here by Curci Group. Performers will be Santo and Johnny (Belldisc Italiana), Memo Remigi (Cemed-Carosello) and Carmen Villani (Fonit-Cetra).

British "Zabadak," published by Lynn Music of London and sub-published by Alfieri of Milan, will be performed by the Sorrows (Pye-RCA Italiana) Dave, Dee, Dozy, Beaky, Mich and Tick (Philips) and the French ballet of Nanette Maya.

French "C'Est Bien Ici," turned into "Il Fredo," published by Bernet Music of Les Nouvelles Editions Barclay, Paris, and sub-published here by Les Copains of Sugarmusic Group. It will be sung by Herve Villard (Philips), Guido Russo (Durium) and Luisella Ronconi (Combo).

The Italian group includes Nino Rosso (Durium), Orietta Berti (Phonogram), Georgio Gaber (Rifi), Al Bano (EMI-Italiana), Lucio Dalla (RCA Italiana), Claudio Lippi (Belldisc Italiana), Joe Sentieri (CAR), Marcellos Ferial (Durium), Isabella Iannetti (Durium), Annarita Spinaci (Phonogram), Pino Donaggio (EMI-Italiana), Peppino Gagliardi (Det) and some new artists.

Durium will have 12 singers, followed by Phonogram with seven, EMI-Italiana and Belldisc Italiana with five, RCA-Italiana with four and Parade with three. Durium is the leader also on the publishing side with four songs, one of which is co-published with Sugarmusic, followed by Curci and Leonardi with three each, and so on.

Besides Gina Lollobrigida and Rossano Brazzi, other guests of honor from the movie and the theater world will be Ugo Tognazzi, Nino Manfredi, Peppino De Filippo, Corradio, Nunzio Filogamo and Andrea Giordana.



AT THE RECEPTION given to announce the acquisition by Barclay of the Belgian distribution rights for the German Ariola, Eurodisc and Baccarola labels, are, left to right, V. Bral, director of Barclay, Belgium; Rudolf Schock, the Robert Stolzes, and R. Oeges, director of Negram, Holland.

RSI-Italiano Picks 10 New Action Disks for September

MILAN — RSI-Italiano has selected the 10 new records creating action in Italy in September for shipment this month. The selection is made by Germano Ruscitto, Billboard's director of Italian operations.

The subscribers to RSI-Italiano include record companies and music publishers who review the records and songs for their value in their particular market. RSI-Italiano also supplies the English translation to the Italian lyrics and information as to where licensing arrangements are to be made available. These selections include Italian copyrights only.

Following is a list of the 10 records selected: "Tre Passi Avanti" by Adriano Celentano (Clan Celentano), published by

Clan; "Pugni Chiusi" by I Ribelli (Dischi Ricordi), co-published by Ricordi and Leonardi; "E Lasciatemi Andare" by Rocky Roberts (Durium), published by Curci; "Con Quella Faccia" by Marino Marini (Tiffany), published by Rimi; "La Coppia Piu' Bella Del Mondo" by Adriano Celentano (Clan Celentano), published by Clan; "Il Mio Posto Qual'e" by Ornella Vanoni (Ariston), published by RCA-Italiana; "A Me Piace Tua Figlia" by Giancarlo Guardabassi (Cemed-Carosello), published by El & Chris; "Guardo Te E Vedo Mio Figlio" by I Dik Dik (Dischi Ricordi), co-published by Ricordi and El & Chris; "Il Comizio" by Maurizio (Saar), published by MAS.

U. S. Decca, UA Set Jan. 1 as Indie Target Date in Britain

LONDON — U. S. Decca will start 1968 independently Jan. 1, and United Artists Records is aiming at the same deadline for the start of its independent operations here. U. S. Decca has signed a British producer, and executives are completing organizational details for the January move. Hitherto, American Decca group product has been released by the entirely separate British Decca company here on the Brunswick and Coral labels under a licensing deal which expires at the end of this year.

The new outfit will issue material by all current Brunswick and Coral artists, but is not expected to use the British Decca-owned Brunswick label name.

U. S. Decca international manager Hubert J. Stone has been talking with the company's British representative Mike Sloman here about arrangements for the independent operation, and Music Corporation of America (MCA) Vice-President Berle Adams is expected soon for further negotiations. American Decca is a division of the MCA giant. The British producer signed is Mike Leander, and publicist Chris Hutchins may also contribute product through his Rotide production operation. Coral has a three-year production deal with im-

UA Records President Mike Stewart has been having discussions here to achieve independence for the label by Jan. 1. At present, UA product is released by EMI under a licens-

ing deal not due to expire until October 1968, but Stewart is known to be seeking an earlier termination of the agreement. UA is expected to maintain a pressing and distribution link with EMI after independence as MGM has done.

Blue Horizon, Vernons Deal

LONDON — The CBS Blue Horizon label will become the responsibility of Mike and Richard Vernon as of Jan. 1 for a regular program of r&b releases.

Mike Vernon, Decca staff producer, is shortly going independent, and his 20-year-old brother Richard works on CBS exploitation. Mike Vernon is a noted blues producer here, recording John Mayall's Decca product and having done sessions with Memphis Slim and Jack Dupress among others in the past.

The Blue Horizon label remains part of CBS till January, and a contract due to be signed this week between the company and Mike Vernon will enable the brothers to produce and release blues product at their own discretion under the CBS banner, both local and American.

Artists to be released on Blue Horizon include Peter Green's Fleetwood Mac and Ainsley Dunbar's Retaliation.

Six Sales Offices Open WB of Can.

MONTREAL—Warner Bros. Records of Canada opens here this week with six sales offices.

For the past several weeks, all Warners/Reprise stock formerly held by Compo and its outlets has been transferred to the American label's own affiliated distributorships. Headquarters for the company is in the Montreal suburb of Pointe Claire, near the new Trans-Canadian Highway. Disks will continue to be pressed by Compo's two plants in Cornwall and Lachine, Que. The headquarters office staff here consists of Ken Middleton, general manager; Clyde McGregor, national sales merchandising and Claude Ranallo, promotion. All French recording activities will be conducted here, with an array of artists still to be developed. The company has as its first licensee, Vogue Records of France.

A branch office has been established in Dournsview, Ont., headed by Bob Martin with Ed Lawson the promotion chief. Warners international director, Phil Rose said last week in Los Angeles that the Canadian company "would be patterned after

the American operation which has emphasized strong promotional programs.

"Our biggest problem in Canada will be service because of the vast distances between places. But our location near the Trans-Canadian Highway, for example, should help considerably in expediting product," Rose said. The Canadian company will have a simultaneous release program with its U. S. parent.

In addition to the company-owned head and branch office, WB has established ties with four independent distributors, all newly formed to handle the line. These include: Lee-Bern Electronics in Vancouver, B. C. (managed by Bill Tate); MTC Record Distributors, Winnipeg, Man. (managed by Armand Beaudin); Chinook Records, Calgary, Alta. (managed by Dave Jones) and Avalake Distributors, Amberst, N. S. (managed by Allie Daley).

In addition to handling disks, all the W-R outlets will service 4 and 8-track CARtridges, which are imported into the country. The market is too small for WB to seek local duplication.

Century Set Up, Canada Distrib

TORONTO — A new record distribution company, Century Records, has been formed by record industry veteran George E. Wade, formerly general manager of Pickwick International's Canadian operation. Century has acquired Canadian rights to the Crown, Custom and United budget-price labels and the product of several smaller independent producers, and is also active in the field of premium and promotion records. Wade recently returned from a trip to major cities throughout Western Canada to set up distribution of his lines. Century also hopes to release Canadian material on its own label in the future.

Century's pressings are handled by another new company, Cardinal Record Corp., which recently purchased the International Record Co. pressing plant in Toronto. General manager is Laurie Heseltine, also well known in the Canadian record industry, formerly production manager with the Pickwick operation. Cardinal also handles custom pressing.

Both companies are headquartered at 1244 Dufferin Street, Toronto.

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Just Not So, Says CBS France's Souplet on French Sales Crisis

By MIKE HENNESSEY

PARIS — Jacques Souplet, president of CBS France, dismissed reports of a crisis in the French record industry and said he expected to see the record companies' turnover increase by 35 per cent in the next year.

"This year there have been suggestions that record sales have slumped by as much as 40 per cent. In fact, sales for the first quarter of 1967 were down 8.86 per cent compared with the same period last year, and for the second quarter they showed a drop of 7.62 per cent compared with the same period last year. There has been a general reduction in the price of records over this period so it is quite clear that we have sold just as many records—if not more."

Gemini Success

Souplet spoke at a CBS luncheon held to celebrate the success of the Gemini singles series launched in April 1966, and to outline to the press the company's plans. He said that CBS had adopted a singles policy to meet the demand of young record buyers who represent an important proportion of the company's clients.

"These young people want records of Dylan, the Beatles, the Rolling Stones as soon as they appear in the U. S. or

Nimbus Formed, Canada Label

TORONTO — A new Canadian-talent label, Nimbus, bows with "Flower Girl" and "Give Me More Love" by Bill Marion, onetime lead singer with the Paupers, backed by the big rocking sounds of a 26-piece band and four-voice chorus.

The Nimbus label and Nimbus 9 Productions were established by Ben McPeck, leading composer - arranger - conductor for radio and TV commercials, programs, films, musicals and revues, as well as records; arranger Al Macmillan, an associate in Ben McPeck Productions; Jack Richardson, manager radio-TV department, McCann-Erickson of Canada; and Peter Clayton, creative group head at McCann-Erickson.

The new label is distributed by Caravan Record Sales.

Britain," he said. "With EP records it was sometimes necessary to delay the release of a hit until two other tracks had been obtained."

In addition, Souplet added, the recording quality of singles was better than that of EP's. The decline of the EP began when the price of LP's had been reduced by all the major French record companies. It is also essential that France line up with all the other Common Market countries.

French popular music would benefit because a&r men would have to be more severe in their selection of material for a single that has been required in the production of EP's, he said. CBS had pioneered the single in France and now, Souplet said, he was happy to see that nearly all the other French companies were following suit.

Larger LP Market

A definite effect of a greatly increased market in singles would be a larger market for LP's. Record buyers who discovered new idols on single disks would be more inclined to buy new albums by their favorites than they would be if they already had the artists concerned on a number of EP's, he added.

Success of singles was not only limited to international hits. CBS had achieved signal success with the Compagnons de la Chanson French version of "Yellow Submarine" which has sold 150,000.

Referring to the fact that 50 per cent of American record sales were achieved through outlets other than the specialized record retailers, Souplet said that CBS was evolving plans for mass distribution of product. There was no danger that the record retailer would suffer—on the contrary his trade was likely to increase, as it had done in the U. S., he said.

Tremendous Potential

Souplet said that the French market had a tremendous potential because record and record player sales per head of population were considerably lower in France than those obtaining in the U. S., Britain and Germany.

"There is no reason why we should not progress from our present annual record sales turnover of \$76 million to the German figure of \$104 million

—in other words an increase of 35 per cent," said Souplet. "And that is why we at CBS will celebrate with great optimism the 20th anniversary next year of the invention of the long playing record by the American engineers of CBS."

Kaempfert Pub

AMSTERDAM—"The World We Knew," by Bert Kaempfert, is sub-published in Holland by Editions Altona and not by Barclay as incorrectly stated in Billboard (Sept. 2). Altona controls the whole catalog of Roosevelt Music for Holland. Barclay sub-publishes the song in France, Belgium and Luxembourg.



ESTHER AND ABI OFARIM receive their third gold disk, presented for one million international LP sales, from Coen Solleveld, right, president of Philips Phonographic Industries, Holland. The Ofarims are set for a Los Vegas season early next year.

From The Music Capitals of the World

AMSTERDAM

Following negotiations with Rudolf Slezak, Ferry Wenneke has secured for Basart exclusive sub-publishing rights of the Abigail and Dratleaf catalogs in Holland. This means Basart will henceforth represent the publishing interests of the Cream and the Bee Gees. The Bee Gees are currently in the Top 40 with "To Love Somebody," and another strong challenger is "Gilbert Green" which the Bee Gees penned for Gerry Marsden. . . . Dutch singer Johnny Lion (Philips) left Sept. 19 for a month-long tour through Surinam and the Dutch Antilles. . . . American group the Mothers of Invention played a concert at the Amsterdam Concert Hall on Sept. 24. . . . United Artists' Noel Rogers from London and Eddie Adams from Paris flew in for talks with Wim van Vught, manager of Editions Altona, on the promotion of the UA catalog in Holland, with particular emphasis on the score from the James Bond movie "You Only Live Twice." . . . CBS is preparing a big promotion campaign to salute the 30th anniversary of Eugene Ormandy's association with the Philadelphia Orchestra. Ormandy visits Holland Nov. 6-17.

Ted Shapiro of Kapp Records visited Heemstede for talks with Negram directors Robert Oeges and Hans Kellerman on plans for the release of a batch of new Kapp singles. The Negram directors also had a visit from Rogier Engleder of Germany's Cornet Records to discuss plans for strengthening the ties between the two companies. . . . Negram-Delta announced plans for the release of new albums by the Kinks, David Garrick, Frank Sinatra, Nancy Sinatra, the Electric Prunes and Dean Martin at the company's annual sales conference. Negram will also release the Ariola albums "Was Ich Dir Sagen Will," by Udo Jurgens and "Peter Alexander Serviert Spezialitäten," by Peter Alexander. . . . Iramac is getting a favorable reaction to its release of the cheap Europa stereo album line, featuring recordings by Peter Kreuder, Paul Badura-Skoda and Eschenbach. . . . Barclay released "Jerusalem," by Charles Aznavour and a Dutch version of "Ode to Billie Joe," by Conny van Bergen. BAS HAGEMAN

COPENHAGEN

The Pink Floyd visited Aarhus and Copenhagen for concerts and EMI issued the group's album "The Piper at the Gates of Dawn"

to tie in with the dates. . . . Eva, recently signed by Nordisk Polyphon, makes her disk debut on CBS with "Kom tag min haand." . . . Philips launched French singing star Georgette Lemalre in Denmark with the EP "Et si c'était vrai." . . . The new Decca low-price line Musik for all—selling at \$3.50, plus tax—has been launched in Denmark.

Polydor group, the Lollipopps are climbing the charts with "Stop." . . . EMI has cut the price of musicassettes to \$7.15. . . . French artists are finding a more ready market in Denmark than in any other Scandinavian country and EMI has issued albums by Richard Anthony and Gilbert Beaud. . . . Polydor has released the album "Det glade kopenhavnerliv," featuring Vigga Bro, Ellen Winther, Mime Foenss, Susse Wold, Jesper Langberg and Buster Larsen and inspired by the TV series "Merry Copenhagen." . . . JMV has released a series of singles from the Danish film "Min Kones Ferie" (My Wife's Holiday), by Dario Campeotto and Ghita Noerby.

Keld and the Donkeys have recorded the old Danish song "Det var paa Fredriksberg" for HMV.

HELSINKI

Immediate's international promotion package of P. P. Arnold, Chris Farlowe, the Small Faces, the Twice as Much and the Warm Sounds is due in Helsinki Thursday (12). . . . Scandia artist Carola left Finland for a TV appearance in Hungary followed by a tour of Switzerland. . . . Singer Gisela May was in Helsinki to give two concerts of the songs of Brecht, Eisler, Weill and Dessau. . . . Scandia Music is doing strong promotion on the rhythm and soul recordings of Percy Sledge, Wilson Pickett, Joe Tex, the Bar-Kays, Otis Redding and Arthur Conley. KARI HELOPALTIO

LONDON

Alan Bates has been named marketing manager and Frank Fenter head of the a&r department of Polydor Records by managing director Roland Rennie. The appointments are consequent upon the resignation of Don Johnston, marketing manager since 1965. Bates worked with Disneyland Records in Los Angeles before joining Polydor a year ago, and Fenter has been Atlantic label chief here since last year—a post he will combine with his new duties. A verdict of accidental death

was recorded on Beatle manager Brian Epstein. The pathology report disclosed he died of carbital drug poisoning. . . . Independent producer Steve Rowland has acquired Camp label from Campbell Connelly for the release of material from his Double-R production outfit. . . . A musical, "The Four Musketeers," based on the characters of novelist Alexandre Dumas, is to be produced at Drury Lane with book by Michael Pertwee, music by Laurie Johnson and lyrics by Herbert Kretzmer. Johnny Dankworth and Benny Green collaborating on another musical based on life of George Bernard Shaw. . . . Latest popsters affected by work permit blues are Los Cincos from Gibraltar. They have been resident at the Grosvenor House for 18 months, but have to exit Britain by Nov. 4. The ruling ironically followed news of Gibraltar's solid referendum vote to stay British.

Eric Burdon, leader of the new animals, has married Anglo-Indian model Angie King, and Animal bass guitarist Danny McCulloch has married former NEMS secretary Carol Fielder. Liberty will launch its Minit label here, possibly before Christmas, featuring r&b acts like Jimmy Holiday and a London group called Hapshash and the Colored Coat. Liberty will also enter the cassette field early next year. . . . Chart topper Engelbert "Last Waltz" Humperdinck will star in this year's Robinson Crusoe pantomime at the London Palladium. . . . MGM has set its first single release by Paul and Barry Ryan for Oct. 13. Title will be "Heartbreaker." . . . Helen Shapiro will star in a 90-minute color movie, "Winkles and Champagne," opposite Anthony Booth and directed by Michael Winner. Film will follow the growth of show business from early vaudeville days.

EMI will launch its Columbia Blue Beat series Friday (6) with "Rock Steady" by Laurel Aitken and "Jesse James Rides Again" by The Bees. . . . Bud Prager, partner of Felix Pappalardi in Windfall Music, was here for talks with David Platz of Essex and Atlantic's Ahmet Ertegun. Prager has produced an album by The Cream under Robert Stigwood's auspices, and fixed a deal concerning the Grampus with Essex. . . . songwriter Les Reed plans to bow his Donna label in December with releases by Denny De Costa, Jason Cord and an album by the Lifeguards Military Band. TV personality Jackie Rae has been named exploitation manager. Music for Pleasure's three current releases are Carl Nielsen's violin concerto played by Yehudi Menuhin, a two-LP album of "La Boheme," featuring Beniamino Gigli in the 1938 La Scala production, and Shostakovich's "First Symphony" coupled with Prokofiev's "Scythian Suite." The Troggs are staying with the

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Page One label after all, and have cut a new single called "Love Is All Around" for Friday (6). . . . Norman Newell will produce all Shirley Bassey's future single and album releases, following a deal between him and the singer. The first disk following the agreement is "Big Spender," a song from the "Sweet Charity" show. . . . 15-year-old Jonny Ross sings "Push-a-Button" for his second Columbia single currently released. He has been signed to a seven-year film deal by the Boulting Brothers, and was the only British artist at the British film festival in Sorrento this month. . . . Four independent distributors, Keith Prowse, Lugtons, H. R. Taylor and Clyde Factors, have formed an organization called British independent record distributors (Bird). . . . Ember will release material from the Lupone catalog here on the CHM and Specialty labels. The soundtrack album from "The Happiest Millionaire" headlines October release of seven LP's from Walt Disney Productions.

NIGEL HUNTER

MILAN

Ember Records president Jeffrey S. Kruger was here for meetings with Vedette president Armando Sciascia. Vedetta is the licensee for most of Ember product, and Vedette and Ember are partners in International Music of Italy. Kruger was accompanied by Jimmy Henney, a British publisher and London's BBC disk jockey. . . . European actress Catherine Spaak has cut two sides for Ricordi. They are from the soundtrack of the film "La Notte E' Fatta Per Rubare" (Night Is Made to Steal). . . . Paul Jones (EMI) was here in conjunction with the release of his "High Time" b/w "I Was a Bad Bad Boy."

A massive promotion through TV has been planned by EMI-Italiana to launch Adamo's latest recording "Notre Roman" (Our Romance). . . . EMI-Italiana has issued 12 more albums of the "Invito Alla Musica" (Invitation to Music) series.

GERMANO RUSCITTO

NEW YORK

The hit Italian recording of "Stasera Mi Butto" (Tonight I'll Jump), by Rocky Roberts, and the Airedales, which has just been released on the United Artists label in an American version, will be the title of a motion picture which is set for production in Rome. . . . French composer Michel Legrand will write the score for the Mirisch Corp's production of "Thomas Crown and Company." . . . Flip Wilson, comedian on the Atlantic label, will appear on the upcoming ABC-TV special "Popendipity." . . . Capitol's Peggy Lee at the Copacabana for the next three weeks. . . .

Reeves Review

Continued from page 52

as singer with a collection of numbers others have made popular. Among those which he wrote and sung during his set were Johnny Cash's "Ring of Fire," "Wolverine Mountain," by Claude King and Eddy Arnold's "Make the World Go Away." Timi Yuro had the first pop hit of the Arnold tune several years ago.

Lois Johnson, Epic Records country artist, put together a dynamic set of popular country tunes. However, she lacked the proper audience contact. With little introduction, if any between numbers, Miss Johnson quickly followed up each song with another, varying the pace of each tune. She did manifest herself as a vocalist with first rate potential as she delivered both uptempo powerhouse numbers as "Jambalaya" and "Mountain Dew," and emotional tear jerkers as "Legend in My Time" and "There Goes My Everything" HANK FOX

Bob Schwartz, of Windmill Productions, will produce a group called the Vacant Lot for Roulette. . . . Irving Spice arranged upcoming album by the Blades of Grass for Jubilee. . . . Montreal's Carnival Connection begin a two-week engagement at the Electric Circus Tuesday (3).

Songwriter Ray Gilbert will co-produce with Merv Griffin all albums by Brazil composer Marcos Valla on the MGM label. Gilbert has Valle under personal management contract. . . . Henry Mancini signed for four performances at Purdue University Oct. 20-21. . . . Stevie Wonder on tour in the United Kingdom until Oct. 22. . . . Marvin Gaye into the Apollo Theater Oct. 20-26. . . . Peter Lengsfelder's Cutlass Productions closed an exclusive deal with Larry Lucie but not with Cozy Cole as eratummed in a recent issue of Billboard. . . . Lew Shapiro, formerly with Morty Wax promotion firm, has set up his own office at 1650 Broadway. . . . Neil Diamond is writing material for a new group which he discovered in Huntington, L. I., called Penny Candy.

Epic's Enzo Stuarti guests on ABC-TV's "Hollywood Palace" Jan 12. . . . Atlantic's Bobby Darin will ride one of the float's in Macy's Thanksgiving Day Parade. . . . Delores Grey and the Ray Bloch orchestra will entertain at the annual Golden Hills Academy Charity Ball at the Waldorf Astoria Oct. 14. . . . Pianist-composer Elmer Bernstein and violinist Marc Brown will give a sonata concert at Town Hall Oct. 22. . . . Gene Krupa and his quartet currently at the Lions Den, Troy, N. Y. . . . Procol Harum, Deram's click British group, will visit the U. S. this fall for an eight-week concert starting Oct. 27. . . . United Artists' Jimmy Roselli has a concert date at the Music Fair from Oct. 9 through Oct. 15. . . . The First Edition, new rock group, has signed Mickey Jones as drummer. Jones was formerly with Trini Lopez, Johnny Rivers and Bob Dylan. . . . RCA Victor's Peter Nero set for CBS-TV's "Ed Sullivan Show" Oct. 9 and CBS-TV's "Jackie Gleason Show" Dec. 9.

MGM's Anita Sheer will present a flamenco guitar concert at Town Hall Oct. 21. . . . Al Calder on the road for the advance campaign on Columbia Pictures' "Who's Minding the Mint?" He recently completed 10 weeks on campaigns in the Midwest for Columbia's "Taming of the Shrew," "Divorce American Style," "To Sir With Love" and "The Big Mouth." . . . Daniell Revenaugh, who is conducting the controversial Busoni piano concerto in a forthcoming Angel album, sailed on the final trans-Atlantic voyage of the Queen Mary for London where he will approve the final tapes. . . . Peter Leeds, who manages Every Mothers' Son, has set promotional deals on behalf of the group with Helena Rubinstein and United Air Lines. . . . The Sunshine Company and

CMA Awards

Continued from page 52

gard, Sonny James, Buck Owens.

Category No. 6 — Female Vocalist of the Year: Lynn Anderson, Loretta Lynn, Connie Smith, Dotty West, Tammy Wynette.

Category No. 7 — Vocal Group of the Year: Anita Kerr Singers, the Browns, June Carter and Johnny Cash, Statler Brothers, Stone Mountain Family, Tammy Wynette and David Houston.

Category No. 8 — Instrument Group or Band of the Year: Buckaroos, Cherokee Cowboys, Masters 3, Texas Troubadours, the Wagon Masters.

Category No. 9 — Instrumentalists of the Year: Chet Atkins, Roy Clark, Floyd Cramer, Pete Drake, Boots Randolph.

Category No. 10 — Comedian of the Year: Don Bowman, Archie Campbell, Ben Colder, Homer and Jethro, Minnie Pearl.

the Nitty Gritty Dirt Band will make their motion picture debuts in the Columbia Pictures film "For Singles Only." . . . Universal Attractions signed B. T. Puppy Records Coconut Grove to an exclusive booking arrangement.

Gerard Purcell is booking RCA Victor recording artist Eddy Arnold at the Coconut Grove, in Los Angeles, for three weeks beginning Oct. 2. MIKE GROSS

SAN JUAN

Eduardo Davidson (United Artists) singer-composer-actor, at the Flamboyant Hotel for his first presentation in Puerto Rico. Davidson is the creator of "La Pachanga," "El Bimbi," and more recently "Le Frisson," three tunes and dances that have become favorites with the aficionados of Latin American music all over the world. . . . Pedro Vargas (RCA Victor), veteran Mexican recording star, has a two-week engagement at La Concha Hotel. . . . Raphael, Spanish singer whose film is "Cuanod tu no Estas" for Columbia Pictures, just signed a three-picture contract with that company in New York. . . . Vicentico Valdes, Cuban-born vocalist just signed by United Artists, visiting Puerto Rico to promote his first UA album "Sorpresas" (Surprises). Valdes recorded for Seeco Records for many years. . . . The record industry in Puerto Rico still feeling the pinch on sales due to the cut-price sales and the unsettled mono-stereo price situation. You hear the same story from dealers, rack operators and wholesalers: "it hurts the whole business."

ANTONIO CONTRERAS

SYDNEY

The Australian pop music scene has received another blow with the closing of Johnny O'Keefe's TV show "Where the Action Is." It follows the exiting of two top Melbourne pop shows, "Kommotion" and "Go." To make matters worse, the future of Sydney's "Saturday Date" is also in jeopardy. This leaves only two pop shows on the screens—Sydney's "Bandstand" and Brisbane's "Countdown." Artists and record company executives are effected by this cutting down of areas of exposure. . . . Australia's top pop star Normie Rowe has been called up for Army service, which means about two years out of the business if he passes the medicals. Meanwhile, Rowe plans quick tour of Victoria, Northern Queensland and New Zealand before he is examined sometime in November. . . . Johnny Young has returned from England to work again in Australia. He went to England about two months ago to study the English scene and almost accidentally got a hit record there—"Craze" as written for Young by the Bee Gees. . . . Bobbie Gentry's "Ode to Billy Joe" has hit the top of the charts here. For the first time in months no local record is in the local Top 10.

Matt Monro moves into Chequers here Sept. 21. Dusty Springfield follows him three weeks later. . . . Australian singers Gita Rivera, Janice Slater, Frankie Davidson and Toni Williams have signed for appearances in Mojos nightclub in Auckland, New Zealand. . . . Eng-

Paycheck Review

Continued from page 52

got a bonus Wednesday (20) as Les Paul performed impromptu "How High the Moon" with the help of the Nashvillians, the house band. That tune was strictly in the jazz style, but Paul switched to a soft, sensitive "It's Been a Long, Long Time" for contrast, then teamed up with Glenn Ash, comedian on the bill last week, for a jam session de luxe on "St. Louis Woman." Ron Underwood and the Nashvillians provided music for dancing.

CLAUDE HALL



BEAT MUSIC has finally received official recognition in Poland by the victory of top Polish beat singer Czeslaw Niemen in the Festival of Polish Song held at Opole. Niemen's songs are original compositions with their roots in the traditional Polish musical idioms but with a decidedly western style and beat. His first LP, "Dziwny Jest Ten Swiat," was a big hit here, and he currently has three records in the Polish top 20. Niemen is being congratulated by Wlodzimierz Sokorski, director of Polish radio and TV, after winning the Opole Festival.

lish vocalist Dickie Valentine plans to work in Australia this month. He opens in Adelaide's Hotel Australia on Monday (9). Later he'll work the New South Wales club circuit. . . . New Zealand guitarist Peter Posa arrives in Sydney Oct. 17 to make TV appearances for NLT. . . . Dermot Hoy, formerly of Sydney radio station 2CH and London, is new professional manager for Belinda Music. Belinda here was recently taken over by EMI. . . . Festival Records bosses Fred Marks and Ross Barlow are off on a Far East tour this month. Singer Judy Stone will get a giant press and TV promotion in the U. S. hailing her as Australia's answer to Petula Clark. She is

signed with Monument Records which plans to release her records in the U. S. and 24 other countries. Miss Stone to U. S., where she'll promote her "The Trouble With Me Is You." . . . The Masters Apprentices, pop group, has hired a psychologist to help design the cover of their first LP. . . . Festival Records is re-releasing Clyde King's record "My Mistakes Are Yesterday." It went unnoticed when it came out a couple of months ago. Then it was discovered that King was one of the Raellets, Ray Charles' backing group. Now all stops are out for a big promotion.

JOCK VEITCH

(Continued on page 68)

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Sincerely,

Enrico De Meli
General Manager.

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LAST WALTZ	*Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)
2	2	EXCERPTS FROM A "TEENAGE OPERA"	Keith West (Parlophone)—Robbins (Mark P. Wirtz)
3	8	FLOWERS IN THE RAIN	*Move (Regal-Zonophone)—Essex (Denny Cordell)
4	3	ITCHYCOO PARK	*Small Faces (Immediate)—Avakak/Immediate (B. Marriott/R. Lane)
5	7	REFLECTIONS	Diana Ross & the Supremes (Tamlamotown)—Jobete/Carlin (Holland/Dozier)
6	4	LET'S GO TO SAN FRANCISCO	Flowerport Men (Deram)—Carter-Lewis (Carter-Lewis)
7	10	HOLE IN MY SHOE	Traffic (Island)—Island (Wilson)
8	5	I'LL NEVER FALL IN LOVE AGAIN	*Tom Jones (Decca)—Tyler (Peter Sullivan)
9	6	SAN FRANCISCO	Scott McKenzie (CBS)—Dick James (Lou Adler/John Philips)
10	15	DAY I MET MARIE	*Cliff Richard (Columbia)—Shadows (Norrie Paramor)
11	13	THERE MUST BE A WAY	Frankie Vaughan (Columbia)—Chappell (Columbia)
12	11	EVEN THE BAD TIMES ARE GOOD	*Tremeloes (CBS)—Skidmore (Mike Smith)
13	12	HEROES AND VILLAINS	Beach Boys (Capitol)—Immediate (Beach Boys)
14	24	THE LETTER	Box Tops (Stateside)—Barton (Dan Penn)
15	9	WE LOVE YOU DANDELION	*Rolling Stones (Decca)—Variety (Andrew Oldham)
16	14	JUST LOVING YOU	Anita Harris (CBS)—Chappell (Mike Margolis)
17	31	MASSACHUSETTS	Bee Gees—(Polydor); Abigail (Ossie Byrne/Robert Stigwood)
18	18	BLACK VELVET BAND	Dubliners (Major Minor)—Scott Solomon (Tommy Scott)
19	16	I WAS MADE TO LOVE HER	Stevie Wonder (Tamlamotown)—Jobete
20	19	BURNING OF THE MIDNIGHT LAMP	Jimi Hendrix Experience (Track)—Schroeder-Stamp-Lambert
21	26	GOOD TIMES	Eric Burdon and Animals (MGM)—Schroeder Slamina (Tom Wilson)
22	30	FROM THE UNDERWORLD	*Herd (Fontana)—Warlord (Steve Rowland)
23	17	THE HOUSE THAT JACK BUILT	*Alan Price Set (Decca)—Alan Price (Alan Price)
24	28	ODE TO BILLIE JOE	Bobby Gentry (Capitol)—ASCAP (Kelly Gordon/Bobby Paris)
25	20	YOU KEEP ME HANGING ON	Vanilla Fudge (Atlantic)—Carlin
26	25	FIVE LITTLE FINGERS	Frankie McBride (Emerald) Moss-Rose (Tommy Scott)
27	21	ALL YOU NEED IS LOVE	*Beatles (Parlophone)—Northern (George Martin)
28	22	PLEASANT VALLEY SUNDAY	Monkees (RCA Victor)—Screen Gems (Douglas F. Hatelid)
29	50	WHEN WILL THE GOOD APPLES FALL	Seekers (Columbia)—United Artists (Tom Springfield)
30	29	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)
31	36	YOU'RE MY EVERYTHING	Temptations (Tamlamotown)—Jobete Carlin (Norman Whitfield)
32	42	THINKIN' AIN'T FOR ME	*Paul Jones (HMV)—Two Four (John Burgess)
33	39	RELEASE ME	*Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell)
34	23	GIN HOUSE	Amen Corner (Deram)—Carlin (Noel Walker)
35	27	CREEQUE ALLEY	Mamas and the Papas (RCA Victor)—Dick James (Lou Adler)
36	34	THE WORLD WE KNEW	Frank Sinatra (Reprise)—Copyright Control (Jimmy Bowen)
37	46	SOMEWHERE MY LOVE	Mike Sames Singers (HMV/POP)—Robbins (Walter Ridley)
38	43	TRY MY WORLD	*Georgie Fame (CBS)—Ivor (Denny Cordell)
39	37	YOU ONLY LIVE TWICE/JACKSON	Nancy Sinatra (Reprise)—United Artists
40	32	IT MUST BE HIM	Vikki Carr (Liberty)—Screen Gems (D. Farthing Hatelid)
41	41	SOUL FINGER	Bar Keys (Stax)—Tee Pee
42	33	TRAMP	Otis Redding-Carla Thomas (Stax)—Sparta
43	35	UP, UP AND AWAY	Johnny Mann Singers (Liberty)—Carlin (Jack Tracy)

44	40	TRAIN TO SKAVILLE	*Ethiopians (Rio)
45	—	KING MIDAS IN REVERSE	*Hollies (Parlophone)—Gralto (Ron Richards)
46	48	THINGS GET BETTER	Eddie Floyd (Stax)—Carlin (Jim Stewart)
47	—	LOVE LETTERS IN THE SAND	*Vince Hill (Columbia)—Francis Day & Hunter (Bob Barrett)
48	—	FUNKY GET DOWAY	Wilson Pickett (Atlantic)—Chart (Jerry Wexler)
49	—	BABY NOW THAT I FOUND YOU	*Foundations (Pye)—Welbeck/Schroeder (Tony Macaulay)
50	49	THE LETTER	Mindbenders (Fontana)—Feldman (Graham Gouldman)

EIRE

(Courtesy New Spotlight, Dublin)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	SAN FRANCISCO	Scott McKenzie (CBS)—Dick James
2	4	FIVE LITTLE FINGERS	McBride (Emerald)—Moss-Rose
3	1	BLACK VELVET BAND	*Johnny Kelly (Pye)—Segway
4	5	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones (Decca)—Tyler
5	3	TAR AND CEMENT	*Joe Dolan (Pye)—Robbins
6	—	THE LAST WALTZ	Engelbert Humperdinck (Decca)—Donna
7	7	EVEN THE BAD TIMES ARE GOOD	Tremeloes (CBS)—Skidmore
8	6	DEATH OF A CLOWN	Dave Davis (Pye)—Carlin
9	8	THREE STEPS TO THE PHONE	*Larry Cunningham (King)—Tee Pee
10	—	THE IRISH SOLDIER	*Pat Lynch (Pye)—Segway

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	4	ARANJUEZ MON AMOUR	*Richard Anthony (Columbia)
2	5	ALICE	*Eddy Mitchell (Barclay)—Semi
3	2	ADIOS AMOR	*Sheila (Philips)—Carrere
4	1	MAIS QUAND LE MATIN	*Claude Francois (Philips)
5	6	THE WORLD WE KNEW	Frank Sinatra (Reprise)—Butterfield
6	9	ALL YOU NEED IS LOVE	Beatles (Odeon)—Tournier
7	3	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex
8	—	PETITE FILLE	*Johnny Halliday (Philips)—Tulsa
9	—	I LOVE YOU, YOU LOVE ME	Anthony Quinn (Capitol)—Chappell
10	—	MOA ET MOA	*Nino Ferrer (Riviera)—Continental

HOLLAND

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	WE LOVE YOU/DANDELION	Rolling Stones (Decca)—Essex Holland/Basart
2	1	SAN FRANCISCO	Scott McKenzie (CBS)—Bospel
3	7	TIMESSELLER	Spencer Davis Group (Fontana)—Leeds Holland/Basart
4	10	ITCHYCOO PARK	Small Faces (Immediate)
5	4	DEATH OF A CLOWN	Dave Davis (Pye)—Belinda
6	5	I TAKE IT BACK	Sandy Posey (MGM)
7	9	SOUND OF THE SCREAMING DAY	*Golden Earrings (Polydor)—Impala/Basart
8	3	EVEN THE BAD TIMES ARE GOOD	Tremeloes (CBS)—Bospel
9	6	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones (Decca)—Essex Holland/Basart
10	—	THE DAY I MET MARIE	Cliff Richard (Columbia)—Ed. Belinda

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	Title	Artist
1	4	A WHITER SHADE OF PALE	Procol Harum (Deram)—Aromando
2	1	NEL SOLE	*Al Bano (VdP)—VdP
3	3	LA COPPIA PIU' BELLA DEL MONDO	*Adriano Celentano (Clan)—Clan
4	2	LA BANDA	*Mina (Ri Fi)—Cicoana
5	5	A CHI	*Fausto Leali (Ri Fi)—Curci
6	—	SENZA LUCE	*Dik Dik (Ricordi)—Aromando
7	8	LA MIA SERENATA	*Jimmy Fontana (RCA)—RCA
8	10	STASERA MI BUTTO	Rocky Roberts (Durium)—Curci
9	9	DIO E' MORTO	*Nomadi (Columbia)—VdP
10	7	LA ROSA NERA	*Gigliola (CGD)—Aromando

11	6	NON C' E' PIU' NIENTE DA FARE	*Bobby Solo (Ricordi)—Orsa Maggiore-Fono Film Ricordi
12	11	NON C' E' NIENTE DI NUOVO	*Camaleonti (CBS)
13	12	ALL YOU NEED IS LOVE	Beatles (Parlophone)
14	13	29 SETTEMBRE	*Equipe 84 (Ricordi)—R. R. Ricordi-Tank
15	—	PAROLE	*Nico e i Gabbiani (City)

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MAKKANA TAIYO	*Misora Hibari & Blue Comets (Columbia)—JASRAC
2	2	KOYUBI NO OMOIDE	*Ito Yukari (King)—JASRAC
3	4	BLUE FOUNTAIN	*J. Yoshikawa & Blue Comets (Columbia)—Watanabe
4	6	KIRI NO KANATANI	*Mayuzumi Jun (Capitol)—Ishihara
5	3	SHIRITAKU NAINO (I REALLY DON'T WANT TO KNOW)	*Sugawara Yohichi (Polydor)—Aberback Tokyo
6	5	SUKISA SUKISA SUKISA (I LOVE YOU)	*Carna Beats (Philips)—Shinko
7	9	HANKY PANKY	Tommy James & the Shondells (Roulette)—Aberback Tokyo
8	—	AIWA OSHIMINAKU	*Sono Mari (Polydor)—JASRAC
9	—	YOGIRIYO KONYAMO	*Ishihara Yuujiro (Teichiku)—JASRAC
10	8	ITOSHI NO MAX	*Araki Ichiro (Victor)—JASRAC

MALAYSIA

(Courtesy Radio Malaysia)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LET'S PRETEND	Lulu (Columbia)
2	3	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones (Decca)
3	2	A WHITER SHADE OF PALE	Procol Harum (Deram)
4	4	A WOMAN'S WORLD	*Naomi and the Boys (Philips)
5	7	A BAD NIGHT	Cat Stevens (Deram)
6	6	CARRIE ANNE	Hollies (Parlophone)
7	5	ALMOST PERSUADED	Christians St. Peters (Decca)
8	—	PLEASANT VALLEY SUNDAY	Monkees (RCA)
9	—	SAN FRANCISCO	Scott McKenzie (CBS)
10	8	A LITTLE HELP FROM MY FRIENDS	Beatles (Parlophone)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week	Last Week	Title	Artist
1	3	SAN FRANCISCO	Scott McKenzie (CBS)
2	7	PLEASANT VALLEY SUNDAY	Monkees (RCA)
3	1	THANKS TO YOU	Mr. Lee Grant (HMV)
4	5	AIRPLANE SONG	Royal Guardsmen (Stateside)
5	2	TABATHA TWITCHIT	Dave Clark Five (Columbia)
6	—	ROSALIE	La De Das (Philips)
7	—	HEROES AND VILLAINS	Beach Boys (Capitol)
8	4	ALL YOU NEED IS LOVE	Beatles (Parlophone)
9	—	LET'S THINK OF SOMETHING	Larry's Rebels
10	—	LET'S LIVE FOR TODAY	Grass Roots (RCA)

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	SOMEBODY TO LOVE	Jefferson Airplane (RCA)—Filipinas Record Corp.
2	3	THIS IS MY SONG	Bobby Vinton (Epic)—Mareco, Inc.
3	2	WHOEVER YOU ARE I LOVE YOU	Connie Francis (MGM)—Mareco, Inc.
4	4	DON'T YOU CARE	The Buckingham (CBS)—Mareco, Inc.
5	6	SINGLE GIRL	Sandy Posey (MGM)—Mareco, Inc.
6	7	COME ON DOWN TO MY BOAT	Every Mother's Son (MGM)—Mareco, Inc.
7	5	A LITTLE BIT ME A LITTLE BIT YOU	The Monkees (RCA)—Filipinas Record Corp.
8	9	NOW I KNOW	Jack Jones (Kapp)—Mareco, Inc.
9	8	SOUL & INSPIRATION	Righteous Bros. (MGM)—Mareco, Inc.
10	—	SHADES OF GRAY	The Monkees (RCA)—Filipinas Record Corp.

POLAND

(Courtesy Scout Radio)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	ALL YOU NEED IS LOVE	Beatles (Parlophone)
2	3	GROOVIN'	Young Rascals (Atlantic)

3	2	DZIWNY JEST TEN SWIAT	*Niemen (Polskie Nagrania)
4	6	SWIAT BEZ CIEBIE	*Wojtek Gassowski
5	10	SAN FRANCISCO	Scott McKenzie (CBS)
6	5	OKAY	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
7	4	PAPER SUN	Traffic (Island)
8	—	RESPECT	Aretha Franklin (Atlantic)
9	—	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)
10	8	A WHITER SHADE OF PALE	Procol Harum (Deram)

PUERTO RICO

(Courtesy of TE-VE Gula and Radio WUNO)

This Week	Last Week	Title	Artist
1	1	CUANDO TU NO ESTAS	Raphael (United Artists)
2	2	COMO HACE EL AMOR	Al Zepoy (United Artists)
3	3	NO VUELVAS	Raphael (United Artists)
4	4	CELESO (JEALOUS HEART)	Marco A. Muniz (RCA Victor)
5	5	OH, THAT'S NICE	Pete Rodriguez (Alegre)
6	7	PLEASANT VALLEY SUNDAY	Monkees (Colgems)
7	6	LO DE BOGALOO	Joe Quijano Orch. (Cesta)
8	8	MISSISSIPPI DELTA	Bobbie Gentry (Capitol)
9	10	WASHED ASHORE	Platters (Musicor)
10	—	YESTERDAY	La Lupe (Tico)

SINGAPORE

(Courtesy Radio Singapore)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	DON'T SLEEP IN THE SUBWAY	Petula Clark (Pye)
2	3	CLAIRE	Paul Barry Ryan (Decca)
3	1	CARRIE ANNE	Hollies (Parlophone)
4	4	TO BE A WOMAN	*Boys (Philips)
5	6	SOMETHING FISHY	Dolly Parton (Monument)
6	8	I'LL COME RUNNIN'	Cliff Richard (Columbia)
7	9	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones (Decca)
8	—	THE HOUSE THAT JACK BUILT	Alan Price Set (Decca)
9	—	ALL YOU NEED IS LOVE	Beatles (Parlophone)
10	7	A LITTLE BIT ME. A LITTLE BIT YOU	Monkees (RCA)

SOUTH AFRICA

(Courtesy Springbox Radio-EMI)

This Week	Last Week	Title	Artist
1	6	SHE'D RATHER BE WITH ME	Turtles (London)—Robbins
2	1	LET'S LIVE FOR TODAY	Grass Roots (RCA)—Dick James

3	8	CARRIE-ANN	Hollies (Parlophone)—Gralto
4	2	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)—MPA
5	3	SILENCE IS GOLDEN	Tremeloes (CBS)—Ardmore & Beechwood (SA)
6	7	I TAKE IT BACK	Sandy Posey (MGM)—Low-Sal
7	9	AIRPLANE SONG	Royal Guardsmen (Stateside)—Robbins
8	—	JACKSON	Nancy Sinatra/Lee Hazlewood (Reprise)—Bexhill Quartet
9	4	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex
10	5	SILENCE IS GOLDEN	Square Set (Continental)—MPA

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin

This Week	Last Week	Title	Artist
1	3	ALL YOU NEED IS LOVE	Beatles (Odeon)—EGO
2	1	LOLA	*Los Brincos (Novola)—Zafiro-Universal Jazz
3	2	NOS FALTA FE/BAJO EL SOL	*Juan & Junior (Novola)—Zafiro-Canciones del Mundo
4	4	A WHITER SHADE OF PALE	Procol Harum (Columbia Espanola)—Musica del Sur
5	—	SAN FRANCISCO	Scott McKenzie (Discophon)—RCA
6	5	LA FELICIDAD	Palito Ortega (RCA)—RCA
7	6	ROSAS EN EL MAR	*Massiel (Novola)—RCA
8	—	I GOT RHYTHM	Happenings (Sonoplay)
9	—	AL PONERSE EL SOL	*Raphael (Hispanavox)—Musica de Esosna
10	10	SILENCE IS GOLDEN	Tremeloes (Discophon)—Canciones del Mundo

VENEZUELA

This Week	Last Week	Title	Artist
1	1	RICHIE'S JALA JALA	Ricardo Ray (Tico)—Palacio
2	2	ADORO	Armando Manzanero (RCA)—Hnos. Antor
3	3	PELEA	Altamar Dutra (Odeon)—Musitron
4	4	POR UN CAMINITO	Leo Dan (CBS)—La Discoteca (Decca)
5	5	CON—Charles Aznavour	(Barclay)—Venevox
6	6	LA FELICIDAD	Raquel Castanos (Discomoda)
7	9	NEGALO TODO	Julio Jaramillo (Velvet)
8	8	PUPPET ON A STRING	Rudy Hernandez (Velvet); Sandie Shaw (Orbe-Pye)—Favedica; Paul Mauriat (Philips)—Siemens
9	7	CUANDO TU NO ESTAS	Raphael (Orbe-Hispanavox)—Favedica
10	—	SIEMPRE TE RECORDARE	Yaco Monti (Odeon)—Musitron

From The Music Capitals of the World

Continued from page 67

TORONTO

Columbia's standard for the Canadian equivalent of a U. S. million-seller is 100,000 copies sold, though some companies set 50,000 as their gold record equivalent, and it seems certain Columbia will be plating a gold one for Lulu's "To Sir With Love" on Epic, with sales topping 90,000 in mid-September. . . . Executives, sales and promotion personnel of the Compo Co. and its distributors across Canada were special guests at Decca's convention in Nashville (Sept. 28-Oct. 1). . . . August Batzam, export manager of Electrola, Germany, spent one day in Montreal and two days in Toronto recently for discussions with Capitol, and also visited leading retail outlets. Highly touted by Batzam, "Marches and Waltzes for Dancing by the Fred Silver Band," as strong competition for the James Last sound. . . . London's national sales manager, Adrian Bilodeau, is winding up a tour of western branches, holding local sales meetings and calling on key dealers and radio stations. . . . Apex Records has appointed John Murphy its new sales representative for Western Ontario. Murphy was formerly with Qual-

ity Records.

One of Canada's most recorded artists, saxophonist-bandleader Pat Riccio, adds to his catalog of Arc and Canadian Talent Library LP's with a new Arc album, "A Man and a Woman," subtitled "The Sensuality of Sax," which includes three of his own compositions and one by Pat Riccio Jr., a finalist in the CBC network's singwriting competition. . . . The Kensington Market's fast followup to their first Stone single is "Bobbie's Birthday" and "Ring On Good Times," both originals by members of the group. . . . CJOH-TV Ottawa personality Dick Maloney makes his disk debut on the Stone label with two of his own songs, "Getting Used to Someone" and "A Feeling of Blue."

Montreal's Carnival Connection, formerly known as J. B. and The Playboys, play the Electric Circus in New York (3-16). The group's contract with RCA Victor here is finis and it is looking for a new disk affiliation. . . . Ray Charles hits Toronto's Massey Hall for two shows (19) with heavy in-store promotion on his catalog laid on by Sparton. . . . Decca's Irish-born, Canada-based Irish Rovers open at the Dell Tavern in Toronto (16) for a minimum of two weeks.

Tape CARtridge

ADVERTISEMENT TAPE CARTRIDGE TIPS



CONVEYOR BELT SYSTEM is used by Muntz Stereo Pak to attain maximum installation efficiency for tape CARtridge installations. The location is being set for a capacity of 150-175 player installations per day.



JIM MUNTZ, general manager for Muntz Stereo Pak, eyes the sales, installation, service and stock departments via closed-circuit television.

PRICE IS CUT ON TWO RCA HOME UNITS

NEW YORK—RCA Victor's Home Instrument division has reduced the price of two 8-track players in its new line. Model YJD Mark 8, a self-contained unit with two 7-inch speakers will sell for a suggested retail price of \$129.95 and Model MJC-28, a Mark 8 module unit now comes with an optional retail price of \$79.95.

Both units, shown at the Consumer Electronics Show last June, were \$20 higher.

66 Cassettes in Merc. Release

CHICAGO — Sixty-six pre-recorded cassettes make up the bulk of the newest tape cartridge release from Mercury Record Corp. This addition brings the Mercury cassette catalog, which includes product from several other labels, to 207 titles, the largest number available from any U. S. company.

Mercury also has an 8-track cartridge catalog of 162 titles and 144 titles in 4-track. The newest release includes 10, 8-track cartridge titles and 8 new 4-track numbers.

Labels which Mercury has licensed for cassette duplication and marketing include Vanguard, ABC, Bluesway, Dunhill, Audio Fidelity, Crescendo, Starday, Roulette Tico and Hickory.

AMPEX DEAL WITH BELL

NEW YORK—Larry Uttal, president of Amy-Mala-Bell Records, announced last week the signing of a two-year, non-exclusive deal with Ampex for 8-track, 4-track, cassettes, and reel-to-reel tape product. Bell already has similar deals with International Tape Cartridge Corp., and GRT. All three deals end at the same time, Uttal said.

cartridge units as a dealer-installed option since February, the division reports sales to have topped 6,500. The unit will be factory installed in 1968.

Chrysler will offer its stereo tape player as both a dealer installed and factory installed option in all models except the Dodge Dart. The company had offered a Mopar unit (Lear-built in 1966-1967. During 1966, sales were reported as above 3,000. End of production figures for 1967, show this year's installation number to be about 12,100. While Chrysler will continue to buy the Lear unit for its after market subsidiary, Mopar, Motorola will supply the factory installed product.

American Motors, who began offering a Motorola-built player this year, reported 1,800 installations or 1.1 per cent of production of models featuring stereo cartridge units. The greatest number of American Motors players were bought with its Ambassador line.

by Larry Finley

This year's BILLBOARD Tape Cartridge Seminar, to be held at the Statler Hilton Hotel, October 16th and 17th, has indications of becoming the most important factor yet in the stereo tape cartridge industry.

With the tremendous interest created in the automotive and home entertainment fields, this Seminar is a "must" for manufacturers, distributors and dealers who want to cash in on the fastest growing business since the advent of colored television.

With reports of greatly increasing sales of both equipment and cartridges, this Seminar will expose many innovations in marketing as well as offer an opportunity to those who want to become affiliated with this new and rapidly expanding industry.

We had lunch with Coleman Finkel of James O. Rice & Associates who is handling the BILLBOARD Tape Cartridge Seminar. We were amazed to hear some of the big names in the industry who will be attending.

As a service to those who will be at the Seminar, ITCC is extending an invitation to all registrants to use the ITCC offices as headquarters during the Seminar. A confidential secretarial service at the ITCC offices at 663 Fifth Avenue, will be arranged and two wide-area phones will be available so that registrants can call their home or office—without charge.

In addition, a special representative from one of New York's leading theatre ticket brokers, Newman's Ticket Agency, will be on hand throughout the Seminar to arrange for tickets at regular brokers' prices. ITCC has blocked out tickets to the biggest Broadway hits to be available for you.

Visit the ITCC executive offices to relax and enjoy refreshments and warm hospitality in addition to the theatre ticket service which we offer registrants. We will do our best to acquaint you with International Tape Cartridge Corporation and a business which we believe will be "plus profits" for you.

1967 Unit Sales Brighten Dim Auto Scene; '68 Seen Model Yr.

• Continued from page 1

and continued to sag throughout the first half of April. Observers attribute the downward slide to high interest rates, uncertainty about the Vietnamese war and a sharp upswing in concern over the cars' safety. Amid scads of publicity and debate regarding new safety features, many potential new car buyers decided to wait for the 1968 models.

Ford Motor Co., the veteran of the cartridge business, experienced a slight over-all corporate rise in cartridge player

sales, in spite of a 13.7 per cent drop in car sales. The corporation (all divisions) installed some 77,000 Motorola built units this year as compared to 75,500 during the 1966 model year.

Upsurge

Ford's Mercury division carried the ball for the corporation with an upsurge in both number and percentage of units installed in the Mercury and Lincoln Continental models. While Mercury's production run dropped by 42,400 to 122,900, player installations rose by 700 to 6,800 (5.4 per cent of pro-

duction as compared to 3.6, for 1966). Mercury's luxury car, Lincoln Continental, also posted impressive gains in percentages. Actual installations rose by about 700 to 14,800. But coupled with a 20,000 drop in production, percentage of installations leaped from 25.3 in 1966 to 31.8 this year.

Stereo tape cartridges became a popular accessory in Mercury's new Cougar. Some 7,300 units (5.1 per cent) were ordered with the sports-type automobile.

Ford division's stereo cartridge player rate dropped 14 per cent as car production tumbled 17 per cent. Only Thunderbird installations increased. Ford Galaxie's player installations dropped some 7,500 to 19,100, while Thunderbird cartridge sales were up by some 1,000 units. Mustang cartridge orders declined to 9,900 from 13,700 a year ago. Sales were slow on both the Fairlane and Falcon. Neither model offered the unit last year. Fairlane registered 2,400 sales with the unit; Falcon, 173. Total Ford division installations were 47,500 as compared to last year's 55,200.

GM Sales

General Motors, in its initial year offering stereo tape decks, racked up some 75,700 factory installed sales, along with 11,000 factory-sold, dealer installed unit purchases. Largest user of the players was the Chevrolet division, which accounted for 33,000 of the Delco (Viking-built) units. Of that number, 28,500 (1.7 per cent of production) were factory installed. Chevrolet will expand its player availability to the Chevy II in 1968. Both the Chevy II and the Chevelle will be equipped with redesigned, more compact units.

The Pontiac division registered some 27,800 orders, with the larger model claiming more than 16,500 of that number. Three per cent of Tempest production (9,000 cars) left the factory with cartridge players installed. Pontiac's new sports model, the Firebird, contributed 1,900 sales to the total. Firebird was first marketed in February 1967.

8,800 in Olds

Oldsmobile accounted for more than 8,800 units installed. Of that number, some 17 per cent were installed in the Toronado. According to Oldsmobile officials, tape decks will be available in 1968 on the low priced F-85.

While Buick only offered



FREE
Send for this
NEW TESTING
CARTRIDGE
and Discover a New Source of Sales!

Channel Marketing has developed the first accessory to enable owners of tape cartridge players to test their units at home or in the car. This means extra sales for you and a source of more profit because . . .

. . . If units need repair or adjustment, your customers will return to you with business for your service department. You'll make happy cartridge customers because they'll be getting top performance from their players. And happy customers represent more sales of your cartridge music and other equipment.

Channel's NEW cartridge—the only one designed for mass retailing—tests every important function of the tape player: frequency response, tape tracking, program and individual track volume balance, speaker and program identification and automatic switching. Instructions to the user are announced at the beginning of each test.

We want you to examine this NEW cartridge — at no charge to you — and see for yourself how profitable this accessory can be.

Send this coupon, attached to your business letterhead, for one FREE test cartridge and price list. We will also send you literature on our other profit-making cartridge accessories. This offer is for bona fide dealers and distributors only.



TO: Channel Marketing, Inc., Dept. B
342 Madison Ave., New York, N.Y. 10017
Please send me — FREE — your NEW test cartridge (check one): 4-track 8-track
I am a music and/or entertainment equipment dealer distributor interested in increasing my tape cartridge sales.
Name _____ Title _____
IMPORTANT: In order to qualify for this offer, you must attach this coupon to your business letterhead.

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 we're playing your song.
 we're playing your song.
 we're playing your song.
 we're playing your song.
 we're playing your song.
 we're playing your song.
 we're playing your song.

And we're doing it with brilliant sound reproduction. Our highspeed duplicating remains faithful to your master throughout . . . no flutter . . . no wow. We expertly engineer the reproduction of monaural and stereo sound in cartridges.
 So when you want your sounds of music reproduced, Track us down. We like playing your song.



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Home Player Rising Star, Philco-Ford's Lantz Says

CHICAGO — The home tape recorder-player unit is the rising star of the consumer electronics industry, according to Carl E. Lantz, vice-president of Philco-Ford Corp.'s Consumer Products Group here.

In a talk here to a group of area retailers, he said, "With the development of cassette and cartridge instruments, the industry has been able to introduce smaller, more attractively designed units with high fidelity."

"The concurrent growth of

cartridge tape player installations in automobiles will stimulate the market because of the dual home-car use the purchaser will get from his investment in tape," he added.

In conclusion, Lantz predicted booming sales for the tape recording industry: "We predict that industry tape recorder sales alone in the Chicago area will have a volume of \$63 million between now and 1972. Tape player sales will add millions more, but the market is so new that accurate projections are unavailable."

Chess Takes Over Handling Of Cassettes and Tapes

CHICAGO — Chess Producing Corp. distributors were informed here last week that the company is bringing the marketing of all cassettes and open-reel tapes into its operation.

Chess tape division manager Marshall Chess said that by Oct. 1 the company will take over the marketing of cassette and open reel tapes from Peter Fabri's Musictapes, Inc. Last year the firm assumed charge of the marketing of its music in 4- and 8-track cartridges.

Chess said that the company's distributors will be given the company's music in all configurations. "This is no longer the record business," he said, "it's

the music business. And in any form that music is produced, we will sell it. The tape market is a growth market, and we'll be in there all the way."

General Recorded Tape of Sunnyvale, Calif., is duplicating for Chess and remains the supplier of Chess cartridges to certain accounts, chiefly automotive.

Chess has held space open in its new headquarters building here for installation of a tape duplicating plant, but the facility will not be installed, Marshall Chess said, until the economics of the business make such a move practical.



Here it is! At last . . . the publication you've been wanting and waiting for!

THE GLASS LIST

The first magazine with complete 4 & 8 track cartridge tape listings

Yes, it's finally been done. A magazine with complete—and we mean complete—listings of every cartridge tape available—both 4 and 8 track—every artist, every label—nothing's left out. But that's not all. Every issue will feature pictures and stories of top artists. A special section on new release cartridge tape reviews.

To be published 6 times a year, THE GLASS LIST will be a must for all your cartridge tape fans. You'll sell it for 50c . . . there's big profit in it for you. Here's a sure-fire hit. Be sure to take advantage of the one and only complete cartridge tape listing—THE GLASS LIST. Your customers will be asking for it . . . will you be ready for them?

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OCTOBER 7, 1967, BILLBOARD

Audio Retailing

Music City Captures L. A. Market

By BRUCE WEBER

LOS ANGELES — John and his wife had made up their minds. They would buy their new stereo equipment at Music City. They made their decision after comparing shopping at May Co., Sears and discount-minded Zody's.

Such decisions are not uncommon. The six-store Music City chain is considered Los Angeles' No. 1 audio retailer among teen-agers, young professional and middle-income shoppers. Here's why.

John and wife walked into Music City and received personal service from the knowledgeable salesman, skilled in selling complex electronic equipment.

When John and his wife left Music City, a free record tucked under his arm and a service contract for a new Magnavox stereo in her purse, they recalled the individual attention and technical expertise displayed by the salesman.

Different

"It was so different at Sears," she complained. "John asked the salesman several technical questions and he didn't know the answers. The salesman was a part-time employee unfamiliar with record players. Probably, he was in luggage the day before."

The advantage Music City enjoys is being able to give customers the red-carpet treatment, combining service with proper pricing. "While we're definitely not a superchain," says M. D. (Bud) Schuster, Music City vice-president, "our prices on radios and record players are equal to that of any major retailer—never higher."

By selling merchandise at competitive prices, Music City is able to guarantee "specialty store" service and still compete for customers who enjoy store-hopping and price-shopping.

Commercials

Not burdened with advertising store-wide products, promotional-minded Music City blasts away on nine radio stations and in the metropolitan press, concentrating its free-

spending advertising campaign plugging radios and record players.

"It's strictly a 'soft-sell' sales approach inside the store," Schuster says good-naturedly. "But we've got to hit customers hard—and often—to woo them into the store to browse and buy."

Radios, record players and television sales represent a mammoth portion of Music City's business, asserts Schuster, who puts the figure "conservatively at 55 per cent." The store's radio line includes Sony (the No. 1 seller), Magnavox and several inexpensive items, while General Electric, Kenwood, KLH and Magnavox (the top items) are on display in the stereo department.

Open daily, 10 a.m. to midnight (Sunday: 11 a.m. to 6 p.m.), Music City also appeals to "instant shoppers," customers who purchase without premeditated thought. "To stimulate 'instant shopping,'" explains Schuster, "our radio commercials are employed only when Music City stores are open. It's silly to promote product unless you're open for business."

By taking advantage of window - dressing—Music City's Hollywood store is at Hollywood and Vine—the retailer appeals to street traffic.

"Our windows generally focus on radios and record players," Schuster says. "They're the big money items." Sony recently awarded Music City an industry-wide reward for window promotion.

"There is a great resurgence in radio sales," claims Schuster. "That's the reason for our heavy promotion in that market. Buyers want the AM-FM radios, and the expensive lines, too."

Music City promotes three major sales each year and numerous comparatively unimportant sales monthly, all geared toward teen-agers, young marrieds and middle-income shoppers.

Teens

To cater to teens, the retailer uses broadcast time to "air-pitch" AM-FM radios. Specials are advertised on the city's four rock outlets, all pitching record and radio buys. The resurgence in radio sales, directly attributable to the teen-ager's fascination with rock 'n' roll music,

New How-to Book From Sams Firm

INDIANAPOLIS — Howard W. Sams Co., Inc., announces the release of two new electronics publications: the "ABC's of Vacuum Tubes" and the "ABC's of Hi-Fi and Stereo." Both publications are written in nontechnical language and can be understood by anyone interested in the electronics field.

The book on vacuum tubes describes the action within, construction, and operating characteristics of various tubes—diode, triode, tetrode, pentode and multigrad. The meaning of high fidelity and detail discussion of amplifiers, turntables, tone arms, cartridges, tuners, speakers, record changers, and tape recorders are presented in the hi-fi and stereo publication.

List price for both books is \$2.25. Review copies can be obtained from R. R. Fleck, Howard W. Sams & Co., 4300 West 62d Street, Indianapolis.

promises to give Music City a pleasant boost in yearly earnings.

Propaganda to young marrieds and middle-income shoppers is "soft-sell" and usually found on the pages of the Los Angeles Times, among the legitimate theater, concert and art sections. Radio station KMPC, the good music, middle-of-the-road outlet in Los Angeles, beams Magnavox commercials almost hourly during peak portions of each day.

The only competition—and sales pinch—Music City feels is not with major retailers but with independent stores willing to sell cheap merchandise.

"We keep an eye on merchandise, sales and pricing of all our competitors but we can't watch independent stores," says Schuster. "It seems, independent merchants — often mama and papa stores — are willing to fight for the one-time sale and completely disregard the return customer. Many times, they sell cheap merchandise and no service guarantee."

Music City relishes merchandising-pricing scuffles with major retailers in the radio-record player market. "While they're advertising freezers, lingerie, suitcases and radios," a Music City executive says, "we're busy pushing specialized items like radios and record players."



FAMILIAR LOGOS punctuate the new sign outside Merrill Rose's new store on Madison Street in Chicago. The veteran retailer (right) is seen here with a neighboring businessman.

Rose Opens New Store

CHICAGO — Merrill Rose, owner of Rose Discount Record Stores here, has moved one of his two operations into a new 4,000-square-foot outlet at 165 West Madison. The new site, next door to the site of Rose's first store opened in 1943, gives the veteran retailer 1,800 added square feet of selling space.

Rose, who also operates a store at 214 South Wabash, is stepping up his tape cartridge business at both outlets.

Both stores will feature a series of 4-inch by 7-inch glass-fronted wall-suspended racks for displaying tape cartridges in all configurations. A full-time employee will handle the tape section at each outlet.

Rose, who boasts one of the largest stocks of records in the world, also handles all types of playback equipment and is expanding his lines of tape playback units, too. He is carrying RCA, Panasonic, Aiwi and Mercury equipment.

SO WHO CARES

IF AMBERG IS 100 YEARS OLD?

WE DO! We're proud of the fact that we have lived through several wars and as many depressions and here we are today producing record and tape cartridge cases for a modern market. Cases that appeal to the crowd that's tuned in on today's record bonanza.

Take Amberg's OP-ART Cases. A range of designs and colors to suit teens and young adults alike. Sturdily-built and covered with genuine Kivar plastic-coated, water-resistant material — the same as that used to cover luggage. Trimmed in nickel with clear plastic handles. A swinging case for any collection.

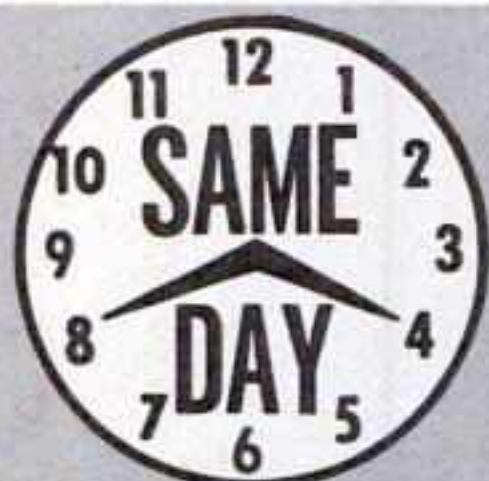


For the latest in Record or Tape Cases, write the company that's had 100 years growing young. Or better yet, give us a call collect at 815-933-3351 for the name of your nearest distributor. You'll be pleased with the profits!



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OUR GUARANTEE . . . orders for diamond and sapphire needles, Power Points®, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct-to-you low prices.

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National Cartoonists Society

Tenna Sales Up; Income Is Down

CHICAGO — The Tenna Corp. of Cleveland has reported a 12 per cent increase in sales for the fiscal year ended June 30, but net income was down. The drop was attributed to reduced automobile production.

Sales were \$25,037,903 compared to \$22,305,788 last year. Income was \$507,110 or (85 cents per share) compared to \$632,894 or (\$1.07 per share).

Say You Saw It in Billboard



SELECTIVE PRODUCTS CORP. is marketing its automatic armrest which doubles as a storage caddy for tape cartridges in all configurations. The unit, which holds 15 4 and 8-track cartridges or 42 cassettes, is built of high-impact polypropylene with a black Morocco leather textured, washable-weatherproof finish. Special polyfoam partition pads guard cartridges from shock and heat.

BB's Forum Shaping as Intl. Event

Continued from page 1

marketing and production. Representation at the Forum, to be held at the New York Hilton, will include contingents from Canada, Europe and South America. Coleman Finkle, Forum co-ordinator, reports that the demand for registration have forced his firm, James O. Rice Associates, Inc., to increase their block of room reservations at the Hilton to 300. According to Finkle, the hotel will hold this additional block for only a short time. Registration, which had been strong from the initial Forum announcement, picked up substantially last week as the full roster of participants was disclosed.

This year's program will stress the exchange of ideas, with special attention devoted to smaller group discussions and emphasis on individual registrant participation. The theme of this year's Forum will center on more efficient marketing and the elimination of pitfalls plaguing retailers through manufacturers.

Billboard is sponsoring the Forum with its sister publication, Merchandising Week. Registration fee of \$100 should be sent to the Tape Cartridge Forum, Room 1408, 500 Fifth Avenue, New York, N. Y. 10036 or phone, area code 212, LW 4-0080.

Any cartridge is only as good as the tape it contains. Audiopaks contain Audiotape.



Audiopak
TAPE CARTRIDGE

Audio Devices, Inc., 235 E. 42nd St., N.Y. 10017

EIA DIVISION MEETS OCT. 18

WASHINGTON—The Magnetic Tape Equipment Subdivision of the Electronics Industries Association (EIA) will hold a meeting on Oct. 18 at the New York Hilton Hotel. The meeting follows the Billboard Tape Cartridge Forum at the same hotel.

Gauss Expansion

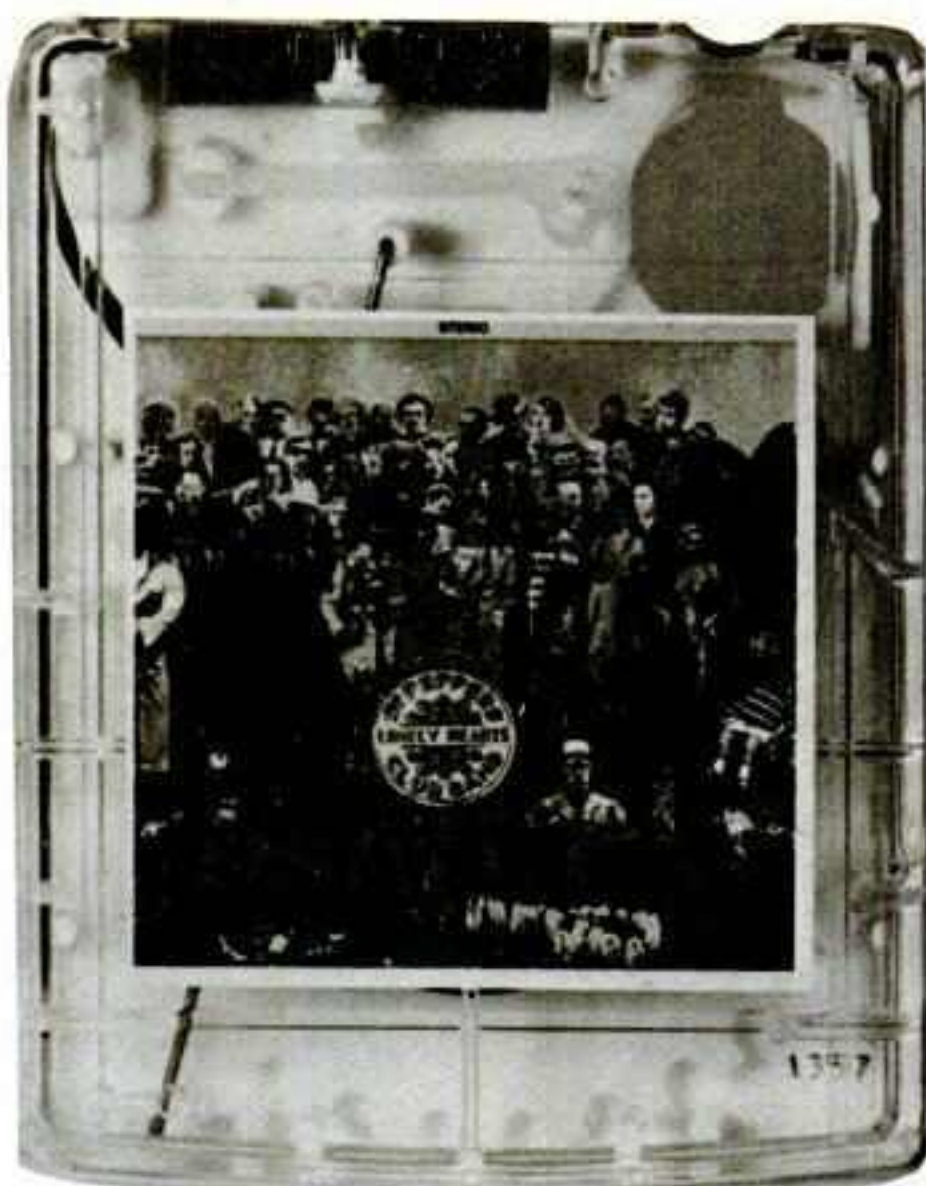
LOS ANGELES — Gauss Electrophysics, Inc. has set up Gauss 612 ultra-high speed tape duplicating units in England and Japan. Japanese installations were made for TDK Electronics Co., Ltd., Tokyo, and Toyo Kasei Company Ltd., Yokohama. In England, a sys-



RCA VICTOR is adding another 8-track CARTRIDGE player to its fall line. Third in the series, this plug-in unit features an illuminated track indicator. Unit sells for \$69.95 suggested retail.

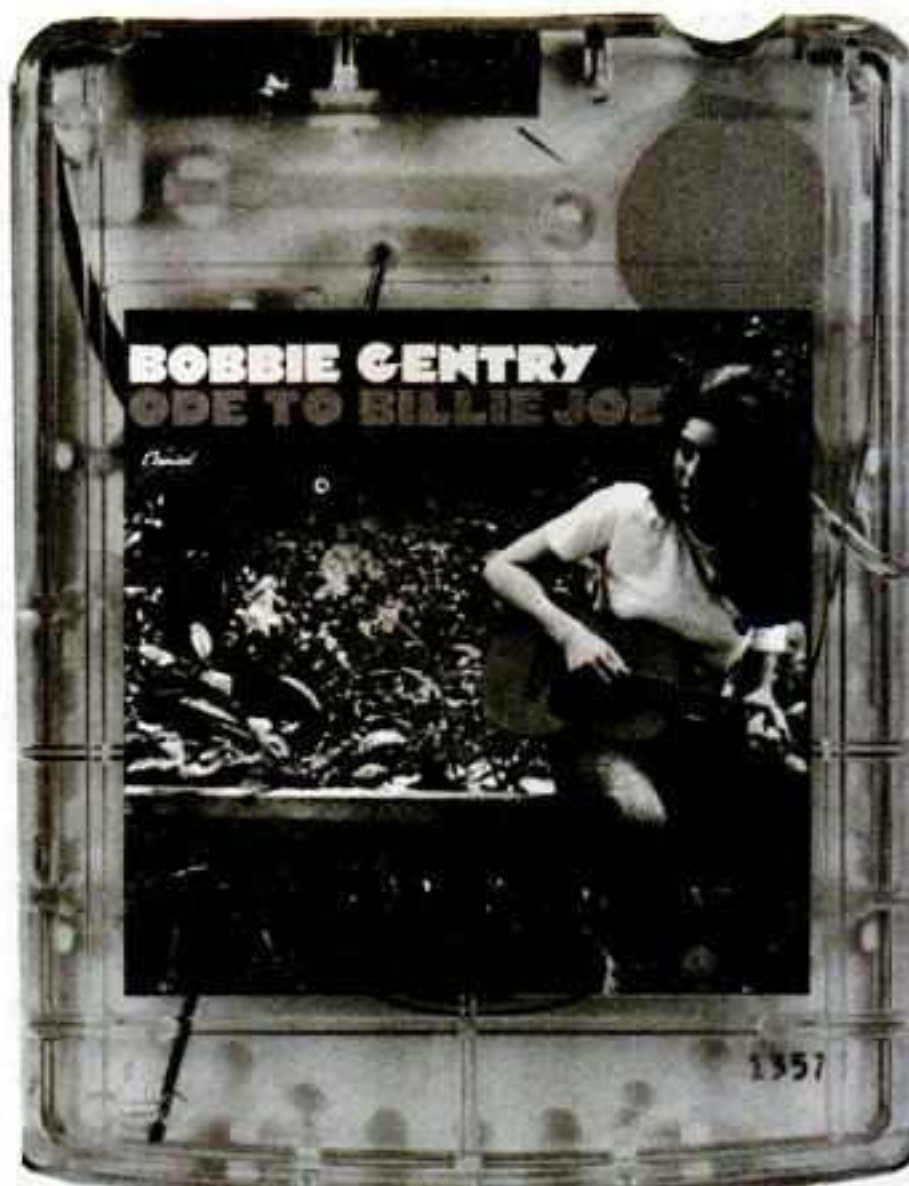
tem was installed for University Recording, Ltd., London.

#1



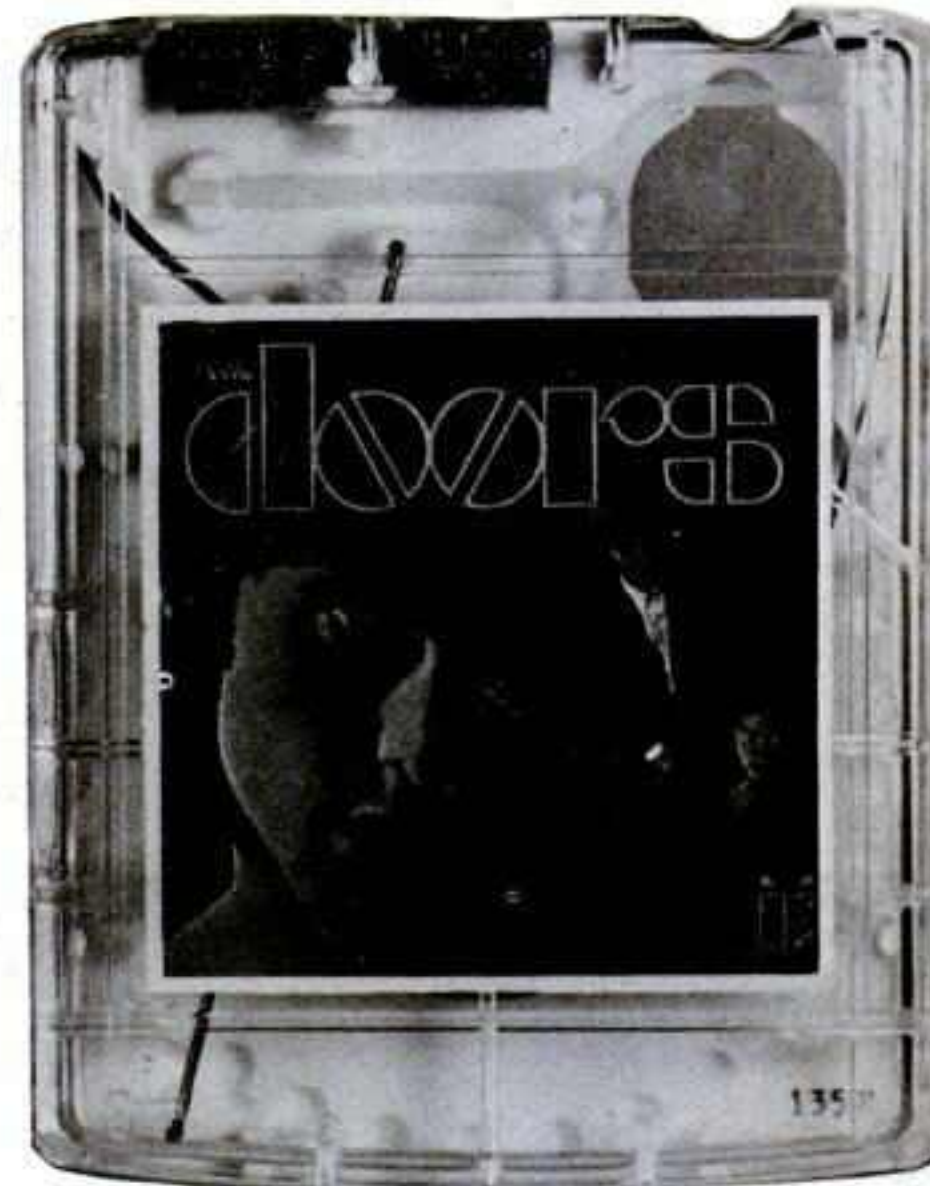
4CL-2653 SGT. PEPPER'S LONELY HEARTS CLUB BAND — The Beatles

#2



4CL-2830 ODE TO BILLIE JOE — Bobbie Gentry

#3



21A-445 THE DOORS

AND WE'VE GOT THE REST OF THE HIT CARTRIDGES, TOO!



M-30 Car Stereo
\$39.95



AR-500 Home Record-Playback Unit
\$199.95



HW-12 Home 4-Track & 8-Track Playback Unit
\$119.95

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CLASSIFIED MART



PSYCHEDELIC POSTERS are moving well for audio retailers—particularly those who stress records—throughout the U. S. This wall display of poster art is at Portals to Music, San Francisco. Posters sell for \$1.

EIA Reports on Tariff Cuts

WASHINGTON — The Consumer Products Division of the Electronics Industries Association (EIA) has issued an analysis

of what the recently-concluded "Kennedy Round" tariff negotiations hold in store for audio products.

In stages, between 1968 and 1972, U. S. import duties on many audio products will be cut about 50 per cent. Here are some of the products affected, their present duty rates and their eventual 1972 tariffs:

The ad valorem tariff on solid state radio receivers will go from its present 12.5 per cent to 10.4 per cent in 1972.

The rate on record players, phonographs, record changers, etc., will go from 11.5 per cent to 5.5 per cent.

The rate on tape recorders will go from 11.5 per cent to 5.5 per cent.

Ampex Signs 3 Companies

CHICAGO — Ampex has signed exclusive contracts with Time Inc., Mainstream and B. T. Puppy for duplication and distribution of tape cartridge tapes in all configurations.

Initial releases will feature Big Brother and the Holding Company and the Happenings.

Say You Saw It in Billboard

Everything sounds better on...

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CRYSTALINE
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BROWN JAMES EARL RAY • GENE CHAN
LEE DOVEY • ARETHA FRANKLIN • HOWL
BOOKE • EARL BOSTIC • JAMES BRO
LEY • KING CURTIS • BO DIDDLEY • LEE
CHUCK JACKSON • AR KAYS • THE KIN
MCDUFF • MUDDY WATERS • WILSON P
THE SHIRELLES • NINA SIMONE • PERC
SLEDGE • BILLY STEWART • JOE TEX
YOUNG RAY • CARL • CHUR CO
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Coin Machine News

Biggest Western Regional Ever

By BRUCE WEBER

SAN FRANCISCO — Vending problems and solutions—present and future—were discussed here (22-24) at the annual National Automatic Merchandising Association's (NAMA) western regional management conference.

More than 300 vending executives, including representatives from California, Washington, Oregon and Arizona, attended the workshop sessions at the Jack Tar Hotel.

James T. McGuire, vice-president, Canteen Corp. of Chicago, and president of NAMA, delivered the keynote speech and set the tone of the regional conference—the future of the vending industry.

He stressed the importance of manpower to the vending industry, urging executives not to take "potluck with people." "Now is the time," he says, "to improve our customer and public relations to outsiders as well as those working within the framework of the vending industry."

"To guarantee a future in vending," McGuire believes, "we must eliminate a blind spot. We must learn how to attract capable people and learn how to keep them from leaving the vending industry."

McGuire said that failure of the vending industry to attract high school and college graduates, and the failure of the industry to recognize the importance of people already in the industry, would leave "our busi-

ness in a vulnerable position in today's tight labor market."

While the industry has improved both machines and products and creatively adopted new methods of improving business, he feels it has not taken the initiative in attracting and holding future executives, office personnel, salesmen, mechanics and routemen.

The seven informal workshop programs ranged from supervision to labor to company policies, all geared to solve personnel problems by personnel specialists.

Dr. Benjamin Werne, NAMA labor relations counsel, discussed "Benefits of Getting Your Management House in Order," "Union Organization Activity and Plans for Vending in 1967," "Labor Relations—Union and Non-Union" and "Communicating With Employees."

He told conference representatives to communicate with em-

ployees and improve their position on:

- Hiring and induction practices.
- Wage adjustments and fringe benefits.
- Handling complaints.
- Disciplinary procedures.
- Performance review and rating.

"Not communicating with employees," he warns, "invites unions and labor problems. To eliminate union harassment, management must learn how to communicate with personnel."

Edward M. Ryan, vice-president, Management Information Center, Inc., explained how to build effective company policies that help close the employee performance-capability gap.

He outlined procedures for establishing policies, discussed workable vs. unworkable policies, investigated the importance of precedents and commented

(Continued on page 81)



SEVEN HUNDRED TO A THOUSAND NEW jukebox locations are being created by the Shakey Pizza Parlor franchise chain now spreading across the U. S. At the Chicago area's first Shakey operation are, from left, operator Bernard Lazare, Bern's Amusements; unit manager Jack Loy, and Michael A. Coduto, mayor of Countryside, Ill., town in which the parlor is located.

Shakey's Serving Music With Pizza

By RAY BRACK

CHICAGO — Shakey's Pizza Parlors—a franchised chain now in 40 States with 245 units and a goal of 1,000 units in all 50 States—loves jukeboxes.

So a couple weeks ago we rode out with Empire Distributing's Bob Vihon to look at a new Rock-Ola installation in the Chicago area's first Shakey's. Maybe learn why these pizza people like jukeboxes. Operator Bernie Lazare was there (Bern's Amusements), bright, good salesman, philosopher, lots of fun.

"They'll have 20 Shakey's around Chicago eventually," Bernie said. "Fair game for any operator. The psychology of the thing is this. They're trying to create a poor man's nightclub. They have a piano and banjo player five nights a week and they try to get the people to sing along. The place is divided into two sections. The adult side serves beer. The other side is for the kids. The jukebox is on the kids' side. I've got wall-boxes on the adult side—Shakey's calls them sleeves. We program a few honky-tonk things, but mostly pop hits. These won't be smash hit stops, but they'll be good." (We got the feeling he meant they'd be consistent \$50-\$75 per week locations.)

"There's no doubt they're sold on jukeboxes," Bernie added. "The blueprints for each unit include conduit for jukebox speakers and remote units. They also show where to set the box. Let's have some pizza." (Good but expensive, \$2.45 for a medium Portuguese Linguica. But Bernie was buying.)

We talked to manager Jack Loy for awhile but didn't learn why Shakey's is sold on jukeboxes. A call to the Sacramento, Calif. home office cleared that up.

"Shakey's was founded here 13 years ago by two fellows named Sherwood Johnson and Ed Plummer," said George Welch, editor of company publications. (Firm is promotion minded, and operators are welcome to send in items for Welch's house organ.) "In their first spot they had a piano player, a banjo player and a jukebox. That format worked so well that they've insisted it be followed in all the units. Yes, we insist that each franchised unit have a jukebox. We want each parlor operator to find his own jukebox operator."

We told Welch we'd heard a rumor that Shakey's wanted only Seeburg jukeboxes.

Northeast

"Nothing to it. We don't care what kind of jukebox is used, just so it's a good one. We don't make any programming recommendations, either. We leave that up to the operating professionals."

The next big Shakey's move will be into the Northeast. They're backing their franchisees with national advertising. They just ended 13 weeks of sponsorship of the Phil Rizzuto Show on CBS Radio and are now sponsoring Paul Harvey News on ABC Radio. They also take time on the "Let's Make a Deal" and "Dating Game" TV shows and have ad campaigns going in Life, Look and Saturday Evening Post.

Their Canadian Bacon pizza is good, too, but the medium size costs \$2.75.



AT SHAKEYS, patron on the "youth side" of the parlor selects a tune on the 1968 Rock-Ola installed by Bern's Amusements, Chicago. On the "adult side," where beer is served, wall-boxes have been installed.

Triangle Plan Told

NEWARK, N. J. — Jack Slater, senior vice-president, finances, Triangle Conduit & Cable Co., Inc., said last week that the 51-year-old firm "looks for growth in many more areas" as a result of its decision to purchase Rowe Manufacturing Co.

The purchase of Rowe, from Canteen Corp., awaits the approval of Triangle's stockhold-

ers and signing of a definitive agreement. Triangle, manufacturer of conduits, wire, cable, copper-coated tubing and plastic pipe, has 12 plants; the main ones in New Brunswick, N. J.; Glendale, W. Va., and Jewett City, Conn.

"At this point we're not sure what directions this growth will take. We were looking to acquire other properties and we're very satisfied with Rowe. We are not a conglomerate, we want to remain a manufacturing and product-oriented company," said Slater.

Slater said that Rowe President Jack Harper, and the current management of the Whippany, N. J.-based firm, were all being retained. Meanwhile, Rowe officials were busily scheduling six sales workshop sessions for distributor personnel.

Designed so that distributor personnel can attend in shifts and participate in more than one area, the sessions will be held in the following cities: Oct. 3, Hyatt House, San Francisco; 5, Sheraton Lincoln Hotel, Houston; 10, Parliament House, Atlanta; 12, Fort Hayes Hotel, Columbus, Ohio; 19, Flying Carpet, Chicago; 20, Whippany, N. J., plant.

A new 100-selection compact jukebox, a new cigaret vender, new Litton ovens and a flex-

(Continued on page 80)

Cleveland Association Fighting Wild Rumors

By JANE SCOTT

CLEVELAND — Stifling rumors and fighting adverse legislation are double-barreled jobs for the Phonograph Merchants' Association of Cleveland.

President Charles C. Comella Jr. said that there was no foundation to the printed rumor in the suburban Lakewood Sun-Post that a West Coast manufacturer of jukeboxes was coming into the community or that a jukebox war may be in the making.

"Those are just innuendoes. It makes good reading. There is no West Coast manufacturer. As far West as they go is Chicago or Grand Rapids, Mich.," said Comella, head of the 23-year-

old Cadillac Music & Amusement Co.

The rumor of a jukebox war was based on the alleged bombing of a Lakewood pizza parlor June 26.

"Why not blame the Hough riots on us?" Comella asked.

The Phonograph Merchants' Association meets about every six weeks, Comella said. Many of its 35 members will attend the Music Operators of America convention and trade show at Chicago Oct. 27-29.

The most recent legislation here against jukeboxes was Cleveland Councilman Leo A. Jackson's bill last May to give

(Continued on page 81)

Elect Kniska W. Virginia President

By RAY BRACK

CHARLESTON, W. Va.—Andrew C. Kniska, owner and operator of Clarksburg Amusement Co., Clarksburg, W. Va., was elected president of the West Virginia Music and Vending Association (WVMVA) at its annual convention here Sept. 21-23.

Kniska promptly pledged to continue the association's emphasis on legislative and public relations efforts. Challenges facing the group in the next session of the State Legislature are obtaining sales tax exemption of more than the prevailing 5 cents and pushing

through repeal of an anachronistic statute that bars minors from billiard rooms. The latter move is seen as no problem here, but the former could be difficult. The next session of the Legislature will be charged with finding some \$40 million plus in additional revenue.

Essential

Said Fred Granger, Music Operators of America (MOA) executive vice-president, in his featured address, "It is essential to the well being of this industry that it have strong regional associations. For one thing, the very existence of a regional as-

sociation such as yours is good public relations."

Granger went on to give the 55 members present a full report on MOA activities and a preview of the Oct. 27-29 national convention and trade show at Chicago. Sixteen or more West Virginia operators said they plan to attend the big convention.

Another featured speaker, National Automatic Merchandising Association (NAMA) assistant legislative counsel William R. Brandstrader, cautioned the State's cigaret ven-

(Continued on page 77)

Distribution Today

Here are more observations from key U. S. distributors on their role in the industry today. We will present a third and final installment next week.

Meyer C. Parkoff
President
Atlantic New York Corp.
New York City

It would take all day in a dialog among leading distributors to discuss the outstanding problems confronting our industry today. However, let me give you briefly one very important comment that I would like to make concerning our industry from a distributor's point of view.

In my opinion, the method of operation of a distributor has changed. I look at our business as being "grown - up" and it now must face the challenge of the economy of our great country.

We advocate that a distributor must sell his products at a profit in order to continue giving to the industry, operators and the factory they represent, the service that is required. No distributor can exist today to service all these (with inventory, parts department, service department and financing), unless he is in a position to sell his equipment at a normal markup. With an ever-present increase in cost of operation, this is necessary.

I also advocate that this particular philosophy be carried over to the operator, so that he, too, can sell his services to the location and to the public with a profit. No operation can exist unless there is an investment in new equipment and proper programming and records and in proper service to the public and the location owner.

This does not take into account the huge amount of monies being advanced to location owners to stay in business.

This basically is the philosophy that we intend to follow in order to meet the challenge of our present day economy.

O. R. Truppman
President
Bush International
Miami, Fla.

The coin machine industry as far as the distributor and operator are concerned is less than 10 years old.

I am sure that there are many who will argue that the above statement is grossly inaccurate. Perhaps it requires a bit of modification. A more complete statement might be that the coin machine industry has changed so radically in the past 10 years that it is necessary to discard many of the old philosophies and habits to which many in our industry have allowed themselves to become accustomed. The 1960's have produced new products—sophisticated equipment—which require an entirely new approach to the business of distributing coin-operated equipment.



MEYER C. PARKOFF



O. R. TRUPPMAN

successful and those who seem to drift along is generally established by the amount of service the distributor makes available to the operator. It is no longer practical to simply slap a shipping label on a carton, turn it over to a freight line and then forget it.

Because many operators have diversified into

allied fields, the distributor must maintain heavy inventories in all lines of coin-operated equipment. He must handle games, music and at least a limited amount of vending equipment. He must maintain adequate service personnel capable of servicing all types of equipment.

He must maintain and carry an astronomical inventory of parts and have knowledgeable employees handling the parts.

He must have adequate financing lines with competitive interest rates. Truly, the successful distributor today has to be a businessman.

The problems created by all of the above will not permit any successful distributor organization to remain stagnant. It is necessary to up-date thinking at all levels. Not only must service and sales personnel have periodic schooling on new products and methods, but further, distributor management must be willing and able and have the capacity to learn and adjust to new trends constantly. Training programs have to be established. Budgets must be prepared a year in advance. In addition, the personal relationship with every operator in the distributor's territory must be maintained.

Perhaps it is difficult to justify all of the factors mentioned above under a single heading of "service," yet when each is analyzed in relation to the operators requirements, whether it be inventory of equipment, parts, financing or any of the other factors, it is easy to see that each in itself is a specific service requirement.

In conclusion, every distributor must analyze the needs of his own particular area and then outline his own method for properly servicing it. Long-range policy has to be substituted for short-range expediency. Only in this manner can the distributor who is best equipped to service his customers is always the leading distributor in his territory.

(Continued on page 81)

Damone, Mills Bros., Reeves Out on Seeburg Little LP's

CHICAGO — The Seeburg Corp. has commenced its fall series of Little LP releases with product by Jim Reeves, the Mills Brothers, Vic Damone, the Andrews Sisters and Johnny Maddox.

During the fall, operators may expect new Little LP releases by Frank Sinatra, Dean Martin, Trini Lopez, Jimmy Roselli, Louis Prima, Nancy Sinatra, Lawrence Welk, Billy Vaughn, Frankie Carle, "and many others," according to national promotion manager Stanley W. Jarocki.

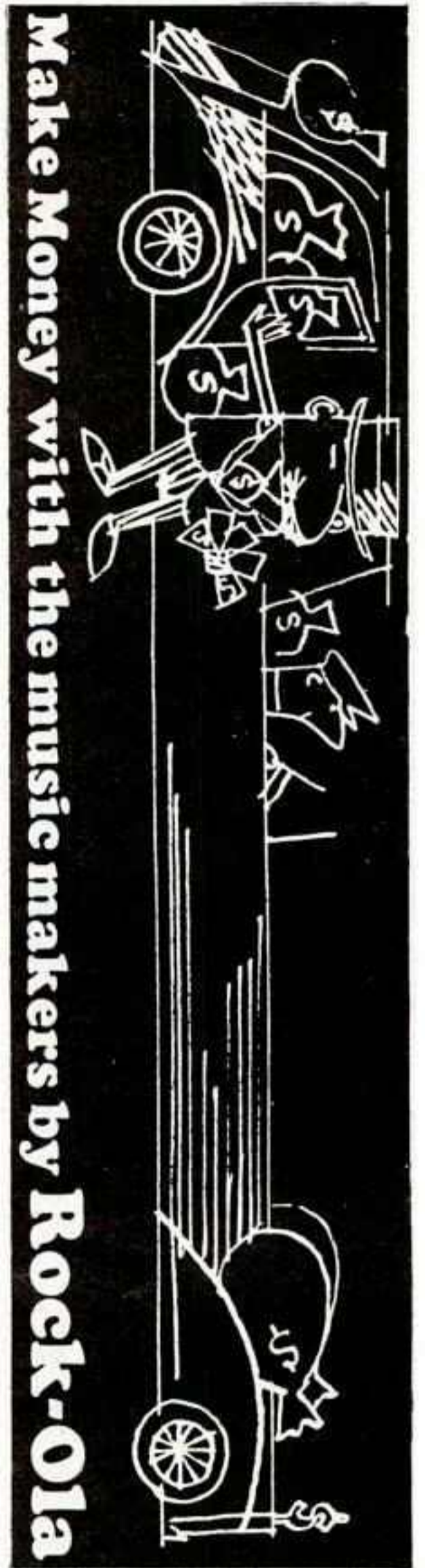
The latest release: Vic Damone, "On the South Side of Chicago" (Title tune, You Don't Have to Say You Love Me, Ciao Compare, It Makes No Difference, Love Me Longer, I'll Sleep Tonight) RCA VLP-3765-Seeburg 1173.

Johnny Maddox, "Second

Hand Rose" (Title tune, Sweet Little You, She's a Great, Great Girl, Blues (My Naughty Sweetie Gives to Me), Ragtime Cowboy Joe, Palesteena) Dot DLP 817-Seeburg 1176.

The Mills Brothers, "Fortuosity," (The Bramble Bush, Cab Driver, Fortuosity, Sherry, More and More, Long Long Ago)

(Continued on page 82)



Say You Saw It in Billboard

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United Tossing Big Oct. Party

MILWAUKEE — United, Inc., Wisconsin and Upper Michigan coin equipment distributor, will unveil the new Wurlitzer jukebox models at a special appreciation party, Saturday evening, Oct. 14, at the Pfister Hotel.

The event will also mark milestones in the firm's history. "We will be celebrating the start of our 30th year in the coin machine business, 20 years as a Wurlitzer distributor, and my 50th birthday," said Harry Jacobs, United, Inc., president. Upwards of 150 persons will be invited. As in previous parties given by United, Inc., its Wurlitzer customers will be offered an opportunity to win valuable prizes.

According to Harry Jacobs, the top prize this year will be an all-expense trip for two to Hawaii.

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Vending News

NBVDA to Double Size—Nelson

By EARL PAGE

CHICAGO — Jack Nelson, president of the National Bulk Vendors Distributors Association (NBVDA), said last week that the organization will "double its membership during the next five years." The group will meet at the LaSalle Hotel here Sunday, Oct. 29, during the National Vendors' Association (NVA) directors meeting.

One of the reasons for the growth of NBVDA Nelson said, will be diversification. "A number of distributors who were selling larger equipment are now adding bulk vending lines," said Nelson, who is a partner in Logan Distributing here.

"You see very little diversification in the other direction.

Logan Distributing is probably one of the few bulk distributors to branch into bigger equipment. We handle Westinghouse, Gold Medal and other larger pieces and we do a lot of reconditioning of large units, like cigaret machines.

"But the established bulk distributor as a general rule is not expanding like this because the bulk business itself is constantly growing. Our new members [in NBVDA] are those distributors who have been in larger pieces and now see the plus business of adding bulk machines."

NVA Role

Nelson said there were a number of factors accounting for the increased interest in NBVDA. "I think the NVA has been one of the reasons. NVA has been continually growing and has been successful in solving many of the problems in the industry."

"Distributors follow NVA's activities very closely and many are personally involved," said Nelson, himself an NVA director. "Distributors are seeing the value of organization and they know there's protection in numbers."

"Distributors also find it important to be able to discuss mutual problems and matters on the same level with fellow distributors. This is particularly true of the new members who have been in larger equipment but now want to become familiar with the bulk industry."

"The whole industry is expanding," Nelson said. "We have a number of very different and exciting products and vendors have really only scratched the surface in finding locations and cultivating new markets."

"I think the vendor who wants to expand can do it today because there's so many more opportunities opening up. The growth in our suburbs is phenomenal and there are so many national chain stores like Sears and McDonald that still don't have bulk vending units."

"Now some vendors probably aren't equipped to handle a whole series of chain store outlets, but there are smaller chains, too. Even the larger stores are good prospects if the vendor organizes his presentation and goes out after larger accounts."

"You have to realize that you're only going to have 10 or 15 minutes to spend putting your story over to a store manager or buyer," Nelson said. "The vendor must be armed with facts and figures and have a good approach."

"Some actually take a unit in to show the store what kind of equipment they can install. But at least you must have pictures or a brochure of some kind. You also need charts and tables that break down figures and quickly show how the bulk operator can halt vandalism and shoplifting, create more store traffic and sell a lot of merchandise."

Nelson is very enthusiastic about what he thinks is another wave of bulk products tied into television promoting. "I guess Elvis Presley was one of the first of these and Zorro and Davy Crockett came along, too."

"Then we had sort of a dry spell during the time when the trolls were such a hit. We drifted away from licensed products until the Beatles hit. This started another big wave and lasted until Batman last summer."

"The Green Hornet and the Monkees were not this hot but it looks like we're into another season where products are going to be promoted on TV."

Nelson said NBVDA would probably meet early Sunday afternoon, Oct. 29, so as not to conflict with NVA's board meeting that same evening. Officers, in addition to Nelson, are vice-president, Alan Cohen, Northwestern Sales & Service, N. Y.; secretary-treasurer, Bernard Bitterman, Bitterman & Son, Kansas City, and directors Al Schwartz, King & Co., Chicago; Moe Mandell, Northwestern Sales & Service; Earl Grout, Vendall Distributing Co., Minneapolis, and Max Hurvich, Birmingham Vending Co., Birmingham.

Western Show Set

SAN FRANCISCO — The National Automatic Merchandising Association's annual western show will be held at the Ambassador Hotel in Los Angeles March 22-24.

A committee meeting was held here (22-24) at the NAMA western regional management conference to discuss next year's trade show.

Watch for
The Bluebook
Every Month
In Billboard

NVA Board Meet Set for Oct. 29

CHICAGO — The National Vendors Association (NVA) board of directors meeting set for the La Salle Hotel here Oct. 29 will commence at 8 p.m. A recent published list of directors expected to attend omitted the following: John Adams, Oklahoma City; C. A. Applegate, Clayton, Ohio; Harry Bell, Chicago; Arthur Bianco, Bronx, N. Y.; Waldo Bolen Jr., Morris, Ill.; John Brehmer, Columbus, Ohio; Carmen Di Angelo, East Boston, Mass.; Tom Emms, Dallas; Sidney Eppy, Jamaica, N. Y.; William Falk, Freeport, N. Y.; Harold Folz, Oceanside, N. Y.; Irvin Gardner, Louisville.



ANITA BRYANT will be the featured attraction at the 1967 National Automatic Merchandising Association banquet Tuesday, Oct. 31, at the International Ballroom of the Conrad Hilton Hotel, Chicago. The banquet is an annual event of the association's convention and trade show.

Coming Events

Oct. 3—Missouri Coin Machine Council, site to be announced, Trenton.

Oct. 7—Missouri Automatic Merchandising Association, combined fall meeting, Tan Tara Resort, Lake of the Ozarks.

Oct. 14—South Carolina Coin Operators Association, Holiday Inn, Greenville.

Oct. 16—New York State Coin Machine Association, Inc., Dewitt Clinton Hotel, Albany.

Oct. 27-29—Music Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.

Oct. 28-31—National Automatic Merchandising Association, 22d annual convention and trade exposition, International Amphitheater, Chicago.

Oct. 29—National Vendors Association, directors meeting, LaSalle Hotel, Chicago.

Oct. 29—Illinois Coin Machine Operators Association, fall meeting, Washington Room, Pick Congress Hotel, Chicago.

Nov. 30-Dec. 2—Music Operators of Virginia, 9th annual convention and trade show, John Marshall Hotel, Richmond.

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N.W. Model 49, 1c or 5c \$14.50
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N.W. 10-Col. 1c Tab Gum Mach. 18.00
Atlas 1c & 5c 100 Ct. Ball Gum. 12.00
Acorn 8 Lb. Globe 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, . . . \$.92
Red Pistachio Nuts, Jumbo Queen,87
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Afgan Crown Red Lip Pistachio Nuts63
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Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct. . . .48
Munchies, 16-lb. carton, per lb. . . .39
Hershey-ets47

Wrapped Gum—Fleers, Topps, Bazooka & Pal, 4M pcs. \$14.00
Rain-Bio Ball Gum, 1800 per ctn. 6.25
Rain-Bio Ball Gum, 1800 printed per carton6.40
Rain-Bio Ball Gum, 5250 per ctn. 8.35
Rain-Bio Ball Gum, 4250 per ctn. 8.35
Rain-Bio Ball Gum, 3500 per ctn. 8.35
Maltites, 2400 per carton8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Bio Ball Gum.
Adams Gum, all flavors, 100 ct. . . .45
Wrisley's Gum, all flavors, 100 ct. . . .45
Beech-Nut, 100 ct. . . .45
Hershey's Chocolate, 200 ct. . . .1.30
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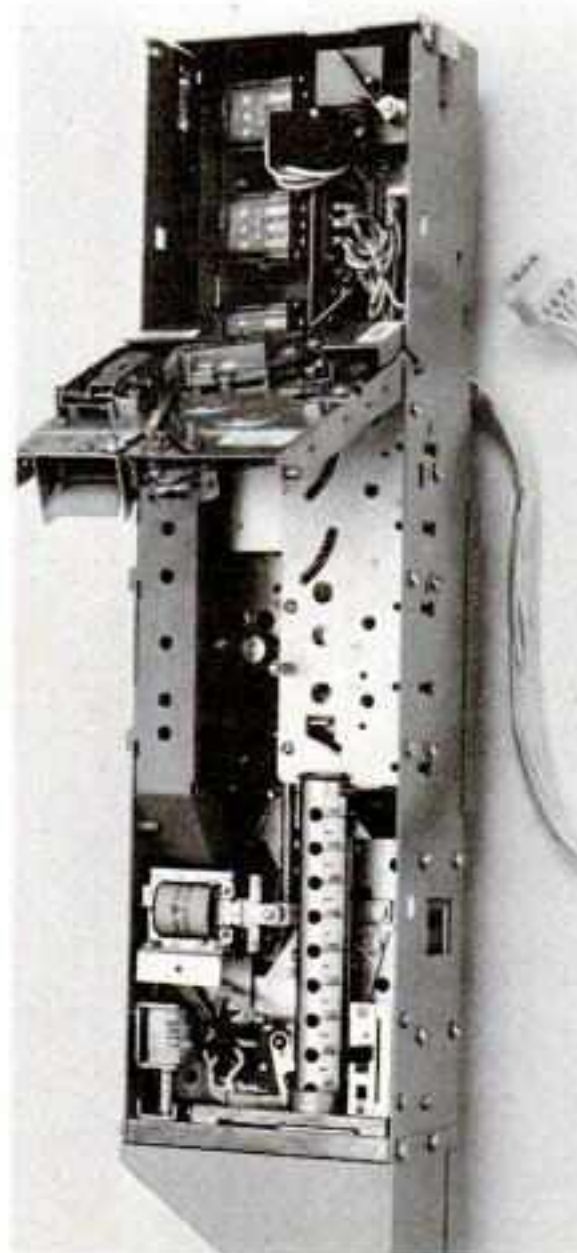
60

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NORTHWESTERN

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the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

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Phone: FAirfax 4-7526

Elect Kniska W. Virginia President

• Continued from page 74

dors to carefully police themselves against sale to minors. He distributed the NAMA's "Minors Are Forbidden" decal order forms to all WVMVA members.

"The anti-smoking lobby is

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getting more attention today," Brandstrader said. "The anti-tobacco people first tried to get adults to quit smoking. Now they are trying to keep children from starting to smoke. Legislation was introduced this year in Indiana to require that a skull and crossbones be placed on every cigaret vending machine. And a Massachusetts senator insisted that anti-tobacco representatives be given equal time on television and in magazines. Here and there, even at the local level, there is talk of enforcing remote control cigaret vending."

Brandstrader urged, "Let's get our house in order. Let's not say anymore that we can't do anything about competition. We must check to see that all the steps in the NAMA's Project Alert program are carried out."

Decals

The NAMA's self-control project involves setting up a committee to divide the State into self-policing areas, distribution of "minors forbidden" decals to all operators, informing the NAMA national office of all anti-smoking developments and seeking advice from the NAMA national office before taking local action.

"If trouble comes to cigaret vending," Brandstrader said wryly, "there will be no exemptions for the good guys."

There have been anti-smoking developments at the local level, reported the WVMVA legislative committee chairman Guy Moss, Capitol Cigarette Vending Co., Charleston. He said the State has a new Cancer Society president who tends to seek publicity. This new official's pronouncements create some uneasiness in the trade here, for the State has an old unenforced statute forbidding the sale of cigarets to persons under 21. "I'd like to see them try to enforce it for a 19-year-old Marine just back from Vietnam," said one vendor.

Football Team

"A legislative committee is like a football team," said Moss. "It has an offensive and a defensive team. The defensive team blocks bad laws and the offensive team carries the ball for good bills. Our defensive team was active in this past session, helping kill a bill that would have outlawed all cigaret vending machines."

"Over the years we've had the pleasure of working offensively, too. Among the good

bills passed have been for a lower cigaret tax, and the repeal of the per-machine tax in favor of an operator's license (it took four different bills to get that one through). An operator with 200 jukeboxes used to pay per-machine license fees totaling \$2,200. Today he pays a single operational fee of \$300 annually.

"The consumer sales tax is now the thorn in our flesh. It has been a problem for years. The school teachers, among others, oppose our efforts at obtaining a greater exemption. They say they need the money. But they don't need blood money. And a penny tax on 9 cents is blood money!"

Moss also observed that it was not until the vendors and the music and game operators in the State began to co-operate in a single association that all segments of the coin machine industry began to win legislative battles.

Instrumentals

A tribute to the association's role in the West Virginia legislative process was paid by Chester Shanklin, deputy director of the cigaret and soft drink division of the State Tax Department. "We have had three different coin machine license laws in the past five years," he said, "and our present law, two years old, is not completely satisfactory. Your association has been instrumental in helping the State revise these laws in the past, and we're counting on you to continue to advise us on these matters. By taking an active part in State government, you've demonstrated good citizenship."

Shanklin reported that a recent decision of his department's legal division now requires that coin-operated pool tables now have two licenses, one as pool tables and one as coin-operated amusement devices. The total license fee is \$25.50 for the first and \$15 for each additional table in each location. Tables may be moved without the purchase of a new yearly license.

Fractional

Shanklin added that he feels that the section of the law now barring minors from billiard rooms — even "family" billiard halls — will soon be amended. His department is not presently enforcing the measure. If it were enforced, he pointed out, his men would have to raid youth activity centers being built throughout the State by public-spirited citizens.

And Shanklin announced that his department put through the recent Legislature a license law amendment permitting payment of a fractional yearly license fees. Machines going on location after Jan. 1 may be licensed at 50 per cent of the annual fee.

"License laws are not just revenue measures," he said. "They are, first of all, intended for control."

The main session of the convention, addressed by Granger, was attended by about 75 operators and their wives. Association counsel Tom Miles remarked that he was surprised at the good crowd, for at that hour the West Virginia Mountaineers football game was being televised.

Drums

"During the past year we've been striving to build regional associations," Granger said. "We've been going around

beating the drums. We were in New Orleans recently, in Kansas last week, and this coming weekend we'll be in Arizona. At all these meetings, the emphasis has been on regional association organizational effort. And in Kansas and Arizona

coin machine groups have been reorganized and are now active.

"Credit for this association building program goes to MOA President James Tolisano. Just as the program of your own (Continued on page 82)

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The Bluebook

Valuation of Used & Reconditioned Coin Machines

Oct. 7, 1967

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

Cigaret Venders

Automatic Products		Low	High
Smokeshop Starlite 630, 27 Col., 630 Cap.		250	375
Smokeshop Starlite 850, 36 Col., 850 Cap.		300	400
Smokeshop Bank Mod., 18 Sel., 630 Cap.		400	500
Smokeshop Bank Mod., 27 Sel., 850 Cap.		400	500
Smokeshop Slimline V-18, 18 Col., 640 Cap.		25	85
Smokeshop Slimline V-27, 18 Col., 850 Cap.		35	75
Smokeshop Slimline V-36, 18 Col., 850 Cap.		50	105
Smokeshop Starlite 450, 18 Col., 450 Cap.		250	350
Smokeshop Mod., 900, 9 Col., 900 Cap.		No	Avg.

Coan Mfg.

U-Select-It 74-MD, 1 Col., 74 Cap., 25/30/35¢ w/o matches		75	150
U-Select-It, 74-APC, 1 Col., 74 Cap., 30/35¢ w/matches		85	165
U-Select-It, 94-UM, 1 Col., 94 Cap., 30/35¢ w/matches		85	150
U-Select-It 94-UC, 1 Col., 94 Cap., 30/35¢ w/matches		85	165
U-Select-It, 116-WM, 1-Col., 116 Cap., w/o matches		100	205
U-Select-It 116-WC, 1 Col., 116 Cap., w/matches		100	215
U-Select-It, 74-CA, 1 Col., 74 Cap. w/matches		No	Avg.
U-Select-It, 94CA, 1 Col., 94 Cap., w/matches		No	Avg.
U-Select-It, 116CA, 1 Col., 94 Cap., w/matches		No	Avg.

National Venders

National 750, 7 Col.		30	60
National 9M, 9 Col., Manual		25	65
National 11M, 11 Col., Manual		35	75
National 11M, 11 Col., 450-Cap.		35	75
National III, 11 Col., 450 Cap.		60	110
Consolette 20, 20 Col., 670 Cap.		180	275
Sonolette 20, 20 Col., 670 Cap.		250	
Crown 800, Manual, 20 Col., 850 Cap. (100mm)		No	Avg.
Crown 880, Electric, 22 Col., 880 Cap.		200	375
Crown 113, 13 Col., 447 Cap.		100	195
Crown 222, 22 Col., 616 Cap.		225	300
Moduline 22M, 22 Col., 616 Cap.		200	300
Moduline 80M, 20 Col., 650 Cap.		225	325

Rowe

Rowe 520, 11 Col., 520 Cap.		25	65
Ambassador, 11 Col., Cap. 450		25	65
Ambassador, 14 Col., 510 Cap.		35	75
Rowe 20-700, 20 Col., 700 Cap.		75	165
Rowe 20-800 Riviera, 20 Col., 800 Cap.		235	335
Celebrity 286, Manual, 14 Col., 510 Cap.		200	295
Celebrity 260, Elec., 20 Col., 800 Cap.		300	395
Rowe 86R, Manual, 14 Col., 510 Cap.		125	225
Riviera 160, Electric, 20 Col., 800 Cap. (100mm)		No	Avg.

Seeburg Corp.

	Low	High
Seeburg E-2, 22 Col., 800 Cap. Modular 4E3, 22 Col., 825 Cap.	25	75
Seeburg 4E5, 22 Col., 825 Cap.	75	200
Seeburg 4E6, 22 Col., Elec., 825 Cap.	100	215
Seeburg 4E7, 22 Col., Elec., 825 Cap., (100mm)	No	Avg.
Seeburg 4E8, 22 Col., Elec., 825 Cap., (100mm)	No	Avg.
Seeburg/Du Grenier MCC-20, 20 Col., 720 Cap., Console	150	275
Seeburg/Du Grenier W14T1, 14 Col., 510 Cap.	90	175
Seeburg/Du Grenier W20T1, 20 Col., 672 Cap.	125	225
Williamsburg W14T1, 14 Col., 510 Cap.	No	Avg.
Williamsburg W20T1, 20 Col., 672 Cap.	No	Avg.

Vendo Corp.

Classic 30, 30 Sel., 830 Cap.	No	Avg.
Vendo CAIA Console, 22 Col., 850 Cap.	No	Avg.
Vendo-Stoner C-23, 15 Col., 520 Cap.	No	Avg.
Vendo-Stoner, Mod. 428, 11 Col., 428 Cap.	No	Avg.
Vendo CCIA Classic, 30 Col., Elec., 830 Cap. (100mm)	No	Avg.
Vendo CC2A Futura, 30 Col., Elec., 830 Cap. (100mm)	No	Avg.
Vendo CB-5, 15 Col., Manual, 520 Cap. (100mm)	No	Avg.

Westinghouse

Cigaret Vender	No	Avg.
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Coffee Venders

Avenco

J. 465 Cup Inst. Coffee, Choc., Tea, Soup	350	450
K. 485 Cup (FB Coffee, Tea, Soup)	400	500
Mod. V, 456 Cup (FB Coffee, Choc., Tea, Soup)	445	575
Executive 700, Single-Cup, Fresh Brew, 790 Cap.	No	Avg.
Executive 400, Fresh Brew, Single Cup, 350-400 Cap.	No	Avg.
Executive 700 Special, Single-Cup, Fresh Brew, 790 Cap.	No	Avg.
Junior Executive, Fresh Brew, Single-Cup, 320 Cap.	No	Avg.
250 Compact, Instant, 215 Cap.	No	Avg.

Bally

660-D, 450 Cup (FB Coffee, Choc.)	200	350
660-R, 450 Cup (FB Coffee, Choc.)	125	275
661-D, 450 Cup (FB Coffee, Choc.)	300	400
661-DS, 450 Cup (FB Coffee, Choc., Soup)	275	395
661-R, 450 Cup (FB Coffee, Choc.)	50	175
662-C, 200 Cup (FB Coffee, Choc.)	175	300
664-D, 480 Single Cup (FB Coffee, Choc., Dry Cream)	650	850
664-DS, 480 Single Cup (FB Coffee, Choc., Liq. Cream)	700	900
664-R, 480 Single Cup (FB Coffee, Choc., Liq. Cream)	650	825
(Seeburg) 764-D, 650 Single Cup (FB Coffee, Choc., Powdered Cream)	750	1,000
(Seeburg) 764-R, 650 Single Cup (FB Coffee, Choc., Liq. Cream)	No	Avg.
(Seeburg) 764-RS, 650 Single Cup (FB Coffee, Choc., Soup)	No	Avg.
(Seeburg) 764-DS, 650 Single Cup (FB Coffee, Choc., Soup, Powdered Cream)	No	Avg.
(Seeburg) 764-DT, 650 Single Cup (FB Coffee, Choc., Powdered Cream, Hot Tea)	No	Avg.
Ditchburn Tablespa 970, 80 Cap.	No	Avg.
Winispa DVM-56, 320 Cap.	No	Avg.
Minitea, 350 Cap.	No	Avg.
Teaspa, 800 Cap.	No	Avg.

Rock-Ola

1400S, 420 Cup (FB Coffee, Soup)	500	650
TRLB-M, 600 Cup (FB Coffee, Choc., Soup)	1,000	1,150
1403, 500 Single Cup (FB Coffee, Liq. Cream) Changer	1,000	1,195
1403S, 500 Single Cup (FB Coffee, Gran. Sugar, Liq. Cream) Changer	1,000	1,195
1200, 450 Single Cup (FB Coffee, Choc., Gran. Sugar, Dry Cream) Changer	850	1,000
3402, 225 Cup (Inst. Coffee Choc.)	300	400
3403, 225 Cup (Inst. Coffee, Choc.)	300	400
1404S, Fresh Brew, 11/16	No	Avg.
3402 Compact, 11/16	No	Avg.

Rowe

	Low	High
Custom RV-750	25	125
Deluxe PV-750	25	125
AK7, 750 Cup Batch (w/Choc.)	100	275
Celebrity AK8, 1000 Cup Batch (w/Choc., Tea, Soup) wet	600	895
Celebrity Modular SK8, 1,000 Single Cup (FB Coffee, Choc., Tea, Soup, Powdered Cream)	150	345
Celebrity SK-9, 1,000 Single Cup (FB Coffee, Choc., Tea, Soup, Powdered Cream)	500	795
Celebrity AK-8, batch brew, 1,000 Cap.	No	Avg.
Model 212, Single Cup	11/16	

Rudd-Melikian

BAC-300, 350 Cup (Tape Coffee, Whip Choc., Tea, Soup)	100	200
BAC-500, Cup (Tape Coffee Whip Choc., Tea, Soup)	50	150
BACC-754R, 700 Cup (FB Coffee, Choc., Tea, Soup)	1,250	1,400
BAC-754 PRC, 700 Cup (FB Coffee, Choc., Tea, Soup)	1,100	1,200
CR-754, 700 Cup (Int. Coffee, Choc., Tea, Soup)	1,095	1,300
BAC-754P, 700 Cup (FB Coffee, Choc., Tea, Soup)	1,095	1,200
BAC-333P, 450 Cup (FB Coffee, Choc.)	150	225
BAC-800PB, 600 Cup (FB Coffee, Choc.)	1,000	1,100
BAC-800LG, 600 Single Cup (Choc.)	1,095	1,200
BAC-880 LG, Single Cup, Fresh Brew, 880 Cap.	No	Avg.
BAC-320 LG, Single Cup, Fresh Brew, 320 Cap.	No	Avg.

Coffee-Mat

De Luxe SCP-600, Single Cup (FB Coffee, Powdered Cream, Gran. Sugar)	900	1,100
De Luxe SCL-600, Single Cup (FB Coffee, Liq. Cream, Liq. Sugar)	600	875
Compact, SCC-450, Single Cup, FB	950	1,050
Imperial De Luxe DSC-600, Single Cup, FB	995	1,200
Royal Standard SSC-600, Single Cup, FB	950	1,075
Princess PSC-300, Single Cup, Fresh Brew, 320 Cap.	No	Avg.

National Venders

Moduline RBM, 450 Cup (Coffee, Choc.)	No	Avg.
HBM-72, Fresh Brew, 1,000 Cap. No	No	Avg.

Seeburg Corp.

772, 320 Single Cup (Choc.)	700	895
5C3D, 570 Single Cup (Choc.)	700	950
6C3D, 570 Single Cup (Choc., Tea, Soup)	700	995
7C3D, 570 Single Cup (Choc., Tea, Soup)	800	1,095
6C3R, 570 Single Cup (Choc., Refrig., Cream)	No	Avg.
Marquee MC-5, Fresh Brew, Single Cup	No	Avg.
Williamsburg W5C4D, Single Cup, Fresh Brew	No	Avg.
Modular H-C5, Fresh Brew, Single Cup, 550-682 Cap.	No	Avg.
Du Grenier HD500, Post-Sel., 500 Cup	75	250
Jef, Compact, 11/66	No	Avg.

Vendo

VCV-900 (FB Coffee, Choc.)	25	125
VIP, 350 Cup (Inst. Coffee, Choc.)	-	300
900EH, 650 Cup (FB Coffee)	-	200
HBAIA, 600 Cup (FB Coffee, Choc., Tea, Soup Powdered Cream)	250	445
HBAIA (same as above with Fresh Cream)	175	345
Model 650, Single Cup, 11/16	No	Avg.
HBC1, Batch Brew, 650-750 Cap.	No	Avg.
HBA4, Single Cup, Fresh Brew, 250-300 Cap.	No	Avg.
HBA2, Single Cup, Fresh Brew, 425-465 Cap.	No	Avg.
HBA3, Single Cup, Fresh Brew, 650-750 Cap.	No	Avg.
HBB2A, Instant, 250-300 Cap.	No	Avg.
Invitation II, Single Cup, Fresh Brew, 650-750 Cap.	No	Avg.

Victor

ET-25A, Fresh Brew, 5 Sel., 205-265 Cap.	No	Avg.
ET-51A, Fresh Brew, 5-6 Sel., 600-780 Cap.	No	Avg.
ET-56A, Fresh Brew, 5-6 Sel., 600-780 Cap.	No	Avg.

Westinghouse

SK8-B10, fresh brew, 800 Cap.	No	Avg.
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Pastry Venders

Automatic Products

Pastry Shop, 5 Col., 175 Cap.	No	Avg.
Snack Shop, 7 Col., 320 Cap.	No	Avg.

Coan

U-Select-It, 47P-B, 1-Col., 47 Cap.	No	Avg.
U-Select-It, coffee/snack center	No	Avg.

Ditchburn

Mini-Snack 770, 4 Col., 100 Cap.	No	Avg.
Mini-Bar, 18 Sel., 200 Cap.	No	Avg.

Du Grenier

KPN, 6 Col.	No	Avg.
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Federal

P-6 Secretary, 6 Col., 72 Cap.	No	Avg.
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Lektro-Vend

003, 17 Sel., 634 Cap.	No	Avg.
004, 14 Sel., 466 Cap.	No	Avg.
103, 17 Sel., 634 Cap.	No	Avg.
151, 6 Sel., 161 Cap.	No	Avg.
704, 14 Sel., 466 Cap.	No	Avg.

Mar Vend

	Low	High
3400, 4 Col., 140 Cap.	No	Avg.
1400, 4 Col., 140 Cap.	No	Avg.
2402-B, 4 Col., 140 Cap.	No	Avg.
1402, 4 or 5 Col., 140 Cap.	No	Avg.
2400E, 4 Col., 140 Cap.	No	Avg.
2400M, 4 Col., 140 Cap.	No	Avg.

National

510, 5 Col., 100 Cap.	No	Avg.
CC Deluxe, 5 Col., 100 Cap.	No	Avg.
Moduline CM, 5 Col., 100 Cap.	No	Avg.
PM-72, 5 Col., 85-125 Cap.	No	Avg.

Rowe

5-Sel., 105 Cap.	75	175
Celebrity 251, 5 Col., 75-100 Cap.	200	525

Seeburg

W6P1, 6 Col., 72 Cap.	No	Avg.
W6P2, 6 Col., 114 Cap.	No	Avg.

Stoner

Model 80, 4 Col., 10-cent mech.	25	95
Model 92, 5 Col., 10-cent mech.	100	200

Compact Jukebox Race Gets Hot

By EARL PAIGE

tor jukebox in Japan) at the MOA and Nippon Columbia is out with a 60-selection unit.

The 100-selection concept is nothing new for U. S. firms, certainly not Wurlitzer, which has had 100-selection counterparts to all models as far back as the '59 Model 2310, and before that, 104-selection units. But these have all been a mechanism option within regular size models.

Rowe, in recent models, such as its Music Merchant, has offered optional selection capability of 100, 160 and 200 selections; and like Seeburg, has had a number of 100-selection units.

It was Rock-Ola, however, that pioneered in compacts. The list includes the Princess, Capri, Capri II, Princess Royal, Starlet, Coronado, Concerto and now the Centura. The Chicago firm also has a popular Model 430, a wall-mounted compact 100, that executive vice-president Ed Doris said, "You never see in lists of used equipment."

The lack of equipment cycling has been pointed out as one of the reasons for the dramatic appearance of more compacts. William F. Adair, Seeburg Sales Corp. president, said recently, "Moderate income locations seldom see a new phonograph in their place of business, even if it is not the latest model machine."

Equally, if not more important than the up-grading of often-described "B" locations, as Adair mentions, are the avenues of expansion opened by compacts. "There are still many locations that want coin-operated phonographs but don't want to sacrifice a lot of floor space for a regular size model," Adair said.

Other factors favoring compact jukeboxes come easily to mind, including the recent observations by many operators that the new economy models actually cost no more and, in some cases less, than was the case with 100-selection models 20 years ago.

SAN FRANCISCO — Now that three of the four major jukebox manufacturers are aggressively promoting 100-selection compact models this fall, operators are anticipating Wurlitzer's new units to be shown in a series of regional distributor sales meetings beginning here Oct. 2.

Wurlitzer scheduled a three-day distributor preview here last week (28-30).

Latest major company to bring out a compact, in what looks like a campaign to pump new revenue from marginal locations and upgrade good "B" spots, is Rowe. Six product workshop sessions for Rowe distributor personnel will kick off here Oct. 3, during which a new 100-selection jukebox will be spotlighted.

Seeburg has already introduced its 100-selection Phono-Jet and Rock-Ola recently added its Centura to a long line of 100 compacts dating back to the firm's 1962 Princess.

Foreign Influence

The foreign market, where Rock-Ola has had exceptional success with compacts, is eyed by both Seeburg and Rowe; the latter having introduced a 100-selection Cadette model just recently in Europe. Seeburg previously found its most recent compact, the Mustang, especially attractive to foreign users.

On the other hand, foreign jukebox makers will also be championing economy-selection units at this year's Music Operators of America (MOA) show in Chicago, Oct. 27-29.

Jupiter Corp. has three models this year, one of which is its heavily promoted 100F. NSM Apparatebau, a German firm, is now lining up U. S. distribution on its 128-selection unit. Swiss manufacturer John Founounis will have his 80-selection unit (already licensed as the Vic-

Stoner	Low	High
Model 120, 6 Col., w/5-10 Changer	35	125
Model 180, 8 Col., w/5-10 Changer	85	150
Model 180, w/gum-mint, 5-10 Changer	95	165
Stoner Univendor, 180 Special, 7 Col.	110	185

Vendo	Low	High
Stoner, 260-MSQ, 14 Col.	110	185
Prestige FB3, 10 Sel.	No	Avg.
Prestige FB2, 14 Sel.	No	Avg.
FB4, 10 Col., 367 Cap.	No	Avg.
FB5, 11 Col., 406 Cap.	No	Avg.
FB6, 7 Col., 160 Cap.	No	Avg.

Vendo	Low	High
SDC1, Can, 5 Sel., 185-205 Cap.	No	Avg.
SDC3, Can, 6 Sel., 348-390 Cap.	No	Avg.

Vendorlator	Low	High
136, Can, 4 Sel., 136 Cap.	No	Avg.
216, Can, 4 Sel., 216 Cap.	No	Avg.
270, Can, 5 Sel., 270 Cap.	No	Avg.
354, Can, 6 Sel., 354 Cap.	No	Avg.
175, Can/Bottle, 175 Cap.	No	Avg.
246, Can/Bottle, 246 Cap.	No	Avg.

Victor	Low	High
VPB-94A, Cup, 4-6 Sel., 1,000 Cap	No	Avg.
VP-422A, Cup, 2 Sel., 428 Cap.	No	Avg.
VP-642A, Cup, 2-3 Sel., 642 Cap.	No	Avg.
VP-962A, Cup, 2-3 Sel., 963 Cap.	No	Avg.
VPA 408/234, Can/Bottle, 6 Sel. 408/234 Cap.	No	Avg.
VPA-120B, Can, 6 Sel., 102 Cap.	No	Avg.
VPA-124B, Can, 4 Sel., 124 Cap.	No	Avg.
VPA-160B, Can, 3-4 Sel., 136 Cap.	No	Avg.
VPA-200B, Can, 4-5 Sel., 170 Cap.	No	Avg.
VPA-240B, Can, 5 Sel., 204 Cap.	No	Avg.
VPA-280B, Can, 4 Sel., 280 Cap.	No	Avg.
VPA-320B, Can, 5 Sel., 320 Cap.	No	Avg.
VPA-644, Cup, 644 Cap.	No	Avg.

Westinghouse	Low	High
WC10-B6, Cup, 6 Sel., 1,000 Cap.	No	Avg.
WT208-4B, Can, 4 Sel., 208 Cap.	No	Avg.
WT354-6, Can, 6 Sel., 354 Cap.	No	Avg.

Popcorn Venders

ABC	Low	High
Cup Model, 10-cent	No	Avg.

Federal	Low	High
Model CD130, Cup Drop, 130 Cap.	No	Avg.
Model 110, Bag, 110 Cap.	No	Avg.

Gold Medal	Low	High
300, Cup Drop	No	Avg.
100, 120 Cap.	No	Avg.
210, Cup Drop, 90 Cap.	No	Avg.
200, 120 Cap.	No	Avg.

NOTE: All quotes for national averaging are based on operative equipment, both "as-is" and "reconditioned." The value of both "as-is" and "reconditioned" equipment varies—sometimes drastically—from market to market due to strictly local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular piece or type of equipment. Therefore local value will regularly deviate from the national averages published here. Such deviation should be considered the rule rather than the exception.

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Clark Gum Award For Commercial

NEW YORK — The Clark Gum Co., gum and confections division Philip Morris domestic, received another award for its "Shuffle Commercial" at the recent Cannes International Advertising Film Festival. The commercial, produced by Lee Lacy Associates, Hollywood, shows people dancing and is based on a tune written by Herb Alpert for the Tijuana Brass.

NO COPYRIGHT MOVE IN '67?


CHARLESTON, W. Va.—"I'm told on good authority that there will be no more action on the copyright bill this year," Music Operators of America (MOA) Executive Vice-President Fred Granger told members of the West Virginia Music and Vending Association at their annual convention here last week. Granger said that action on the bill was not expected until March of 1968. This year the U. S. House passed a copyright revision bill providing for an \$8 annual fee per jukebox. The rate of fee and mechanics of collection met with MOA approval. A Senate committee has heard testimony on the legislation, but further action has not been taken.

Set Harbor Meet

LOS ANGELES—The Harbor Music Operators' Association will hold its annual luau at the Edgewater Inn in Long Beach on Nov. 11. Dinner, dancing and entertainment will begin at 8, following cocktails.

Johnny Collins, owner of Collins Amusement, Bellflower, is president of the organization. Other officers are Jerry Jacobs, Chief Vending, vice-president, and Johnny Miller, Johnny's Music Service, secretary-treasurer.

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Cold Drink Venders

Apco	Low	High
Soda-Shoppe MSI 4D, 1400 Cup (Crushed)	100	150
Soda-Shoppe MSI 6D, 1400 Cup (Crushed)	100	150
Soda-Shoppe MSI 2C, Dual Compr.	75	195
Soda-Shoppe Modular 4D, 900 Cup (Crushed)	195	395
Soda-Shoppe Modular 6D, 1400 Cup (Crushed)	275	475

Avenco	Low	High
Executive 4D, 600 Cup, Changer	No	Avg.
560, 5 Sel., Can, 300 Cap.	No	Avg.

Ditchburn	Low	High
Ditchburn Minicold, Cup, 5 Sel., 325-350 Cap.	No	Avg.
Magicold, Cup, 5 Sel., 600 Cap.	No	Avg.

Glasco	Low	High
G-1100, pre-mix, cup, 3-4 Sel., 1,100 Cap.	No	Avg.
G-800, C3T, pre-mix, cup, 3 Sel., 800 Cap.	No	Avg.
G-500, L-2, pre-mix, Cup, 2 Sel., 500 Cap.	No	Avg.
G-140, bottle/Can, 5 Sel., 140-240 Cap.	No	Avg.
G-185, Bottle/Can, 5 Sel., 185-330 Cap.	No	Avg.
G-222, Bottle/Can, 6 Sel., 222-396 Cap.	No	Avg.

LaCrosse	Low	High
ACV-136-4, 4 Sel., Can, 136 Cap.	No	Avg.
ACV-212-4, Can, 4 Sel., 212 Cap.	No	Avg.
ACV-318-6, Can, 6 Sel., 318 Cap.	No	Avg.

National	Low	High
Moduline CDM, Cup, 4 Sel., 900 Cap.	No	Avg.
Crown 72 CDM-72, Cup, 4 Sel., 1200 Cap.	No	Avg.

Rock-Ola	Low	High
3304, Can, 5 Sel., 408 Cap.	No	Avg.
3304 Modular, 5 Sel., 408 Cap.	No	Avg.
3304 Deluxe, 5 Sel., 408 Cap.	No	Avg.

Rowe	Low	High
L-1000, Cup, 4 Sel., 1000 Cap.	175	395
1020, Cup, 4 Sel., 1000 Cap.	595	795
1020A, Cup, 4 Sel., 1000 Cap.	795	1,095
Modular L-101A, 4 Sel., 1,000 Cap.	500	825
1030, Cup, 4 Sel., 1,000 Cap.	No	Avg.
1030 A, Cup, 4-6 Sel., 1,000 Cap.	No	Avg.
500, Can, 5 Sel., 420 Cap.	No	Avg.
312, Can, 5 Sel., 290 Cap.	No	Avg.
216, Can, 4 Sel., 200 Cap.	No	Avg.

Seeburg	Low	High
4CD-110, Cup, 4 Sel., 1,400 Cap.	50	150
4SCD Modular, Cup, 4 Sel., 1,400 Cap.	250	475
4SCD2 Modular, Cup, 4 Sel., 1,400 Cap.	250	525
7SCD Modular, Cup, 7 Sel., 1,400 Cap.	425	750
4S3, Cup, 1,400 Cap.	No	Avg.
4S93, Cup, 1,500 Cap.	No	Avg.
7S3, Cup, 1,500 Cap.	No	Avg.
7S93, Cup, 1,500 Cap.	No	Avg.
M454 Marquee, Cup, 4 Sel., 1,400-1,500 Cap.	No	Avg.
M754 Marquee, Cup, 7 Sel., 1,400-1,500 Cap.	No	Avg.
7594 Modular, Cup, 7 Sel., 1,400-1,500 Cap.	No	Avg.
M455 Marquee, Cup, 4 Sel., 1,400-1,500 Cap.	No	Avg.
M755 Marquee, Cup, 7 Sel., 1,400-1,500 Cap.	No	Avg.
H455 Modular, Cup, 4 Sel., 1,400-1,500 Cap.	No	Avg.
H755 Modular, Cup, 7 Sel., 1,400-1,500 Cap.	No	Avg.
Choice-Vend ECC 9-72, Can, 9 Sel., 63 Cap.	No	Avg.
Choice-Vend VUC 9-72, Can, 9 Sel., 63 Cap.	No	Avg.
Choice-Vend VUC 9-99, Can, 9 Sel., 90 Cap.	No	Avg.
Choice-Vend VUC 12-132, Can, 12 Sel., 120 Cap.	No	Avg.
Choice-Vend VUC 12-156, Can, 12 Sel., 144 Cap.	No	Avg.
Choice-Vend CVC-168, Can, 4 Sel., 168 Cap.	No	Avg.
Choice-Vend CVC-224, Can, 4-5 Sel., 224 Cap.	No	Avg.
Choice-Vend CVC-280, Can, 4-5-6 Sel., 280 Cap.	No	Avg.
Choice-Vend CVC-299, Can, 4-5 Sel., 299 Cap.	No	Avg.
Choice-Vend CVC-374, Can, 4-5-6 Sel., 374 Cap.	No	Avg.

Steelmade	Low	High
500, Can, 5 Sel., 420 Cap.	No	Avg.
216, Can, 4 Sel., 200 Cap.	No	Avg.
213, Can, 5 Sel., 290 Cap.	No	Avg.
216 Supreme, Can, 4 Sel., 200 Cap.	No	Avg.

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400 Attend New York Outing, Chat Informally

MONTICELLO, N. Y.—Some 400 operators and guests gathered at the Laurels Hotel here Friday-Sunday (22-24) at the combined annual outing of the Music Operators of New York (MONY), the Westchester Operators Guild (WOG) and the New York State Operators Guild (NYSOG). The three associations cover Eastern New York State.

While no formal business sessions were held, groups of operators and distributors at the

indoor pool and on the golf links thrashed out various industry problems.

The coinmen were entertained at the Riviera nightclub, with Allan and Shayne and Vickie Sunday headlining the Friday show, and the Coronados the feature of the Saturday show.

Irv

In the athletic highlight of the weekend, the distributors won their annual softball game with the operators 7-6. Irv (Kissing Salesman) Kempner

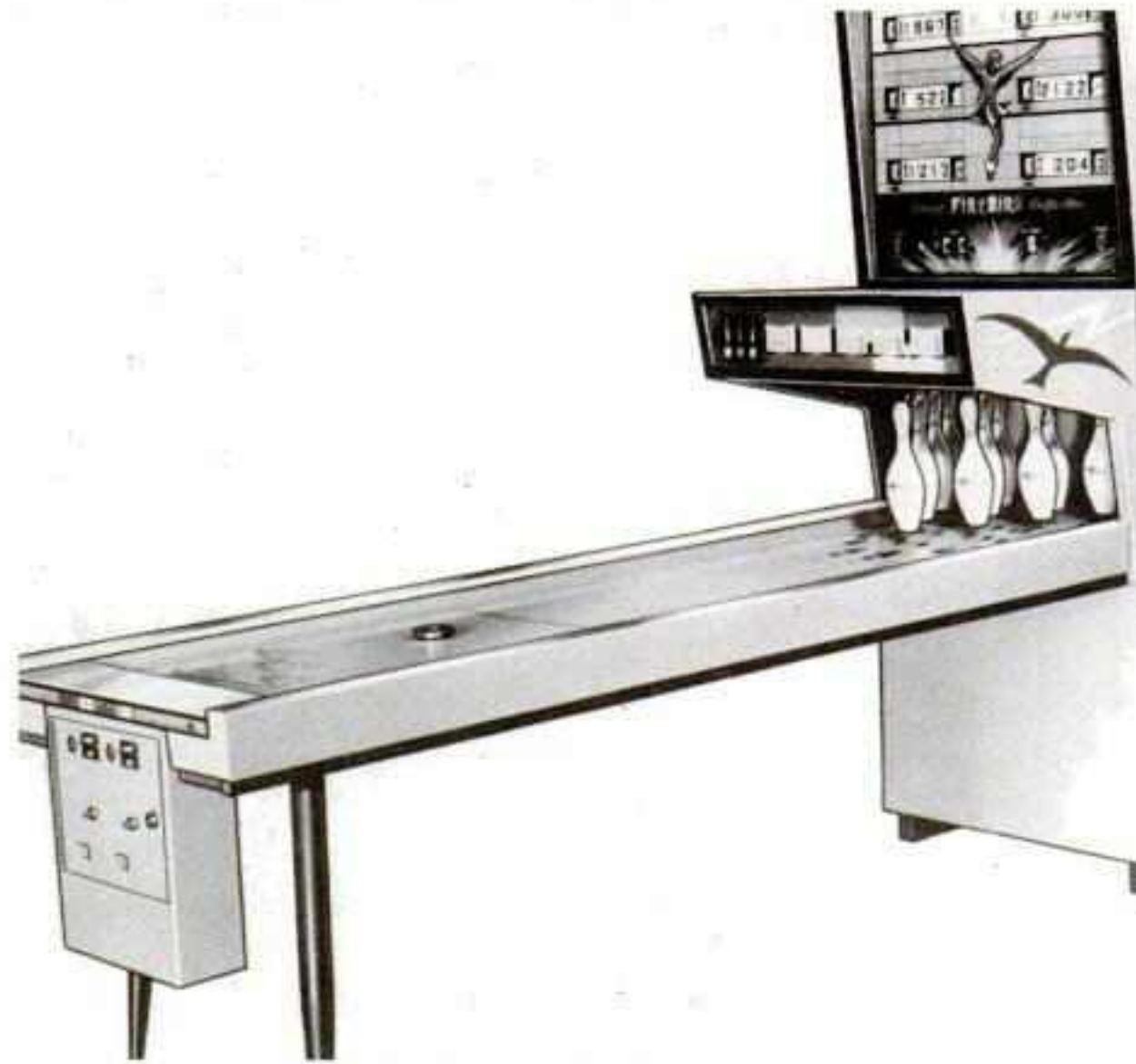
pitched brilliant 13-hit ball for the winners.

George Holtzman was general chairman for the event. Also on the committee were Mike Mulqueen and Jack Wilson of the NYSOG, Ben Golden

and Carl Pavese of WOG, and Ben Chicofsky, of MONY.

Each association was represented by its president—Al Denver of MONY, Jack Wilson of NYSOG and Carl Pavese of WOG.

New Equipment



Midway — Shuffle Alley

Simplicity of maintenance and service are among important features in this new six-player shuffle alley from Midway Manufacturing Co. The unit, called Firebird, has 400 less switches and 1,500 fewer solder joints; there are 21 printed circuits eliminating trouble-prone jumpers; quick disconnect jacks are used in each score reel package. Player features include a spinning bonus for each player; adjustable bonus game to give unlimited strikes; a build-up bonus for each player; easy-to-read scores. Drum scoring units offer speedier scoring and most parts are guaranteed for life, including nylon reels.

Triangle Plan

• Continued from page 74

ible program for Rowe's film-music Phonovue products will be introduced. Joe Barton, general sales manager; George Klersey, Phonovue sales manager, and Seymore Gore, national account manager, Litton Industries Atherton Division, are heading up the sale workshop sessions.

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An outstanding event each day—1) All-Industry Seminar. 2) General Membership meeting and program. 3) Gala Banquet and Show.

Schedule of Events

FRIDAY, OCTOBER 27

- 9:00 AM—Exhibits Open
- 12:00 PM—Ladies Luncheon
- 3:00 PM—Exhibits Close
- 3:30 PM—MOA Seminar on Record Industry
- 4:45 PM—Seminar Coffee Break
- 5:00 PM—Seminar Continues on Amusement Games
- 6:00 PM—Seminar Closes

Hospitality Suites Open in Evening

SATURDAY, OCTOBER 28

- 9:00 AM—Exhibits Open
- 11:30 AM—Bruncheon for MOA Members and guests followed by program on self-motivation

5:00 PM—Exhibits Close

Hospitality Suites Open in Evening

SUNDAY, OCTOBER 29

- 10:00 AM—Exhibits Open
- 11:00 AM—Meetings of Regional Associations
- 3:00 PM—Exhibits Close
- 6:00 PM—Cocktail Hour
- 7:00 PM—Gala Banquet & Stage Show



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Distribution Today Biggest Western Regional Ever

• Continued from page 75

Irwin Margold
Vice-President
Trimount Automatic Sales Co.
Boston, Mass.

The distributor today is much more than an organization that sells equipment. The days of receiving equipment from the factory and reshipping to customers do not exist any longer. Today, a distributor must have a sales force that must advise their customers on their requirements. They must make certain that their customers are not oversold.

Today, a distributor must have a service department that is trained on all types of equipment handled and have capable men that can relay information to his men. Also a completely stocked parts department is a must. Today, a distributor must have a controller who can advise his customers on financing, depreciation and controls, also who can discuss various systems with his customers.



IRWIN MARGOLD

Today, a distributor must work closely with his customers and guide him. A distributor must point out the plus and minus when the subject of diversification is discussed.

Today, a distributor must discuss rising costs of equipment, rising costs of operating, rising costs of help, etc., with his customers and advise them to purchase more sophisticated equipment, make better commission deals with locations. He must look for different and more lucrative types of locations to overcome these rising costs.

The future of the distributor who can offer advice, service and financing, is bright. For there is, unquestionably, a great deal of growth potential in both the amusement and vending industry.

Lew Jones
President
Lew Jones Distributing Co.
Indianapolis, Ind.

I think the secret of being a good distributor today is having experienced, qualified servicemen. This is what we've tried to do since I came in here as a distributor in 1953.

Dick Wagner has 40 years experience and his boy, George, has been in the business 23 years.

Cliff Smith, Bob Moss, William Proper, Bob Clark and John Gallagher each have 30 years experience.

Jim Hunget has 25 years experience, Joe Zompetti has 21 years experience, Jim Abbot, 16 and the youngest men in experience are Howard Grady and Charles Kriner, who have been with us 10 years.

All these men are mechanics but some of them are used in

a sales capacity. They go out in the territory and call on operators. Dick Wagner and John Gallagher are in the territory all the time.

Some of our men are very good with certain machines. Wagner's strong suit is Seeberg. William Proper and John Gallagher are AMI men and Bob Clark is an expert on Rock-Ola.

We handle Wurlitzer, Chicago Coin, Gottlieb amusement games and are expanding our facilities. We've just added on another 21,000 square feet, and we are buying another 76 feet by 104 feet building adjacent to our original building.



LEW JONES

• Continued from page 74

on gaining employee acceptance of procedures, rules and policies.

"Recruiting in a tight labor market is a problem faced by the vending industry," according to Robert E. Shaeffer, management consultant and vice-president of Jewell, Schultz & Shaeffer, Inc. "If the vending industry is to continue its march forward," he feels, "it must learn to correct deficiencies in recruitment and re-evaluate its position in today's tight labor market."

James Healey, president, Management and Business Services, and Earl Brooks, professor of administration, graduate school of business, Cornell University, discussed how to get supervision and how to accept, support and implement company policies.

Healey explained why:

- Managers don't manage.
- Discipline fails.
- Improvements are rejected.

• Communications are distorted.

Brooks revealed what:

- Builds co-operation between departments.
- Decreases employee dissatisfaction.
- Compounds stress or emergency situations.
- Gains support for management decisions.

The regional management conference, the largest attended western meeting ever held, was the last in a series of NAMA-sponsored events this year. Ear-

lier, workshops were held in Chicago, New Orleans, Cincinnati, Atlantic City, Charleston and Boston.

The Northwest Automatic Retailers Council, covering Alaska, Washington and Oregon, also participated in the regional conference, while the California Automatic Venders Council participated by sponsoring the Honor Box Awards Dinner.

Following the two-day conference, a reception was sponsored by vending equipment manufacturers and suppliers.



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Fight Wild Rumors

• Continued from page 74

the safety director power to suspend the music permit of any proprietor whose establishment violated a federal, State or city statute. This was watered down to apply only to city ordinances, then dropped.

"Another problem here is help. Jukeboxes are getting so complicated that mechanics have to have electronics background. They're hard to find," Comella said.

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BONUS SCORE FEATURE

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you **GIVE**

HEART FUND

Elect Kniska W. Virginia President

• Continued from page 77

John Wallace as MOA president was to build MOA membership—and a highly successful program it was—Toliano's project has been to develop regional associations. He started in his own State a couple of years ago, helping to reorganize the Florida Music and Amuse-

ment Association. Today that group is one of the exciting success stories in the country, having just blocked some legislation that would have been disastrous to the industry in the State."

The MOA has also started an inter-association publication called "Link-Letter," designed to serve as a clearing house of

information between regional groups. Granger reported that the new Minnesota association (see Billboard, Sept. 30) used "Link-Letter" informational material to organize.

In his report on the activities of the national association, Granger introduced a new theme: "Most operators now agree that the MOA has made progress, but we are far from satisfied. We now want to refine this progress. We want to build this association into one of the finest national trade associations in the country. The people in the industry have made this association strong, and they will not rest until it is even greater. Much credit goes to your own John Wallace, who is board chairman. And right here in your State are MOA board members Bill Anderson and Jim Hutzler. And your long-time supporter Jack Bess is also on our board.

Granger said the MOA would like to introduce new services, but such must await the resolution of the copyright battle, now temporarily suspended in the U. S. Senate.

"We must never relax our copyright vigil," he said. "We consider that battle one of our prime services, and alone its worth your dues."

Granger said the Oct. 27-29 convention and trade show in Chicago will have 60 exhibitors, the largest in the history of the MOA. The show will have a decidedly international flavor, as well. Two Japanese and several European

Wis. Assn. in Winter Meet

MILWAUKEE — Indications are that a sizable group of Wisconsin operators will attend the Music Operators of America (MOA) 17th annual convention, October 27-29 in Chicago. But, according to Clint Pierce, Brodhead, president of the State group, no plans are being made for a separate meeting of the Wisconsin Music Merchants contingent during the national conclave.

manufacturers will be represented, he said. All the major U. S. record companies will exhibit, he said, and he attributed much of the label's renewed interest in the jukebox industry to the efforts of MOA secretary and record company committee chairman Bill Cannon, Haddonfield, N. J.

The annual stage show, Granger said, "is the only one of its kind in America," and signed to date to appear are Buck Owens, Bonnie Guitar and the Mills Brothers.

In addition to the good number of West Virginians who announced their intentions to attend the MOA convention, Jack Bess announced that at least eight persons from Virginia were planning to attend.

"We'll have our best attendance at MOA since we chartered a train from Charleston 10 years ago," said Anderson, a State representative and Logan operator.

Other officers elected with Kniska were James Stevens, Gerard Amusement Co., Grafton, first vice-president; Jerry Derrick, Derrick Music Co., Charleston, second vice-president, and Mrs. Leoma Ballard, Belle Amusement Co., Belle, treasurer.

Elected directors were 1967 President J. C. (Buddy) Hunt, Welch; Anthony Cupolo, Champion Pyramid Vendors, Inc., Charleston; (Spec) Cruze, Cruze Music Co., Charleston; Caudell Wellman, W. Va. Amusement Co., Bluefield; E. M. (Mitch) Oliver, Mammoth Amusement Co., Montgomery; M. J. Hayhurst, Central W. Va. Vending Service, Buckhannon; Joseph Dobkin, Dobkin Bros., Inc., Wheeling; Al Broom, Broom & Anderson Amusement Co., Pineville; William N. Anderson, Broom & Anderson Amusement Co., Logan; Del DeHaven, DeHaven Vending Machine Co., Martinsburg; James Hutzler, Hutzler Vending Machine Co., Martinsburg; Shelton Price, Price Music Co., Barboursville; James Kiser, K&K Music Co., Beckley; W. W. Henderson, Supreme Amusement Co., Fairmont; Earl Tomblin, Southern Amusement Co., Chapmansville; J. A. (Red) Wallace, Wallace & Wallace Music, Inc., Oak Hill; A. M. Springer, Springer Vending Machine Service, Inc., Fairmont; Guy Moss, Capitol Cigarette Vending Co., Charleston, and honorary director Jack Bess, executive director, Automatic Vendors Association of Virginia and executive secretary, Virginia Manufacturers of Carbonated Beverages, Roanoke, Va.

Exhibitors at the convention were Roanoke Vending Exchange, Wallace & Wallace Music Co., Cruze Distributing Co., Atlas Music Co., Pittsburgh, and the J. Herman Saxon Co., Charlotte, N. C.

The association's convention next year will again be held in Charleston.

Instead, consideration is being given to a Statewide winter meeting to be held in Milwaukee, following the MOA sessions. The date and place has not been set.

According to Pierce, and Milwaukeean Sam Hastings, president of the Milwaukee Phonograph Operators' Association, a January meeting in Milwaukee would attract a larger, more representative turnout than if the session were scheduled during the MOA convention.

"Quite a few of our key local and up-State operators are active in MOA and are tied up in board and committee meetings when they go to the Chicago convention," the two agreed. "All of us find our schedules so busy in Chicago that we would prefer holding the Wisconsin meeting after the smoke has cleared away from the MOA program. By the time our State association convenes in Milwaukee in January some other pressing issues may develop that will require our attention."

Sega Hosts Big Rock-Ola Party

TOKYO—A large party of Rock-Ola distributors and executives was hosted here for several days beginning Sept. 11 by Sega Enterprises, Ltd.

The group was met at the airport by David Rosen, chairman of the Nippon Amusement Machine Association and managing director of Sega. R. J. Lemaire, Sega's director of production and planning, was also on hand. Sega is Rock-Ola's distributor in Japan.

The party of 42 persons was to return to the U. S. Sept. 30 after stops and business sessions in Taiwan, Hong Kong and Hawaii.

Seeburg Little LP's

• Continued from page 75

Dot DLP 809-Seeburg 1178. The Andrews Sisters, "Great Performers" (A Man and a Woman, Everybody Wants to Be Loved, Theme From "Come September," Is It Really Over?, I Forgot More Than You'll Ever Know, Satin Doll) Dot DLP 807-Seeburg 1177.

Jim Reeves, "Blue Side of Lonesome" (Title song, Trying to Forget, I Know One, I Won't Come in While He's There, Tear Drops on the Rocks, Deep Dark Water) RCA VLP-3793-Seeburg 1172.

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United 7 Star	95.
Wms. Pinch Hitter	95.
Smokeshop Model V 27	85.
Bally Bucking Bronco	495.
Seeburg KD	155.
Wurlitzer 2410	195.
Wurlitzer 2510	275.
Wurlitzer 2500	325.
Wurlitzer 2800	595.
Wurlitzer 2810	495.

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Gottlieb Lancer	195
Gottlieb North Star	275
Gottlieb Olympic	175
Gottlieb Slick Chick	195
Gottlieb Sweethearts	225
Gottlieb World Fair	195
Williams Alpine Club	295
Williams Eager	395
Williams Eight Ball	460
Williams Moulin	325
Williams Pot-O-Gold	395
Williams Ski Club	285
A-B	195
CC Bronco	245
CC Hoola Hoola	345
CC Sun Valley	195
SHUFFLES	
Action	\$275
Atlas	135
Avalon	275
Astro	375
Big Bonus	195
Caravella	295
Dual	150
Eagle	150
Embassy	295
Niagara	195
Official Jumbo	135
Red Pen	195
Six Star Regular	135
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Rocket Shuffle	125
Drop Ball	125
(Ski Ball Type)	175
Shuffle Target	225
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Midway Rifle Champ	375
Midway Captain Kidd	295
Midway Trophy Rifle	595
DuKane Grand Prix	695
(like new)	195
DuKane Ski 'N Score	195
CC Playland	195
Keeney 2-Gun Fun	195

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All Tech Satellite	\$375
Bally Champion	395
Bally Model-T Ford	295
Bally Motorcycle	325
Bally Speed Boat	225
Bally Toonerville	295
Trolley	495
Fischer Flipper	250
King Choo-Choo Train	245
King Old Smokey	450
King Tusko Elephant	450

GUNS	
CC Champion Rifle	275
CC Playland	295
CC Ray Gun	235
CC Wild West Ray	325
Gun	575
CC Superscope	195
Keeney Two Gun Fun	475
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Album Reviews

More Album Reviews Inside

POP SPOTLIGHT
BLAZE
 Herman's Hermits. MGM E 4478 (M); SE 4478 (S)
 Herman's Hermits have solidified their place in the pop market by coming up with a steady string of hit disks. Included here is their current high-rider, "Museum" and "Don't Go Out Into the Rain" which gives this package built-in insurance. There are such other nifties as "Green Street Green" and "Last Bus Home" to supply more delights.



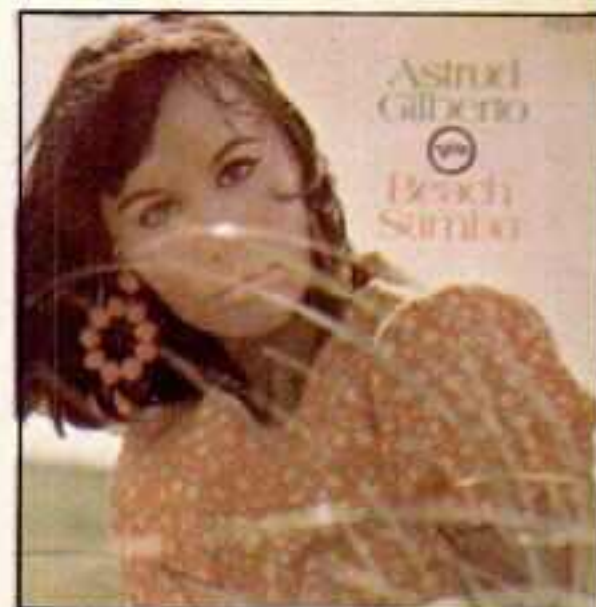
POP SPOTLIGHT
PSYCLE
 The Happenings. B. T. Puppy BTP 1003 (M); BTPS 1003 (S)
 With hits leading off each side ("I Got Rhythm" and "My Mammy"), this Happenings album is a cinch for a high chart position. And the boys turn to standards for such numbers as "I'm Always Chasing Rainbows" and "Bye, Bye Blackbird." "Growing Old" is a good blues number. "When I Lock My Door" is another gem.



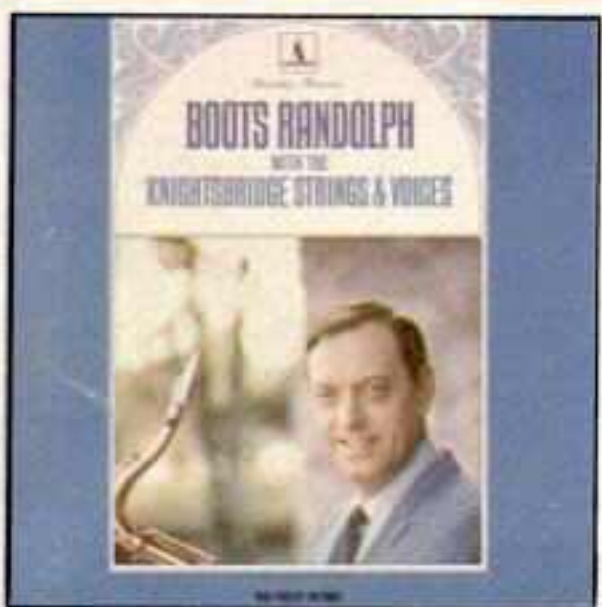
POP SPOTLIGHT
GARY LEWIS—LISTEN!
 Liberty LRP-3524 (M); LST-7524 (S)
 From his current, very expressive "Jill" hit to melodic dancebeat tunes as "Six O'Clock," Gary Lewis is able to both communicate as well as entertain. He can take a Beatles hit such as "Reason to Believe" and add his own special interpretation to it. "She'd Rather Be With Me" is another strong entry.



POP SPOTLIGHT
BEACH SAMBA
 Astrud Gilberto. Verve V 8708 (M); V6-8708 (S)
 With her single "I Had the Craziest Dream" beginning to happen nationwide, the "Ipanema" girl has a strong chart contender here with her Brazilian repertoire. Astrud Gilberto's soft renditions of both her native music and American pop tunes such as "You Didn't Have to Be So Nice" are beauties. She is truly a class "A" vocalist.



POP SPOTLIGHT
SOULED OUT
 The Righteous Brothers. Verve V 5031 (M); V6-5031 (S)
 A new Righteous Brothers' album usually means heavy sales action and this souled package is no exception. In addition to their hit single, "Stranded in the Middle of No Place," "Souled Out" offers 10 other top cuts, including "Here I Am" and "Without You I'd Be Lost."



POP SPOTLIGHT
BOOTS RANDOLPH WITH THE KNIGHTSBRIDGE STRINGS
 Monument MLP 8082 (M); SLP 8082 (S)
 This is the other Boots Randolph... the one whose sax is tame, the one who sweeps pleasantly with a slightly harnessed sax through some pop standards such as "Somewhere My Love," "More" and "People." The Knightsbridge Strings and voices provide a lush background to the tantalizing Boots. Excellent programming material.



POP SPOTLIGHT
THE AMERICAN BREED
 Acta A 8002 (M); A 38002 (S)
 A winning package from a winning group with two hit singles, "Step Out of Your Mind" and "Don't Forget About Me" included. The nine other topflight cuts also offer new treatments for current material like "My Girl," "Knock on Wood" and "We Gotta Get Out of This Place." The combination of rock and jazz is hit destined.



POP SPOTLIGHT
SANDY POSEY
 MGM E 4480 (M); SE 4480 (S)
 As usual, Sandy Posey hits home with this pressing, which features her hit "I Take It Back." While there are varying moods on this disk, it's in songs of the heart such as "Love of the Common People," "I Can Show You How to Live" and "The Boy I Love" that she's at her best. Another winner is "Come Softly to Me."



POP SPOTLIGHT
THE FALLEN ANGELS
 Roulette R 25358 (M); SR 25358 (S)
 This new group has an enormous lot to say musically... and they say it well. "Your Friends Here in Dunderville," "Room at the Top," "Intropective Looking Glass," "Love, Don't Talk to Strangers," "I've Been Thinking"—the LP has many potential hits. The musical experiences here range from the thought-pieces to highly commercial tunes with a dance beat.

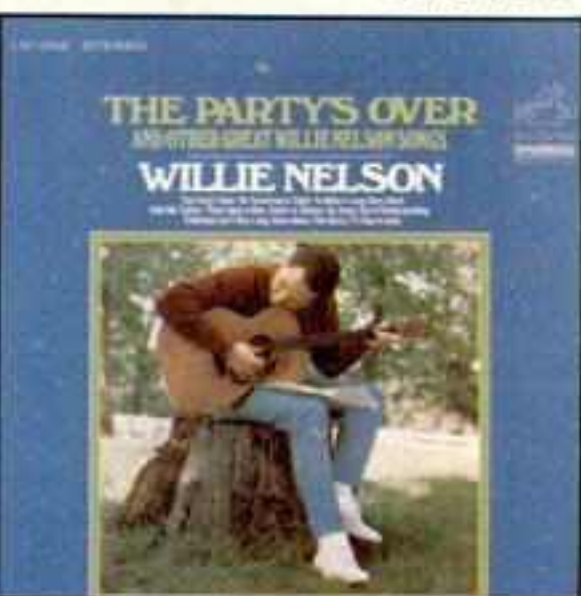
POP SPOTLIGHT
TOGETHER
 The Intruders. Gamble G 5001 (M); GS 5001 (S)
 A top sales package including the title song, a companion piece "United," and the quartet's current hit single "Baby I'm So Lonely." This r&b oriented album contains 12 good cuts. Among the other standouts are "A Love That's Real" and "A Book for the Brokenhearted."



COUNTRY SPOTLIGHT
THE BEST OF CONNIE SMITH
 Connie Smith. RCA Victor LPM 3848 (M); LSP 3848 (S)
 Dealers shouldn't have any fears about stocking this one. Sure to be a fast mover, this collection of Miss Smith's hits include "I'll Come Runnin'," "The Hurtin's All Over" and "Cincinnati, Ohio," as well as other popular numbers culled from her earlier albums.



COUNTRY SPOTLIGHT
THE PARTY'S OVER AND OTHER GREAT WILLIE NELSON SONGS
 Willie Nelson. RCA Victor LPM 3858 (M); LSP 3858 (S)
 A writer who touches earth with every word, Willie Nelson has another winning album here. "To Make a Long Story Short (She's Gone)" is without doubt the best tune of the LP, but "The Party's Over," the title tune, was a chart-busting hit and will mean more to the buying public.



COUNTRY SPOTLIGHT
RAMBLIN' COUNTRY
 Dick Curless. Tower T 5089 (M); ST 5089 (S)
 Dick Curless is swinging down the road to another chart success with his latest Tower recording. The album, already garnering many airplay spins, is chock full of good material. His rich tones spring to life from the first groove, with a humorous "Tornado Tillie." And "Big Foot" has all the ingredients for a hot single.



COUNTRY SPOTLIGHT
THAT MAN, ROBERT MITCHUM SINGS
 Monument MLP 8086 (M); SLP 8086 (S)
 Robert Mitchum is rapidly establishing himself as a hot country artist. And this release is a testimony to that effect. His "Little Ole Winedrinker Me" hit is included as is his current "You Deserve Each Other." Aside from doing well in the country field, sales could spill over into pop.



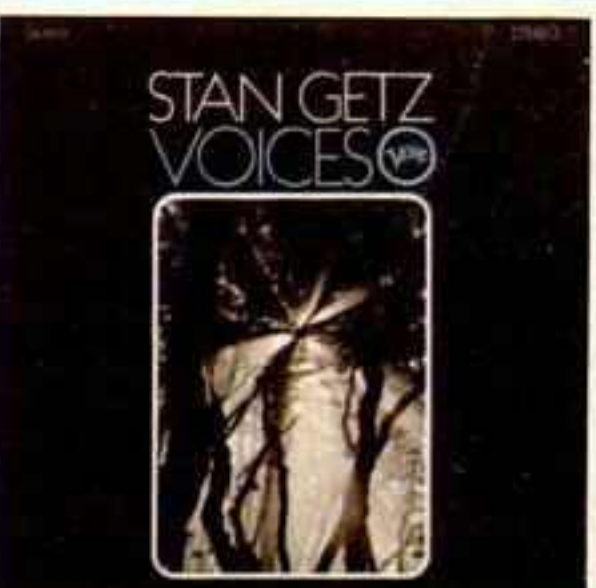
COUNTRY SPOTLIGHT
GEMS BY JIM
 Jim Ed Brown. RCA Victor LPM 3853 (M); LSP 3853 (S)
 Two of the tunes in this LP are especially good. "Understand Little Man," which smacks of a jukebox flavor, and "We're Laughing at the World," which has a good pop dance beat to it. "Love of the Common People" features a rocking beat with a rising tempo that could serve as excellent programming material on both pop and country station.



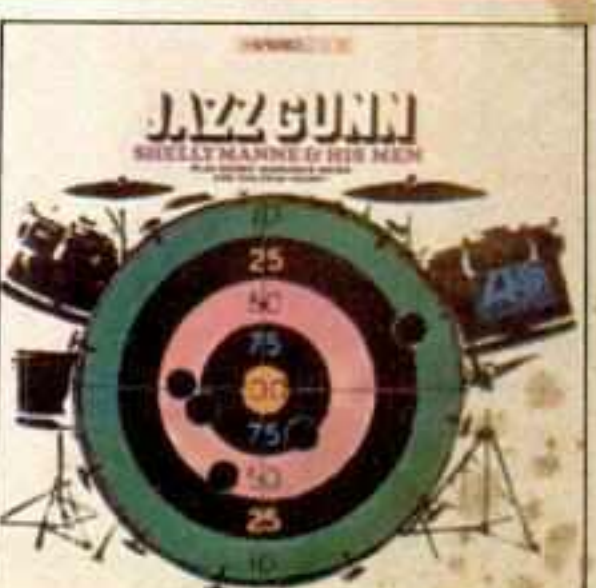
CLASSICAL SPOTLIGHT
STOCKHAUSEN: COMPLETE PIANO MUSIC
 Aloys Kontarsky. CBS 32 21 0007 (M); 32 21 0008 (S)
 Karlheinz Stockhausen is drawing a lot of interest these days making this first recording of his complete piano music especially timely. Aloys Kontarsky performs the difficult music perfectly under the supervision of the composer in this two-LP set of Stockhausen's 10 piano selections.



CLASSICAL SPOTLIGHT
TCHAIKOVSKY: THE SIX SYMPHONIES
 London Symphony (Dorati). Mercury MG6-9121 (M); SR6-9121 (S)
 This attractive package collects Dorati's previous Tchaikovsky symphonic performances with the London Symphony. With the conductor's long association with Tchaikovsky's music, these six disks should draw steady sales.



JAZZ SPOTLIGHT
VOICES
 Stan Getz. Verve V 8708 (M); V6-8707 (S)
 With Getz currently riding high on the jazz chart, Verve has released another excellent package of his material. Sure to follow his last successful outing—"Sweet Rain," Getz utilizes voice backing here with some excellent results. While all the cuts are first rate, Getz, featuring the guitar work of Jim Hall, shines on "I Didn't Know What Time It Was."



JAZZ SPOTLIGHT
JAZZ GUNN
 Shelly Manne & His Men. Atlantic 1487 (M); SD 1487 (S)
 Shelly Manne chooses Henry Mancini's scoring of the upcoming Peter Gunn film as his theme for this fine jazz recording and he hits his mark. Manne develops each of the album's seven numbers to its fullest, capturing and improvising capably on the theme's intrigue. A musical gem.